

the craft factor

a quarterly publication of the Saskatchewan Craft Council

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The Craft Factor is a quarterly publication of the Saskatchewan Craft Council, with issues in March, June, September, and December. The deadline for information, letters, and other submissions is the 15th of each month prior to the month of publication: May 15 for the June, 1977, issue. Subscribing Membership costs \$5.00 per year, and includes all bulletins and information prepared by the board for its membership, as well as The Craft Factor. Active Membership, which also includes voting privileges in the Saskatchewan Craft Council, costs \$15.00 per year. Send all applications for member-

Credits

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ON THE COVER:
 "The Craftsmen of Luum", ceramic sculpture by Wendy Parsons, Weyburn.

Editor's Bit



This winter has been a winter of change for the Saskatchewan Craft Council.

Some of those changes are indicated in this issue of our publication, which appears with a new name. "Saskatchewan Craft Council Newsletter" was not exactly a catchy phrase, and tended to create confusion about randomly issued bulletins and newsletters. The Craft Factor -- a name with sundry meanings which will provide a few minutes of fun at the dictionary for some -- is now the quarterly publication intended to attract, stimulate, and satisfy, SCC members with information on craftspeople, craft resources, and other shop talk. The editor remains the same person, but related differently to the organization, having resigned as board member to "get on with her work". Now just an ordinary (but still "active") member, your editor is restricting her commitment to gathering, shuffling, and prettying up, the information served herein, with the motivating promise of an honorarium from the board.

The board itself has seen many changes, both in personnel and direction and, no doubt, rumour has been somewhat wild about the future of the Craft Council. As with all rumours, the truth at the centre seems rather banal in comparison. Robert Roycroft resigned to seek his fortune in New York; Bobbie Tyrrell resigned because of family commitments; your editor resigned because Council activities were becoming too energy consuming; and Bob Dalby resigned because of the mounting physical and economical drain of commuting from La Ronge. Facts of life, all. Our paid employee, Gary Dufour, gracefully resigned when money problems became pressing for the Council, and we're sorry to see him go: his energy and good humour seemed boundless in his work for us. But this is simply another "fact of life" --

the life of an organization.

Barry Lipton writes about some of the changes in direction in our organization in his Chairman's Report; it would be impossible to capsulize all the changes in thought and feeling of all the directors and members over the past few months. Certainly if we are truly concerned about the crafts in our province, we will not be alarmed by "changes", but interested in discussing them, and learning from them. Hopefully, enough of you care to plan on being in Saskatoon for one day in April to argue, discuss, and recharge the batteries of the Craft Council, as well as to elect new directors for the board.

Serving on the board is not -- must not -- ever be conceived as an "honorary" position. Those who have worked on the board, and those now on the board, have all committed valuable time and energy because we believed it important. The crisis inevitably comes for creative people involved in organizations, when the demands of working for "the whole" conflict with one's own demands on oneself as an artist. The value of our time must always be borne in mind and respected. So far, the largest part of the burden has fallen on the board members themselves -- immeasurably unfair.

There is simply not enough space here, and now, to spin out a philosophy of "why the organization exists". Certainly there are many of us who sense an unprecedented creative energy in our province, accompanied by an amazing diversity of skills, and some truly praiseworthy craft excellence. The idea motivating us all in keeping the Craft Council functioning must be not only to share in that energy, but to add to it with some of our own. The mutual exchange can't help but stimulate our growth.

Chairman's Report



Barry Lipton was elected to the board of the Saskatchewan Craft Council at its First Annual Meeting in Regina, October 9, 1976, and is serving as chairman for 1977.

The Saskatchewan Craft Council is undergoing a change of direction.

We no longer have a paid program coordinator, or an office. We had fallen for the bait of government grants to pay for our organization, and found that the program coordinator was spending a considerable amount of time applying for grants to secure his salary.

We had proposed an operating budget for 1977 of \$32,000: this was to cover the salary of the program coordinator, office and meeting expenses, legal fees, and publication costs. Since our organization cannot generate that much money from membership and programs, we would have been obliged to go to government for the major part of our funding. It was fairly obvious that we were not going to have much success getting \$32,000, or about \$500 per active member.

We did some serious soul-searching and decided that, if we are to survive as an organization, we have to make some changes. We decided to cut all of the operating budget except that portion

committed to publication of our magazine, legal fees, and auditing. We now have an operating budget of \$7,500 which is easier to justify to you and to the government.

I must say that I feel a lot better about the Saskatchewan Craft Council, than I did in January when the budget seemed like a great black weight dragging on both the Craft Council and myself. Most of the board members are feeling relieved and optimistic about our future.

We would like to discuss our new direction with the members, and have scheduled a special general meeting for Saturday, April 9 (Easterlong weekend) in Saskatoon. (See the agenda, below, for details.) There will also be the continued debate about the "craftsman" category of membership. Cathryn Miller is chairing a committee that is looking into it. If you have any suggestions or, better yet, if you would like to serve on the committee, get in touch with her, Sub Post Office Box 13, Saskatoon.

We will also be holding elections for three vacancies on the

board. If you think you might like to help the Craft Council, think about running for the Board. I hope to see you all again in April. "Stay crafty".

Barry Lipton,
Marquis.

AGENDA, SCC General Meeting

10:00 a.m., Saturday, April 9, 1977.
Unitarian Church,
502 Main Street,
Saskatoon.

Business:

New Directions: Discussion
Craftsman Category: Discussion
Nominations and Elections for the Board of Directors.

Battleford, 1977: establishment of a working committee for the juried craft competition; evaluation of SCC involvement.

Regina Craft Sale: establishment of a working committee.

Workshops

There will be further discussion of SCC programs, including the portfolio program, and a biennial juried craft exhibition.



Cathryn Miller was appointed by the board of SCC to replace Bobbie Tyrrell, Saskatoon, for the duration of her term, since Bobbie's resignation because of family illness. Cathryn is presently chairing a committee investigating standards for the "craftsman" category of membership in the SCC.

Letters

Craftsman Membership

I think the bases for standards should be broad enough to fit any craft. This means any committee need not (should not) just be from the same discipline as the work being viewed. There should be a consultant from that discipline available to the committee. Once "Craftsmen" are designated, it won't be too hard to turn to them as consultants. Until then, the SCC board will

have to use its discretion.

As to actual criteria for standards, there seem to be four areas to stress. First, materials. They should be consistent with their purpose and used in a way that credits them. Second, design. Both the general impact and specific patterning in works need to be of high quality. Third, handling of raw materials should reflect real skill or craftsmanship. Fourth, the over-all aesthetics of the product. Subjective as this area is, it needs to be considered. Craftsmanship should

stimulate respect, admiration, and a sense of worthiness. A product need not be "beautiful" but it does need a viable spirit.

All of this is very brief and nebulous, not to mention esoteric.....Good Luck to you....

Jane Evans,
Saskatoon.

Enclosed is a cheque for membership in the SCC. I would like to be an active member and would like to apply for a Craftsman membership.

This Craftsman Membership is a good idea and should be worked on. I think the active members would have to get together and thrash this out. It's a tough thing to put into a category because you always think of your own situation or craft, and all crafts have to be considered. So if at least two people from the different crafts could get together we could begin.

Dick Lobe,
Rouleau.

You asked for suggestions and ideas in establishing standards for the Craftsman membership. May I offer the following in the spinning and weaving fields:

Although I am still awaiting a reply from the Canadian Guild of Weavers and therefore do not have their standards to quote, I suggest that the board at least investigate the standards which the Guild sets for its beginner and intermediate tests. In order for the Craftsman category to have any real value and, by implication, the Saskatchewan Craft Council to have any credibility to the community at large, I firmly believe that good standards of weaving technique should be established. Genuine creativity will follow good technique, but too often sloppiness of technique is accepted under the guise of creativity. I do not mean to imply that the traditional approach is the only

approach to weaving, as I enjoy experimenting myself, but I do believe that technical skill is important in any craft for the craftsperson to have full control of his or her materials and equipment.

Quality of product must relate to function, both in technique and design. For example, rugs and unhemmed tablemats should not have long overshoots in their construction; shawls should not be so loosely woven that they easily catch on jewellery, etc.

A minimum number of different weaving techniques should be required so that the weaver can demonstrate full understanding of his or her medium and equipment. These will vary of course: a tapestry weaver working on a simple frame loom would not be able to show four-harness loom techniques, but might well be required to show several tapestry techniques. A four, eight or more harness loom weaver should be able to show the versatility of the loom.

A spinner should show that he or she can spin fine even yarn as well as thick nobbly yarn; be able to spin both the woollen and worsted techniques, and be able to ply yarns. A spinner should be able to spin from raw unprocessed wool and from combed and carded wool and should be able to card correctly.

These are just a few of my thoughts....

Muriel Prior,
Saskatoon.

Recording experiences

Although we have never had occasion to meet, I have always read your newsletters with interest. Just as a matter for the record we (de-Light Waxworks, J.R.'s Associates) have gone out of business insofar as supplying candles wholesale to stores is concerned.

We found that in our three years of seriously making our

living candle-making, our profit margin couldn't meet our business expenses, and, in fact, we are in debt now, where we were not in the beginning. I'd like to relate a few of our experiences, partly I suppose because I have had a desire to communicate with you people before, and partly because experiences should be recorded.

In dealing with banks we were always treated fairly, and our credibility as a business was never doubted. Specifically the TDB, and the Sherwood Credit Union were quite open. In terms of bad dealing we had many (well, at least eight) accounts who either refused payment, or simply disappeared. You know, when you try to 'phone someone and there is no listing for the name or the shop. Others were bankrupt. (All of our bad accounts were out of province.)

I suppose one of our main problems was that we never sold the candles with enough profit, and always had a tremendous amount of work to do. It's a tiring situation. If we had had a shop, it would have been different, but the energy never came.

Oh yes. The Department of Industry and Commerce helped us tremendously also.

We are still making candles, and they are much more beautiful now than they were when we made them on weekends in Toronto three years ago.

Really the energy is very, very good when you are doing creative work for yourself. If this sounds bitter it is because it seemed as though a lot of people took advantage of us....

Barbara and Robert Gaffney,
Craven.

Supplies for goldsmiths

The following letter came to the SCC from H. J. Seed, Executive Vice President of Delta Smelting and Refining Co. Ltd., 220 Shell Road, Richmond, B.C. V6X 2P1. Since the list he enclosed is too

extensive to reprint here, we suggest that those interested write to him and ask for a copy, or for more information.

"I have come across a copy of your Saskatchewan Craft Council News which was given to me by a hobbyist who works in gold and silver making jewellery. It occurred to me that there are probably a great many of the people who are subscribers to your valuable news publication who would be interested to know where they may obtain plate and wire in gold or silver for use in the fabrication of jewellery. For your information I am enclosing a list of the various types of supplies which we have and since we are covering Western Canada selling principally to the wholesale manufacturing jewelers we would be happy to answer any inquiries that any of your subscribers might have."

THE Canadian Craft Show Ltd.

The Canadian Craft Show is now accepting applications for its Third Annual Christmas Craft Show and Sale, November 28 to December 5, 1977. All craft and art will be juried. Last year over 250 craftspeople from six provinces participated in this major Canadian craft show.

Write to:

The Canadian Craft Show,
458 St. Clements Avenue,
Toronto, Ontario.
M5N 1M1.

Wendy Parsons and the Land of Luum

Wendy Parsons is the resident artist in Weyburn, Saskatchewan. Her fantastic creatures of "Luum Land" will be included in a group exhibition at the Dunlop Gallery in the summer of 1977.

I originally became interested in sculpture after I had studied painting at university for three years. David Gilhooly and Mya Zack with their "art should be fun" attitudes provided a turning point for me. I've been doing clay sculptures for about four years.

"Luum Land" grew from my interest in gargoyles and lummoxes. I wanted to make funny little creatures to hang from roofs and hide in people's lawns: little gnomes where least expected.

But after I had made a few, a community started to evolve which I called "Luum Land". One finished creature immediately needs a drinking partner, or someone to talk to, or, as with "The Craftspeople", someone to make beavers with.

I've made knights and horses; bathers and masseurs; swineherds and swine; a gypsy and a peasant; and a religious set. I call the latter "The Descent of the Holy Ghost", as I have a female creature dressed in a pink ghost costume suspended above the astounded priest and company. They are a silly bunch but likeable.

So far I've made about thirty of the inhabitants of Luum and I feel that I've only just started.

I have a good time when I

make each character, changing expressions and setting the scene. I like to let the clay suggest their physiques and faces as much as possible because I think they should retain clay-like qualities. Although I do preliminary sketches, a lot of the sculptures develop as I go along.

Right now, I'm working on an old-time dance. I would like to have about twenty characters at the dance as well as an old piano player, a fiddler and a drummer. There will be a stag line, dancers, children playing on the floor, and a table of food - as well as unexpected guests.

I just had my first display of all these characters here in Weyburn. I had been unsure how the public would like them, and was pleased with the reaction. It was great fun reading their comments.

Saskatchewan Fleece

by Kate Shook

Kate Shook is a weaver living in Saskatoon.

As part of the recent craft renaissance in Saskatchewan, there is currently an exciting upswing in the number of people interested in the spinning and dyeing of wool, and the quantity of fleece purchased by hand spinners is increasing all the time. However, I wonder whether more of us could take advantage of locally produced wools. Many spinners are using the imported New Zealand fleece, which is clean, open, long stapled and lustrous and comes in a variety of natural colours. However, it is at least two or three times as expensive as Saskatchewan wool, and it is not any more suitable for spinning. All of the New Zealand wool I have seen is suited to worsted spinning only, and in spun woollen fashion (i.e. carded and spun from a rolag), the best properties of the fleece are wasted. It is also generally very soft and mostly suited to wearing apparel - to use New Zealand fleece to produce bulky yarns for other purposes is a very expensive proposition.

We have a variety of sheep breeds in Saskatchewan, each producing wool with special characteristics, and all suitable for spinning. The best of our Corriedales, Suffolks and Lincolns, Rambouillets, Columbias and Hampshires, are in no way inferior to the New Zealand wools, and in fact they offer a variety in texture which is lacking in the imports. Their range of colour, ability to take dye and survive the process of dyeing without matting, is second to

none; and our wools are versatile - They can be used for on or off loom weaving, tapestry, warp or weft, knitting or crocheting beautiful soft clothing items, or for making articles subjected to much hard wear, such as rugs and saddle blankets. It generally lends itself to gorgeous bulky highly textured yarns, and yet can be spun into a very fine thread.

BUT and it's a big but, wool producers in Saskatchewan have not yet been made aware of the requirements of a hand spinner in selecting a fleece. The result is that more than one enthusiastic purchaser has had to return to the grower a smelly and disorganised bundle of manure- and feed-saturated wool, and has purchased New Zealand wool instead: a doubly unfortunate situation since most of us would prefer to support our local farmers. The fact that the wool itself may be of very good quality is not compensation enough for the time spent in preparing a very dirty fleece or one which has been badly sheared. There is no reason why one should expect a fleece to be inferior because it is locally produced. However, the farmers I have dealt with personally are very interested in satisfying the requirements of the spinner. After all, a spinner pays considerably more per pound of fleece than the farmer would normally receive from the Wool Board.

When buying a fleece, always ascertain the breed of sheep it came from so that when you work with it you will learn how it behaves under your hands and in your

dye-pot. Always unroll the fleece before buying, and try to do so in the presence of the farmer. This way he can see the difficulty, or even impossibility, of unrolling a fleece which was not carefully rolled at shearing time, and it will be much more difficult for the spinner to sort the fleece into its different grades if it is not capable of being spread out properly. Tell the farmer this.

Having unrolled your fleece, tips uppermost and roughly in the shape of the animal, check to see if it has been properly skirted, that is, the belly wool removed together with any manure tangled wool from the legs and tail area. If it is still there, tell the farmer you wish to discard it before weighing, but avoid pulling the fleece apart without his permission. These discards can still be shipped to the Wool Board. Turn part of the fleece over and make sure it has a suitable amount of lanolin. This is almost impossible to define, but lanolin is the natural grease that makes the wool wind and waterproof and also facilitates the spinning process. However, when the fleece or spun yarn is washed some of the lanolin is lost, and if the wool is stripped for dyeing, all the lanolin is lost, and since it normally accounts for approximately 1/3 to 1/2 the weight of the fleece, too much lanolin can make a fleece very expensive.

At this point check for excess feed, chaff, etc., caught in the fleece. Our sheep can never be kept as clean as the New Zealand sheep since ours winter indoors and inevitably pick up material in their coats, but some farmers make a real effort to keep their animals clean, and if we consistently reject fleece containing unreasonable amounts of foreign matter, and state why, the situation should improve.

Next, take a small tip or lock carefully from the fleece, and holding it between thumb and finger give it a "snap" or sharp tug and look for broken fibres.

If a large number break in roughly the same spot, it is a sign of an overall weakness in the fleece, caused possibly by an illness or dietary deficiency in the sheep, and the fleece should not be purchased. Next, hold the tip taut and give it a strong flick with one finger. Any evidence of fraying indicates poor wool. These tests are particularly important if you are purchasing from anywhere where experiments in diet are being undertaken. Ask the farmer about the sheep, its age and whether it is a healthy animal.

Now check the various parts of the fleece for length of staple and amount of crimp. I personally think that too much emphasis is put on the staple length in most of the books I have come across, but since most of these books apply to England, New Zealand or Australia, with their kind climates and different methods of sheep rearing, they are not always relevant. A long staple, i.e. the amount of growth since previous shearing, is a desirable quality if you intend to spin worsted, that is, to produce a very fine, smooth even yarn, and there are plenty of sheep on the prairie with coats of that type, but do not dismiss a fleece which passes your other tests because it has a shorter staple length. Two inches is quite long enough to spin either from a rolag or a batt, or with no preparation at all if it will pull out direct from the fleece. Crimp is simply the amount of natural wave in the wool fibre and this property determines the elasticity and strength of your hand spun yarn. As a rough guide the finer the wool, the greater the amount of crimp, also as a rough guide the longer the staple the less crimp per inch.

Turn the fleece over completely, so that the cut side is uppermost and check for second cuts. There are places where the shearer, having left the wool too long the first time, takes a second cut to get closer to the skin, with the

result that the staple may be cut very short in a number of places. Most fleeces have a few of these, but too many in a long stapled fleece would represent a loss to the purchaser.

The fleece is now in a position to be re-rolled, so turn the sides in and roll it up from tail to neck and secure.

It is impossible to give much advice about price here. I've been paying eighty cents per pound for top quality Suffolk this year, fifty cents per pound for Columbia and One dollar and twenty

cents per pound for one perfect Corriedale.

To sum up, the best way of buying a fleece is to get to know the farmer who runs the type of sheep you are interested in, and if possible, tell him in advance what your requirements will be - maybe one fleece shared with a friend, maybe much more. Your own enthusiasm and interest in his job will surely lead to friendly co-operation in improving the standard of fleece in the province to the benefit of all concerned.



After the SCC annual meeting last October, members and guests unwound at the University of Regina Faculty Club. From the left: Lea Collins, consultant at the Saskatchewan Arts Board, who was granted honorary membership in the Saskatchewan Craft Council, and subsequently also in the Canadian Crafts Council; Orland Larson, goldsmith, president of the Canadian Crafts Council, and a guest speaker at the annual meeting; Norma Morgan, Secretary on the SCC board of directors and editor of the newsletter; Bob Dalby, Chairman of the board during its first year, and re-elected for a two year term at the annual meeting.

Peregrinations of a Tapestry Weaver

by Ann Mills

Ann Mills has recently returned from ten months in England exploring tapestry weaving and the studios of John Hinchcliffe, Barbara Mullins, and Theo Moorman. Her exhibition Tapestries, Textures and Images, at the Shoestring Gallery in Saskatoon from February 3 to March 1, is a result of her travels in British Columbia and England. The following is an excerpt she prepared from an extensive record of her trip.

The first place a craftsman should visit in England is the CRAFTS ADVISORY COMMITTEE, 12 Waterloo Place, London, SW1Y 4AU, to get information and see their current exhibition. I saw Helga Zahn's jewellery there, and a survey of British craft galleries. But, most important, one can settle for a long period in their slide centre and see examples of work by leading British craftspeople.

Also in London is THE HAND-WEAVERS' GALLERY, 29 Haroldstone Road, London E17, which sells all a weaver can need and also offers courses. It is so difficult to find, however, that one should telephone first for explicit instructions for getting there from the nearest tube station or 'bus.

THE ASSOCIATION OF BRITISH CRAFTSMEN, "Quartet", Noyes Avenue, Laxfield, Suffolk, understood exactly what I was looking for. They went to a great deal of trouble to find suitable instruction for me, and thus I went to spend a week with the weaver

John Hinchcliffe and his wife, Frances, who live near Arundel. Frances travels every day to London, where she works in the textile department at the Victoria and Albert Museum. John, who also works as a farmhand for his landlord in Sussex, teaches weaving at the Camberwell School of Art in London for spells of about three weeks at a time. He has a studio in part of a very old rectory beside a Norman Church on a site that is mentioned in the Domesday Book. Here he keeps a six foot Lervad rug loom on which I worked while he worked on the Dobby loom.

John currently works on very large rag rugs, joining two or three pieces from the loom. These are usually commissioned for specific architectural space. Since his main concern is with colour and surface quality of flat cloth pieces, he dyes fabric remnants and uses a lot of natural dyes, but only if he can be assured of having a large quantity of a particular colour. (There is an example of his work and an article on him in the English Crafts magazine, July/August 1975.) With him, I worked on some of Peter Collingwood's rug samples, a simple project, which provided varied discussion related to loom-controlled design in general, and colour and texture in particular. Through these discussions I was able to reinforce my decision not to limit myself by working only on a tapestry loom. John helped me to choose a sturdy VAVSTOLS

FABRIKEN six foot countermarch loom with eight harnesses which was half the price of a Lervad, but had a waiting list of about a year. (The Cyrus looms are virtually unobtainable outside Sweden.)

WESTDEAN COLLEGE, a stately home situated on many acres of farm and park land, is run by the James Foundation as a centre for reviving traditional crafts in order to help retrain or improve skills, to assist people making a living from Craft in a traditional sense. I would suggest that it is a good experience to work there, whether one is studying bobbin lace or cottage furniture. A course taught by Fred Lambert over three five-day periods starts with the cutting and treating of lumber, and goes on to making the tools, before the final course on the furniture itself. After the day's work, one can relax with cider or brown ale around the huge log fire (in a room with a carved oak minstrel gallery) and talk to people involved in a variety of crafts.

Courses vary from weekend duration to one or two weeks, and there are three year-long courses offered in clock, furniture and tapestry restoration. The latter is given by Eva Louise Svensson, who teaches about twelve students selected from many applicants around the world. It is the only strictly tapestry training that I know of that is very thorough and yet is given in a relatively short time.

If anyone is interested in ordering wool from England, the Wool Marketing Board puts out packets of sample wool, but because of discrepancies in breeding conditions, I found that the samples did not always relate to the actual fleece. While it would cost more, I think one might be better assured of getting a really good fleece if one ordered through Tim Wilcox. He introduced drum carders and Indian spinners to a

sceptical England through his Hedgehog Carder business. Tim carries a variety of fleece and novelty fibres and is sending material to Romni Wools in Vancouver. Another advantage of ordering through him is that he can take care of shipping regulations and customs requirements. It seemed to me that the only certification one could get that the wool was in no way contaminated, in order to ship it, was to ask the stapler or Wool Board at the time of purchase to supply a letter to the effect that there had been no foot and mouth disease in the area for a considerable time, and that the wool had been stored under conditions which would not have allowed contamination. Although the Wilcoxes may now be living in Wales, a letter sent to Tim at Hedgehog Carders, "Wheatcroft", Itchingfield, Horsham, Sussex, would be sent on to him.

The single element that makes a visit to England most worthwhile for a weaver is the awareness of and exposure to continuity with the past. This is a subject that has been so much exploited and sentimentalized that I believe I went to England with the intention of ignoring it as much as possible. Nonetheless, I found this sense of history and the beauty of the English countryside in relation to its architecture quite irresistible.

The Victoria and Albert Museum in London, with ten acres of exhibits and a whole room full of Constable watercolours, must be a mecca for anyone interested in any of the crafts or arts. Weavers should set aside a good week to see the textiles alone, and can arrange to have access to files and samples for research purposes. There are the Devonshire Hunting Tapestries; Raphael cartoons and tapestry; Roman, Egyptian, and Coptic weaving; Pre-Columbian weaving; medieval tapestries from Germany, Belgium and France; English ecclesiastical embroideries and cloth; Eastern textiles and Islamic carpets. (For the Islamic Festival in London and

throughout England in 1976, the greatest collection of work was assembled since the 1910 exhibition in Munich.)

Other highlights were the Islamic exhibition at the Hayward Gallery, and the Nomadic exhibition at the Museum of Mankind, which, like the British Museum, has a permanent collection of new and old ethnic textiles. I shall restrain myself from going into further ecstasies about The National Gallery, The Tate Gallery, or The Courtauld Institute.

I did see contemporary work too: individual pieces in galleries around the British Isles; Peter Collingwood's rugs and macrogauzes; the Miniature Biennale at the BRITISH CRAFT CENTRE, 43, Earlam Street, Longon WC2. The Craft Centre also contains a craft shop, and it is a worthwhile effort to obtain the information it can provide about other craft centres, and the graduating shows of applied art sections of design schools. Anyone visiting London in June should try to see the Royal College, Camberwell and Winchester exhibitions to experience their exciting use of materials and sophisticated use of loom control.

Anyone interested in Asian kilims should visit Franses of Picadilly, who also had Navajo rugs and weavings from the Egypt-

tian children's workshop at Harrania. A shop specializing only in Asian kilims, however, is David Black's.

I have been asked by many people what is happening to prevent the Quarterly Journal from arriving. By now they should have received back copies under the new name, The Weavers' Journal, c/o The Federation of British Crafts Societies, 80a, Southampton Road, London WC1B 4BA. It remains a great source of information and seems now to be written with overseas visitors in mind. A request will provide a list of names and addresses of guilds, weavers, suppliers, and small industries. Send one dollar to: Hilary Chetwynd, Kipping College, Cheriton, Ayresford, Hampshire, England. The English magazine, Crafts, can be ordered from the Crafts Advisory Committee.*

* Overseas subscription rates for Crafts are 5.10 (U.K. pounds), or U.S. \$12.25 for six issues, from 28 Haymarket, London SW1Y 4SU. Back issues are also available. It is a handsomely produced and interesting publication. ed.

EATS?

Yes, we have no Eats. Our cupboard is bare of contributions from members. Resuscitation is guaranteed if recipes, whether borrowed from grandmother's notebooks or specially invented in overflows of creativity, are forthcoming. The test kitchens of The Craft Factor are waiting to hear from you.

BATTLEFORD 1977:

The 4th Annual Provincial Handcraft Festival, sponsored by the Saskatchewan Department of Industry and Commerce in cooperation with the Saskatchewan Craft Council and the Town of Battleford

This will be the second year a juried craft competition will be part of the Provincial Festival in Battleford, with the co-operation of the Saskatchewan Craft Council. The three-day event will take place in the Town of Battleford from July 22 to 24, 1977. It will consist of a juried exhibition of those entries selected for display by jurors and also the jurors' selection of outstanding crafts for awards. There will also be an open craft market, application forms for which will be mailed out in February. They can also be obtained from the Industry and Marketing Development Division, Department of Industry and Commerce.

ELIGIBILITY

Any resident Saskatchewan craftsperson is eligible to enter, and does not have to be a member of the Saskatchewan Craft Council. Work in the following categories is eligible -- clay, fibre and textiles, glass, leather, metal, stone, wood, and other. If the eligibility of an entry is in doubt, the jury will make the final decision, using as a guideline the general craft standards prepared by the Saskatchewan Craft Council:

- (1) An original idea or interpretation.
- (2) A finished piece must show understanding of the possibilities and limitations of the materials used and the method of construction.
- (3) Selection of materials should complement the function of the object.

- (4) Articles made from moulds are acceptable only where:
 - the original mould is the design and product of the individual craftsperson.
 - if the moulded part is subordinate to the craftsperson's own effort of creativeness and design.Similar guidelines will apply to the use of kits.
- (5) Adaptations of traditional designs should be labelled giving the source of the design.
- (6) The aesthetic properties of the article must be a major consideration.

ENTRIES

Each craftsperson may submit up to three entries, one of which may be a set. Only the official entry form may be used. Each piece must have a label attached. (see sample LABEL below). The submission of any entry includes the right of the Saskatchewan Craft Council or the Department of Industry and Commerce to photograph accepted entries for publicity purposes related to the festival. No accepted entry may be removed from the exhibition until after 6:00 P.M., Sunday, July 24 (see SALES)

LABELS FOR ENTRIES

For identification purposes, please affix one completed label securely to the bottom or reverse side of each piece. Type or print clearly.

Example: NAME _____
No. of pieces _____
DESCRIPTION:
medium _____
approx size _____
price _____
IS ITEM FOR SALE?
() yes () no

All the above information must be included. A label must be securely affixed to each piece.

LIMITS OF LIABILITY

1. The Department of Industry and Commerce agrees to be responsible for reimbursing the retail value of any article in the juried section which is broken or stolen during the period the article is in Battleford.
2. Craftspeople are responsible for making their own arrangements with the express company or Post Office for transit insurance.
3. All articles are submitted for exhibition on the condition that the sole risk is that of the exhibiting craftspersons.
4. Unpacking and display of entries will be supervised by the Saskatchewan Craft Council, and the Department of Industry and Commerce will provide security for the entries to the juried competition from the time they are received in Battleford. Every reasonable care will be taken to assure the proper handling of entries, but it shall be a condition of entry that the Department of Industry and Commerce and the Saskatchewan Craft Council shall NOT be liable for loss in transit, or misdelivery, or detention of or damage to any entered article either by fire, accident, condition of structure, or negligence of exhibitors, officials or members of the S.C.C. or otherwise.

PRICING

The retail value of each item must be supplied by the entrant, whether or not the article is for sale. They should be priced carefully at no more than the craftsperson's reasonable selling price. At least one of the entries should be for sale. (If only one item is entered for competition, it should be for sale.) Entries specified NOT FOR SALE will be listed NFS in the catalogue. Otherwise the selling price will be listed.

SALES

All sales of items accepted into the juried exhibition will be handled by the Saskatchewan Craft Council. No commission will be taken, and money received for sold items will be promptly forwarded to the craftsperson concerned, or can be claimed in person by the craftsperson before 8:00 P.M., Sunday, July 24. Sold articles may be removed from the exhibition between 6:00 P.M. and 8:00 P.M., Sunday, July 24, and not before.

RETURN OF WORK

Work submitted by parcel post or express not accepted for the competition will be returned to craftspeople as soon as possible after jurying. In the event that the competitor is also participating in the CRAFT MARKET, work not accepted may be collected between 12:00 noon and 8:00 P.M., Friday, July 22. Work submitted and accepted and not sold will be returned as soon as possible after the exhibition ends Sunday, July 24. Anyone wishing to claim accepted entries personally may do so only between 6:00 P.M. and 8:00 P.M., Sunday, July 24.

JURY

The jury will be selected by the board of the Saskatchewan Craft Council and published in a bulletin early in the spring.

CRITIQUE SESSION

A critique session will be arranged Friday, July 22. This will

allow all entrants to meet with the jurors and discuss their work. A time and location will be announced.

ENTRY FEE

There is no entry fee for the juried competition.

AWARDS

The Department of Industry and Commerce will again be offering Merit Awards for craft excellence. The Saskatchewan Arts Board will also be making Purchase Awards from the exhibition.

SHIPPING

The deadline for receiving shipments is July 11, 1977. (PLEASE NOTE there is a different deadline for HAND DELIVERED ENTRIES only. This has been devised for the convenience of area residents, and for those people who have also applied for booths in the craft market. See the section on HAND DELIVERED ENTRIES, below). Shipments received after this date will not be accepted and will be returned unopened. Entries must be shipped only to the following address:

Saskatchewan Craft Council
c/o Town Office
Battleford, Saskatchewan
SOM OEO

Please Note: Ship to Battleford not North Battleford as they are different localities. SHIPPING COSTS both ways will be borne by entrants.

Avoid using Canadian Pacific Express and Saskatchewan Transportation Co. Express because they only ship to North Battleford.

If you must use these agents you are responsible for your own arrangements for pick-up and delivery to the Town Office, Battleford before July 11, 1977. Recommended Shippers:

Use Canadian National Express if possible. The entries must be shipped pre-paid. Make sure you stipulate insurance value on the bill of lading. Insurance rates cover loss and damage and are 35¢ for each additional \$100.00 value in excess of the first

\$50.00 value which is included in standard coverage. We will return the entries to you collect for both shipping and insurance costs for return shipment after the exhibition.

Alternately if your work is not fragile you could consider Parcel Post. Their insurance only covers loss. Because Parcel Post cannot be returned collect you must enclose sufficient stamps inside the parcel to cover costs of return post and insurance.

LABELLING

Entry Parcels must show the name and address of the sender, the contents and number of pieces, also whether parcel contains complete entry or only part of entry. Also make sure your bill of lading or Post office receipt shows the insurance value and retain it.

PACKAGING

All items whether shipped or delivered by hand must be suitably boxed or contained and the containers identified as specified above. (see labelling)

HAND DELIVERED ENTRIES

All entries delivered by hand must arrive at the Town Office, Battleford before 10:00 A.M., Thursday, July 21, 1977. This deadline will be strictly adhered to because of the time required to jury the entries and hang the exhibition.

ENTRY FORMS

The official entry form for the juried craft competition only is on page 27 of this issue of The Craft Factor. Copies may also be obtained by writing to:

INDUSTRY & MARKETING DEVELOPMENT DIVISION,
DEPARTMENT OF INDUSTRY AND COMMERCE,
7th FLOOR, SASKATCHEWAN POWER BUILDING,
REGINA, SASKATCHEWAN,
S4P 2Y9

Early Saskatchewan Pottery

Notes towards an Exhibition

by Wayne Morgan

Wayne Morgan is Curator of the Dunlop Art Gallery, Regina Public Library, at 12th Avenue and Lorne Street, in Regina.

The whole process I'm presently going through actually had a very innocent beginning. I picked up a copy of Webster's Early Canadian Pottery to read at the lake last summer. It was quite interesting, but he had the title wrong: "A History of Eastern Canadian Potteries" would have been better, for there was no mention of anything west of Ontario. While I wasn't aware of any early pottery in Saskatchewan, it seemed natural to suppose there would be some. A couple of weeks later, while making my annual trek through the Buffalo Days Exhibition, in Regina, I stopped at the table of George Chopping in the hobby section of one of the display buildings. Hundreds of glass bottles, dug up or traded, were in his display. On a hunch I asked George if he had ever uncovered production or functional pottery. He not only owned some, but the amateur bottle collector newsletter which he edits had published articles on two different potters, Peter Rupchan and Nick Sarota.

Peter Rupchan arrived in Saskatchewan from Chernamitz, Austria, in 1907. He farmed for several years near Usherville before returning to his old country profession, pottery. Locating clay in the Etomomie Valley, he

built a kiln 10'x8'x6' with a fire box 6'x6'x6'. He built a kick wheel and prepared glazes from scrap glass, copper and lead. Later he managed to get glaze materials from the United States and cones from the University of Saskatchewan and tried out Estevan clays.

Rupchan made an assortment of bowls, pots, urns, jugs, crocks, together with cups and saucers and little novelties like bird whistles, which he sold in the area. He worked at his pottery from 1916 to 1939 and died in 1944. Lad Martinovsky, who researched and wrote the article for The Parkland Bottle Collector, managed to locate Rupchan's brother-in-law, so his information is fortunately quite specific.

George Chopping, while looking for bottles for his collection, located some pottery in the Vonda and Alvena-Smuts area. After a lot of footwork Chopping found people who knew one Nick Sarota, a potter who lived and worked in the area from 1902-3 until 1929. Nick Sarota homesteaded in the Vonda area with his wife when he was 40 years of age. He was from the province of Borszczow in what is now the Ukraine. Like Rupchan, he had been a potter in the old country. He recognized the possibilities of a reddish clay near his farm and built a kiln 4' x 3½' in his log house. Sarota's wares included poppy seed grinders, milk jugs and bowls, all unglazed.

At this point I began to make plans to exhibit about twenty pieces of the work of these two

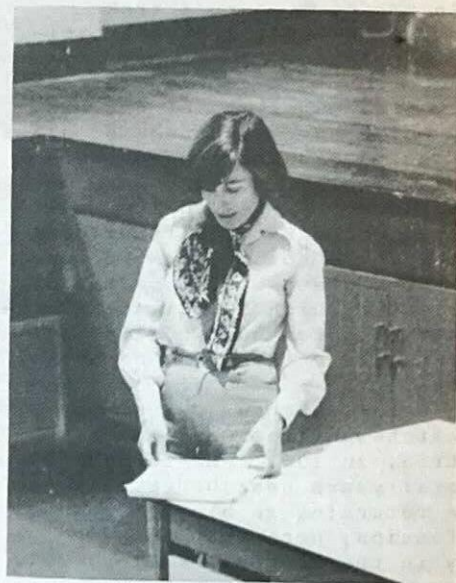
pottery. However, as I mentioned my planned exhibition to friends, more information came out. Some collectors and one dealer had a few pieces of work possibly by Rupchan or Sarota. Since neither marked their work and no one had seen very much, it was difficult to prove. One friend also had some pots stamped CERAMIC ENGINEERING DEPT. U. of S. It seems the University of Saskatchewan had had a short lived department under this name which tested Saskatchewan clays and produced a few vases and knick knacks, through a small company within the department. The University of Saskatchewan archivist doesn't know where either the tests or very many of the items are. Then someone said the Mennonites made pottery, but after letters and 'phone calls to Mennonite historians in three provinces I found this not to be the case. The confusion arose I think because Sarota lived near a Mennonite area and probably sold to them.

At about this point I decided to postpone the exhibition, and examine all the leads that kept

coming in. Anne Shudlik, curator of the Museum of Ukrainian Culture Eparchy of Saskatoon told me that some Ukrainian settlers made functional items. But most important she knew many people who either knew Sarota or had his work. A curator at the Museum of Man and Nature in Winnipeg indicated possible sources of other Rupchan pieces.

The Johnson Potteries in Estevan were mentioned but I was only able to guess at 1927 for its date and found no indication as to production pottery or industrial. Clay testing by the provincial government in Regina during 1940, was brought up.

My point in all this scribbling is that there was something out there that some of you may know about. The parameters of this subject need to be treated before I can go ahead. The difficult part is that the information cannot be found by simply going through a stack of books. It's hidden from a gallery's normal sources. Therefore if any of this subject strikes a cord I'd be most appreciative of any scrap of information or idea.



Bobbie Tyrrell, a Saskatoon potter, worked on the board as co-ordinator of workshops for 1975 - 76. Her report to the SCC membership at its First Annual Meeting in Regina included accounts of successful workshops by two renowned potters: John Chalke of Edmonton, and Tony Bloom of Stonecrop Potters, Alberta. The Craft Council also sponsored a spinning workshop in Craik given by Kate Waterhouse last Autumn in cooperation with some of the province's weavers.



Weaving Section

Meetings... Supplies... Workshops

Saskatchewan's weavers, spinners and dyers have been meeting regularly over the past few months in both Saskatoon and Regina.

The first gathering took place the same weekend as the Saskatchewan Craft Council annual meeting in Regina, October 10, 1976, to explore the interest in a structured organization. The resulting feeling was that a group is necessary to exchange information, facilitate contact with other involved people, suggest content for provincial workshops, and provide standards and common goals if necessary. Because of the problems of organizing on a provincial level, the group decided to co-operate with the Saskatchewan Craft Council, which already has a line of communication to many craftspeople, and a central structure for administering interests such as workshops.

To obtain information from the weavers and spinners themselves, local groups were thought to be the best level of organization with a contact person in each community or area. Local groups would determine their own activities: perhaps central tools and space available for members; outlets for goods; suggestions for workshops, or other programs. Meetings would be held in different locations after contacting all the known workers in the fibre fields. Reports from meetings will appear in The Craft Factor, along with a list of weavers, spinners, and dyers, sources for supplies, and publications of interest.

At a follow-up meeting in

Regina, November 30, the weavers, spinners and dyers of south Saskatchewan gathered to discuss the structure and objectives of their group. The outcome was an informal and flexible organization open to anyone actively interested in weaving, spinning and dyeing. After agreeing to a need for more advanced workshops in weaving, they decided to prepare a report to Dr. Person, Director of Extension, University of Regina, with a request that the weaving and spinning equipment currently unused at the university, be made available to the group either for workshops or on an on-going basis.

The group met again in Regina, January 12, 1977, to continue discussions and proposals about workshops. The report to Dr. Person was approved as ready for submission. Jim Ellemers, of the Saskatchewan Arts Board, had been approached about future weaving and spinning classes at The School of the Arts, Fort San. A report from Jan Cousins from Community Recreation Services led to speculation about classes in spinning and Salish weaving, and possible studio space in the old Recreation building. The members also decided to write to Ted Carson, Streetsville, Ontario, requesting a spinning workshop in Regina.

At its next Regina meeting, February 9, the group was informed that, although the Extension Department of the University of Regina might make arrangements for weekend workshops, they currently have no space for

studio work. Ted Carson had replied, making himself available for a spinning workshop in Regina October 4, 5 and 6; those present made decisions about workshop details. (See "Workshops", below, for more information.)

Another meeting was then planned for March 9 in Regina.

In the Saskatoon area, weavers, spinners and dyers have also been getting together. Those attending a recent meeting (February 10) also agreed to keep administration and organization to a minimum, and to emphasize personal contact and telephoning to relay information about meetings. Information is being exchanged between the northern and southern groups, with much favourable interest in the Ted Carson workshop being arranged for October. A joint meeting of southern and northern groups is being planned for Saturday, May 14, in Saskatoon, to share information and view slides and samples of each other's work. Information was available about a new craft supply shop for weaving, macrame, crochet and knitting, scheduled to open in Saskatoon in late June. Another source for fibre people is R. Robb's studio supplying looms and weaving accessories. (See "Sources and Resources" in this issue.)

The next meeting of the Saskatoon group is planned for March 10 and will include slides of international weaving pieces and possibly a visit from Mike Lynch of the Wool Marketing Board for an information exchange about fleeces and supplies.

Anyone interested in participating in either group is urged to contact Jane Evans, 1031 Aird Street, in Saskatoon; or Pam Perry, Dunlop Art Gallery, Regina Public Library.

Workshops

Preparations for a spinning workshop by Ted Carson of Handcraft Wools, Streetsville, Ontario, are

being completed. The workshop will be held in The Regina Public Library early in October and will be open to twenty people. There will be further news in bulletins and in the next Craft Factor.

TWO WEAVING WORKSHOPS

I. Overshot for Beginners

II. Ways to Weave Overshot

Date: Saturday, March 26, 1977.

Place: YWCA, 3rd Avenue and 24th Street, Saskatoon.

Time:

I. 8 a.m. (!) to 12:30 p.m.

II. 1 p.m. to 5:30 p.m.

Please be prompt!

Instructor: Jane Evans.

Students:

I. People with no experience in 4 harness loom weaving, or, those who feel a need for a completely basic class in overshot weaving.

II. People familiar with what a "draft" is and who have done some 4 harness weaving.

Content:

I. How a 4 harness loom works; reading an overshot draft; weaving "as drawn in", and "rose fashion" samples.

II. Reading and adapting an overshot draft; how to weave variations such as star, rose simulated M's and O's, flamepoint, lace, on opposites, etc.; samples will be woven.

Cost: \$12 per person per class. (includes materials and loom rental.)

Materials to bring:

pencils, scissors, graph paper (8 - 20 sq. per inch), note paper, ruler, patience.

Registration: first come, first served: contact H. Jane Evans, 242 4633 (after 4 p.m.) or send cheque to 1031 Aird St., Saskatoon.

FOR THE RECORD...

The weaving workshop organized by the Saskatchewan Craft Council

in Saskatoon, January 27 and 28, attracted eleven people. Mariette Rousseau-Vermette, who had originally been engaged to do the workshop, was prevented from coming. Because of a delay in building schedules, she was required by contract to be in Toronto that week to supervise the installation of a tapestry. When it became apparent that she would be unable to meet her commitment, she arranged for Helen Frances Gregor, another internationally recognized weaver, to come in her place.

The program for the two days concentrated on slides and lectures of national and international tapestries, and Helen Frances Gregor's own works, and critique sessions of participants' work from samples and slides.

After the workshop, the SCC heard from Ms. Gregor: "The seminar in Saskatoon was most interesting and positive experience for me and I believe for this remarkable group! Thank you for asking me -- I shall be pleased to be of help in the future." From all reports, the two days provided an invaluable and stimulating experience for the weavers involved.

Supplies

FLEECE, Saskatchewan

Mrs. Quist,
R.R. #3,
Saskatoon, Sask.

-- Suffolk and Corriedales.

Mrs. Sawyer,
R.R. #3,
Saskatoon, Sask.

-- Hampshires and Suffolk.

Dan Paterson,
Marsden, Sask.

-- Purebred Finnish Landrays;
Suffolk/Landry cross;
Rambouillet/Landray cross.
-- will begin shearing in
February or March.

THREADS

La Fileuse,
1260 Route de l'Eglise,
Sainte-Foy, Quebec 10, P.Q.

-- cottons (including mop
cotton) and synthetics.
-- samples, free.

Les Textiles du Grand Moulin,
Saint-Pascal, Lamouraska,
Quebec.

-- wool, synthetic yarns and
products.
-- free catalogue; samples,
50 cents.

EQUIPMENT AND BOOKS

Robin and Russ Handweavers,
533 North Adams Street,
McMinnville, Oregon,
U.S.A.

-- looms, yarns, umbrella
swifts, wheels, shuttles,
etc.
-- yarn samples, \$1.50 (plus
postage); catalogue avail-
able.

(For more information on weaving supplies and workshops, see "Sources and Resources".)

FARMERS' MARKETS: a place for craft producers

Farmers' Markets can provide Saskatchewan craftspeople with the opportunity to make themselves known to the people in their city. The following information was prepared by Susan Wiest, Provincial Co-ordinator, Marketing and Economics Branch, Saskatchewan, Department of Agriculture, Administration Building, Regina. (527 0108). See Sources and Resources in this issue, and in future issues of The Craft Factor for dates and places, and contact people.

Farmers' Markets are attractive alternative markets for vegetable producers. But what many creative craftspeople are not aware of is that they are also attractive alternative markets for crafts.

Market gardeners have found that farmers' market customers are beating a pathway to the farm. Craftspeople have the same opportunity to use the market as farmers do. Craft tables at past markets have been well patronized, but room exists for further development, and more creative far-reaching craftspeople at future markets.

Farmers' markets have been around for two years in six locations: Prince Albert, Moose Jaw, Lloydminster, Yorkton, North Battleford, and Saskatoon; and three years in Regina. They have established a favourable image with producers and consumers. They have an atmosphere all their own - rather like a country fair. Mar-

kets also give direct access to consumers and possible future sales.

Each Farmers' Market is run by a producer controlled co-operative and it only costs \$1.00 to become a member. Crafts people, like producers, must be members of the co-operative to participate in the market. Booth rental fees are nominal: cost plus a small additional amount for promotional purposes.

Farmers' Markets co-operatives have recently banded into a federation which is embarking upon a province-wide, uniform promotional campaign. The main thrust is "Buy Saskatchewan", to carry beyond the spring and summer markets and demand Saskatchewan goods in the grocery store, in the market place, all year round.

Summer markets are normally held during July, August and September. Each market chooses its own time, duration and place. For example, Regina's summer markets are indoors on seven to eight consecutive Saturdays, while Saskatoon has an out door open ended market, and Lloydminster and North Battleford hold theirs on weekdays.

Spring markets are becoming popular with producers and consumers. Last year most Farmers' Markets experimented with them; this year all will be having them. Regina's first of three markets is May 7th--just before Mother's Day--and an ideal time for you to have your work in public view.

For more information about

Farmers' Markets contact:

REGINA FARMERS' MARKET

Site: Grain Show Building,
Exhibition Grounds
Contact: Marion Gilmour
1530 College Avenue
Regina, Saskatchewan
569-1636

or:

Lora Burke
65 Motherwell Crescent
Regina, Saskatchewan
586-2545

TOAD LANE FARMERS' MARKET

Site: City Hall Parking Lot
Contact: Ollie Cowan
136 Avenue F South
Saskatoon, Saskatchewan
244-6147

MOOSE JAW FARMERS' MARKET

Site: Temple Gardens
Contact: Don Mitchell
Box 19, Churchill Park
Moose Jaw, Saskatchewan
693-1644 (work)

PRINCE ALBERT FARMERS' MARKET

Site: Exhibition Grounds
Contact: Myron Schmalz
363 River Street West
Prince Albert,
Saskatchewan
763-2172

LLOYDMINSTER FARMERS' MARKET

Site: Lloyd Mall Parking Lot
Contact: Lloyd Petrukovich
R.R. #1
Lloydminster, Alberta
(403) 745-2451

YORKTON FARMERS' MARKET

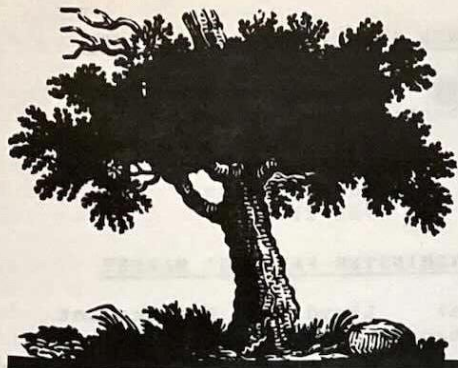
Site: Exhibition Grounds
Contact: Art Sully
Box 331
Yorkton, Saskatchewan
783-7210

THE BATTLEFORD'S FARMERS' MARKET

Contact: Garry Brown
Box 668
North Battleford,
Saskatchewan
445-2024

Don Chester, a Regina painter and potter, was elected to the board of the Saskatchewan Craft Council for a two-year term at the Annual Meeting in Regina last October. Biographies of all new directors, including those to be elected at the Spring Meeting in Saskatoon, will appear in the June issue of The Craft Factor.





Sources and Resources

Craft Exhibitions

Dunlop Art Gallery, Regina Public Library, 12th Avenue and Lorne Street, Regina: Dinnerware by Regina Potters, April 2 to 24; The Great Saskatchewan Quilt Show, April 30 to May 29: a juried competition and exhibition of hand-sewn, pieced and plain quilts.

Help Wanted

Cypress Hills Community College would like names and addresses of anyone in the province involved in stained glass work. Write Brian Minelly, Information and Resources Co-ordinator, Cypress Hills Community College, Unit 15, Plaza Mall, Swift Current.

Publications

The Ontario Crafts Council, Craft Resource Centre, has produced a new publication, Directory of Suppliers for Craft Materials: a 162 page listing of Canadian craft retail and wholesale suppliers, divided by medium within each province and region. Plus an eight page listing of other sources of information for locating suppliers including an annotated list of craft magazines. Available for \$4.95 plus postage from: Craft Resource Centre, Ontario Crafts Council, 346 Dundas Street West, Toronto, Ontario, M5T 1G5.

Sales Opportunities

Bazaart, The Norman Mackenzie Art Gallery's annual outdoor art sale, will take place Saturday, June 25, 10 a.m. to 10 p.m. on the lawns in front of the art gallery in Regina. Spaces can be booked by individuals or groups and cost \$12 for each ten feet (approx.) of table and/or hanging space. Contact the gallery after April 15 for registration forms, to be returned by June 6. Call 523 5801 for further information.

The Canadian Craft Show is now accepting applications for its Third Annual Christmas Craft Show and Sale, November 28 to December 5. All entries will be juried. Write: The Canadian Craft Show, 458 St. Clements Avenue, Toronto, Ontario M5N 1M1.

Regina Farmers' Market Co-operative has scheduled three spring markets, Saturdays, May 7, 14 and 21, at the 4-H Building, Regina Exhibition Grounds. The spring markets will feature bedding plants, but are open to all agricultural producers and also to producers of arts and crafts. Detailed information will go out shortly to those who have participated previously. Others wanting information may write market co-ordinator Marian Gilmour, 1530 College Avenue, or 'phone 569 1636 after 6 p.m. (For more general information about farmers' markets and contact people in different cities, see the article in

this issue.)

Weaving Supplies

For Sale: Sectional warp beam plus extensions for 45" loom, tension box, counter, bobbin rack with thread guides and 50 bobbins. Cost new: \$165.00; will sell for \$125.00 or best offer. Elly Danica, Box 3, Marquis, Sask., 788 2113.

Lillstina of Canada, Swedish Looms and Handweaving Equipment; catalogue of handweaving looms and accessories. Available at no charge from: Creative Crafts, 4A John Street, Weston, Ontario, M9N 1J3.

R. R. Robb, Weaver, 842 Matheson Drive, Saskatoon, (306) 382 9426, announces studio expansion to include looms and accessories for weavers. Write for a list of supplies or for more information.

Workshops

FIFTH STREET STUDIO, 905 5th Street East, Saskatoon, Saskatchewan. tel. (306) 242 1122 or 232 4971

The Fifth Street Studio Society has announced a tentative schedule for their spring and summer classes. Contact the Studio if you are interested or have any questions. (Costs mentioned are approximate at this stage.)

ADULT POTTERY, BEGINNERS

Five weeks, from Monday, March 28 to Wednesday, April 27, Monday and Wednesday evenings, 7:30 p.m. to 9:30 p.m. Covers the fundamentals of clay in a creative way; throwing on the wheel, hand building, and glaze techniques. Instructor: Sandy Ledingham, who has taught extensively in Western Canada. Cost: \$55.00 plus clay.

ADULT POTTERY, INTERMEDIATE AND ADVANCED

Five weeks, Tuesday, March 29 to Thursday, April 28, Tuesday and Thursday evenings, 7:30 p.m. to 9:30 p.m. Emphasis on glaze techniques, advanced throwing, kiln firing. Instructor: Sandy Ledingham. Cost: \$55.00 plus clay.

BATIK

Three-day workshop, Friday, April 29 to Sunday, May 1. Instructor: Joyce Pinckney (has taught extensively at the Mendel Art Gallery and the Fifth Street Studio.) Cost: \$25.00 - \$30.00.

TAPESTRY WEAVING

Friday, July 1 to Sunday, July 3. Instructor: To be announced. Cost: \$35.00 (should include materials.) Looms supplied.

CREATIVE CROCHET

July 4 to July 8. Instructor: Heidi Grosowsky, Toronto, with training in Ontario and the United States in fibre-related areas. Cost: \$30.00 - \$35.00.

THREE DIMENSIONAL FIBRE

July 11 to 14. Advanced techniques in macrame and knotting. Instructor: Marie Lannoo, with teaching experience in Toronto and the Fifth Street Studio. Cost: \$30.00.

STAINED GLASS

Weekends of July 23/24 and July 30/31. Exploration of various stained glass techniques. Instructor: To be announced. Cost: \$45.00. (should include materials.)

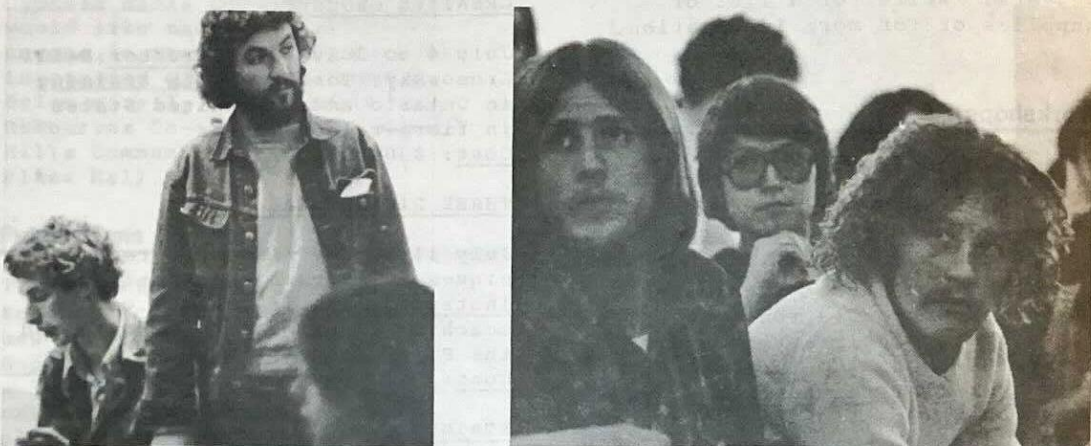
JEWELLERY

August 5, 6, and 7. Instructor: Stu Bozyk, Marquis, Sask. Cost: \$45.00 - \$50.00.

SPINNING AND NATURAL DYEING

August 12, 13 and 14. Instructor:
To be announced.
Cost: \$25.00 - \$30.00.

The Studio will also be offering Children's Pottery Glasses periodically throughout the summer, Saturdays at 1:00 to 5:30 p.m., five weeks duration. Instructor: Jan Smales. Cost: \$20.00.



A hotly debated item on the agenda of the First Annual Meeting of the Saskatchewan Craft Council was the "Craftsman" category of membership. The new category was finally approved by members, although concern was expressed that the standards for granting this status, and the system of adjudicating applicants, be thoroughly examined and discussed before implementation. The SCC board of directors has established a committee to investigate the new category, and "Craftsman membership" is slated for discussion at the Spring Meeting of SCC in Saskatoon on April 9. (See Chairman's Report for the agenda.)

BATTLEFORD 1977: entry form

Complete all sections, please type or print clearly.
Mail entry form only to:

INDUSTRY AND MARKETING DEVELOPMENT DIVISION,
DEPARTMENT OF INDUSTRY AND COMMERCE,
7th FLOOR, SASKATCHEWAN POWER BUILDING,
REGINA, SASKATCHEWAN,
S4P 2Y9

Deadlines:

- (1) The deadline for entry forms is June 28, 1977. The attached form is the official entry form and is the only one that will be accepted.
- (2) The deadline for receiving shipped entries in Battleford is July 11, 1977. (see SHIPPING)
- (3) The deadline for hand delivered entries is 10:00 a.m., Thursday, July 21, 1977. (see HAND DELIVERED ENTRIES)

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ENTRY FORM for the JURIED CRAFT COMPETITION, 4th ANNUAL PROVINCIAL
HANDCRAFT FESTIVAL
July 22, 23 and 24, 1977

NAME _____

ADDRESS _____

TELEPHONE _____

NUMBER OF ITEMS YOU WILL BE SUBMITTING: _____

DESCRIPTION OF ITEMS: (indicate whether any item is more than one piece.)	medium	approximate size	price
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____

- NOTE:
- (1) All entries must be ready for hanging.
 - (2) Pricing is essential for insurance purposes.
 - (3) If traditional entry, enclose statement re: design source.
 - (4) The articles were executed after September 1, 1976.

ENTRY FORM MUST BE COMPLETE TO INSURE ACCEPTANCE.

"The undersigned expressly agrees to all the conditions set out in the accompanying announcement."

_____ date

_____ signature