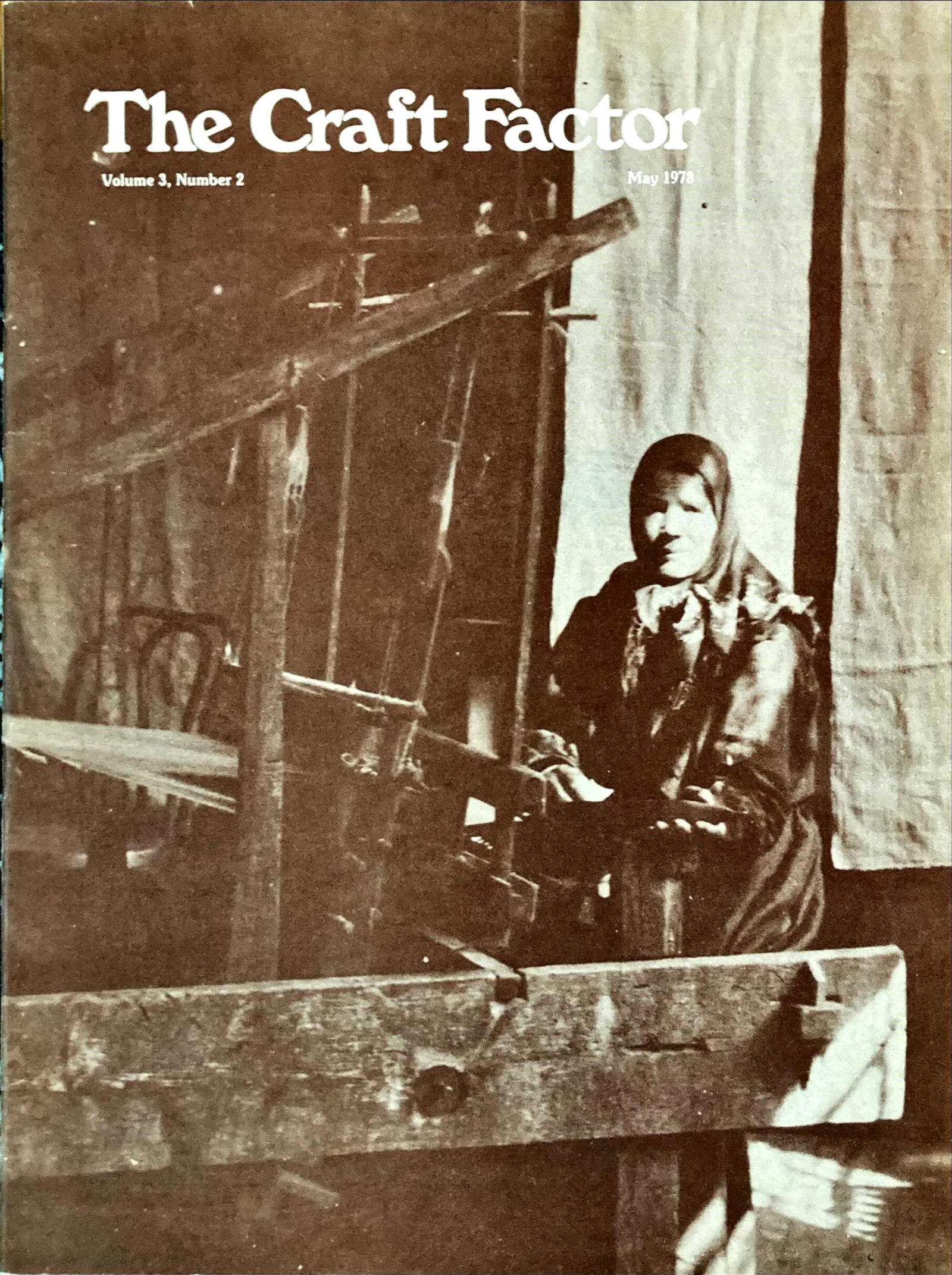


The Craft Factor

Volume 3, Number 2

May 1978





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The Craft Factor

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Editor's Bit

Well, here it is. Issue two of **The Craft Factor** under an editorial board that is still a little green, but working at it. Hopefully, a better issue than the first as far as layout, design and writing go.

Certainly, the participation from Saskatchewan Craft Council members in this issue was a vast improvement over the February **Craft Factor**. We solicited and received articles from across the province; Weyburn, Prince Albert, Humboldt, Regina, Saskatoon. Not only stories but photographs to break up the dull, grey pages which some readers found so objectionable in the earlier edition.

The May **Craft Factor** is an example of the kind of co-operative effort that is essential if the magazine is to serve the function for which it is intended; that is to keep Saskatchewan craftspeople in touch with each other and with events in the province and nationally. Without participation, the magazine degenerates into a fragmented compendium of bits and pieces which frustrates everyone.

There have been a number of compliments and complaints

thrown our way since the February issue. Some of the very legitimate complaints have hopefully been resolved in this issue. As you can see, we have changed our head style, used a new body type and attempted to use more creative layout techniques. The first issue was at times clumsy and messy as any first effort is bound to be.

However, some of the criticisms which have drifted back to us are little more than petty carping and nit-picking. Headlines which accurately reflect an event, such as the lead story in the February issue which read 'Crafts 77 less than successful' should hardly be cause for high blood pressure. The lack of illustration was a result of a lack of contributions from readers, the lifeblood of this magazine. This is something to keep in mind when the deadline for that article promised three months ago is drawing nigh and there are so many other more attractive things to be doing. The only photographs in the February issue were taken by the editors who are part time workers on this project and are supposed, as the name implies, to edit material submitted by members.

In keeping with the objections that came our way, efforts at effecting a light, breezy style which befits friends working in a joint venture, have been abandoned and we have adopted a more formal format both in writing and in headlines. This will hopefully satisfy those readers who were upset by such things as writing 'turn me over' at the bottom of a one page newsletter sent out between this and the February issue.

All of which is not to say we can't take criticism or that we want readers to keep their opinions to themselves. Far from it. Letters and constructive criticism are always welcome and educational. But the criticisms should be tempered by the realistic realization that this is a part time task being undertaken by two people who are putting a lot of time and energy into something for which the only reward is knowing they have done as well as they can at something others can enjoy.

Together all of us can create a craft magazine as good as any in the country. Remember, the deadline for the next issue is July 30.

— Paul Brettle & Marian Gilmour

New Saskatchewan Craft Council Logo



The new Saskatchewan Craft Council (SCC) logo designed by Joan McNeil.

The logo is a stylized representation of a ball of yarn in a bowl and was formally adopted by the SCC at the spring membership meeting in Saskatoon.

Joan McNeil is a many-talented person. Besides designing our new logo, she is the treasurer of the SCC, co-ordinator of the Regina Christmas Craft Sale and a practising potter and architect.

Letters

To the Saskatchewan Craft Council:

The Norah McCullough lecture tour began in Saskatoon on January 10 and ended six weeks later in St. John's, Newfoundland on February 27. It was the first time anyone had been invited by the National Gallery to give such a presentation on crafts.

In early negotiations it was decided that this should be a personal survey, that it should be seen primarily in smaller places, and that I should be allowed enough time to conduct a number of workshops for people who had never before worked with precious metals.

Audiences varied in numbers across the country but the response

was usually warm and enthusiastic. At the conclusion of the tour I want to express my appreciation to everyone who made this possible, especially to the 78 artisans who took time from their busy schedule before Christmas to send me such high quality slides of their recent work. From Saskatchewan this includes: Mel Bolen, Elly Danica, Charley Ferrero, Franklyn Heisler, Cathryn and David Miller, Kaija Sanelma-Harris, Jack Sures and Jim Thornsby. It was a pleasure to represent you all!

This slide presentation was intended to be a survey of contemporary Canadian crafts. Obviously surveys cannot hope to include everyone but they should reflect a cross-section of all levels

of activity. Crafts Seventy-Eight did just that by including recent art school graduates along with many who already have established reputations.

I was concerned as well in seeing that all craft disciplines were represented from many different people across the country. Crafts Seventy Eight did just that! Two hundred and eighty slides chosen from more than 600 were seen in the 75 minute presentation. Many expressed appreciation in being able to also see a slide of the artisan at work whenever that was possible.

It was a marvellous opportunity to communicate not only with fellow artisans but also with the general public. The response indicates that this must be done again. Hopefully this lecture tour laid some kind of groundwork for it to happen again.

The tour was successful and I want to thank everyone for helping make it so!

Orland Larson,
goldsmith

TRANSITION

Best recent works by member artists

June 1 - June 24

Opening June 1, 8 p.m. - 10 p.m.

Refreshments

Shoestring Gallery

220-B Third Avenue South

Hours:

Monday, Tuesday, Friday, Saturday

11:30 a.m. - 5:30 p.m.

Thursday 11:30 a.m. - 9:00 p.m.

Closed Wednesday, Sunday

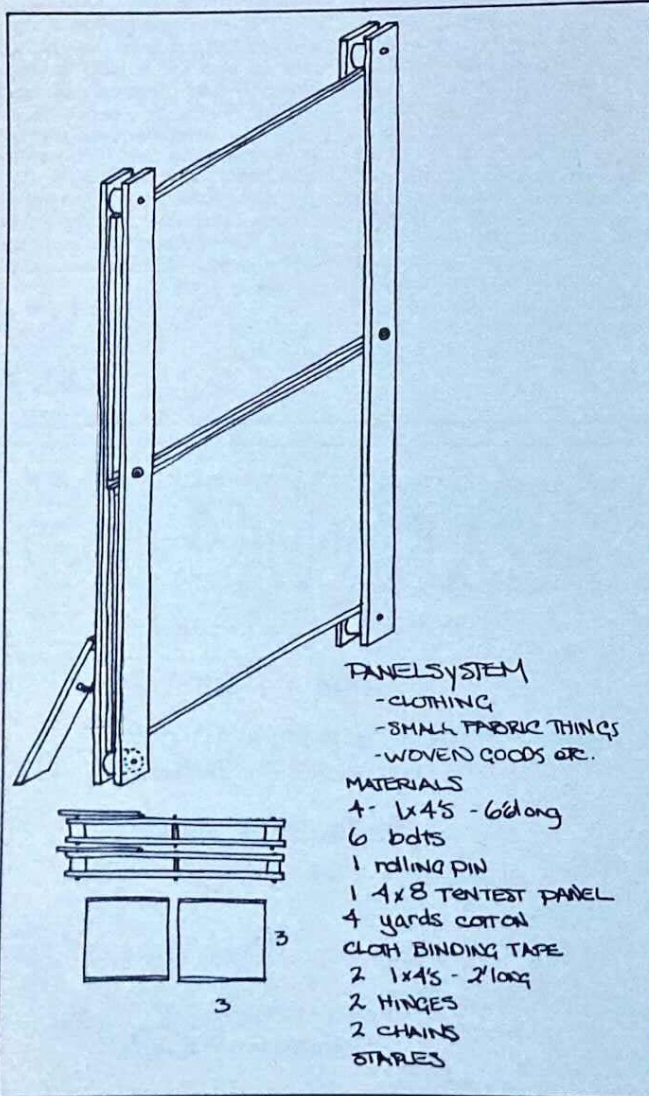


Ad Seminar Gives Practical Advice

SASKATOON — Members of the Saskatchewan Craft Council attending an advertising seminar in Saskatoon in April received a practical grounding on how to set

up and display their works at crafts shows and sales.

Joan McNeil of Lumsden and Pam Perry of Regina headed the workshop, which was attended by



PANEL SYSTEM

- CLOTHING
- SMALL FABRIC THINGS
- WOVEN GOODS OR.

MATERIALS

- 4- 1x4's - 6' long
- 6 bds
- 1 rolling PIN
- 1 4x8 TENTEST PANEL
- 4 yards COTTON
- CLOTH BINDING TAPE
- 2 1x4's - 2' long
- 2 HINGES
- 2 CHAINS
- STAPLES

about 20 craftspeople. They brought with them detailed drawings and explained how the various display systems could be built and used to best advantage. Some of them follow:

Shelves can be made from:

- Styrofoam blocks (covered in fabric or maptac) e.g. styrofoam 1' thick x 1' x 4' long.
- Particle board
- Wood slats
- Masonite with mirror tiles or ceramic tiles glued on top, or covered in aluminum foil.
- Sisal straw carpet squares may be laid on top of shelves. (1' square)
- Plexiglass.

Shelves can be supported on:

- Styrofoam cubes or blocks (covered).
- Small cardboard boxes covered in maptac
- Folding wood-slat campstools.

Other surface materials may be:

- Fabric
- Parquet flooring tiles (1'x1')
- Loose white ceramic tiles, loose mirror tiles (1'x1')
- Maptac without its backing removed. (can be silver)
- White pebbles, beans.
- Brown cork.

Commercial products:

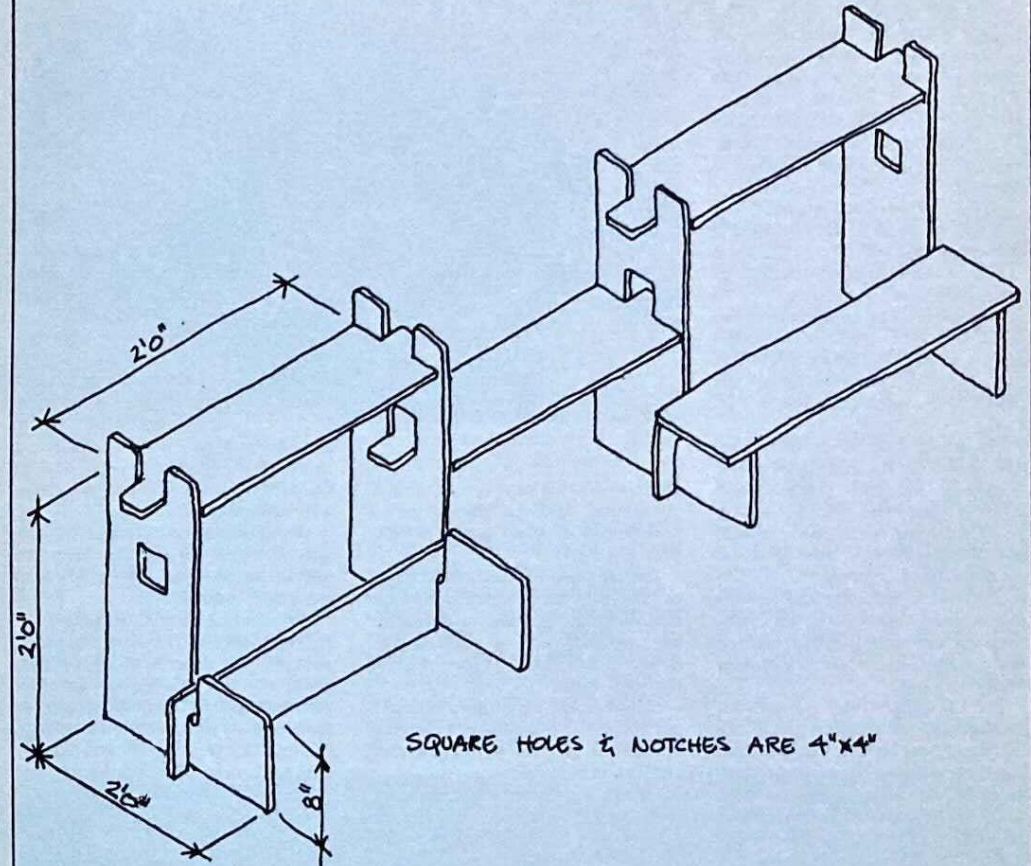
- Baskets
- Wooden clothes horse
- Balloons
- Sonotubes

Materials may be obtained:

- From building supply companies — wood, plexiglass, masonite, cork, mirror tiles, campstools, tentest.
- From ceramic supply companies — white ceramic tiles (in Regina, Antonini & Sons).
- Special building suppliers — Styrofoam (Wallace Const. Specialties, in Regina) Sonotubes (the same).
- Carpet Stores — Parquet flooring tiles.
- Paper products — corrugated cardboard (Crown-Zellerbach, in Regina.)

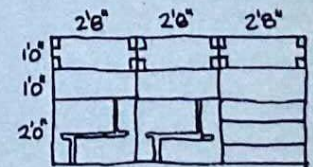
DEMOUNTABLE WOOD SHELVING SYSTEM.

- WHEN DEMOUNTED LIES IN FLAT STACK.



MATERIALS:

- 1 SHEET 4'0" x 8'0" x 1/2" PARTICLE BOARD.
- PAINT (OPTIONAL).



Craft Mark-up Not a Rip-off

SASKATOON — There is no rip-off involved when a retailer marks up goods supplied by a craftsman 100 per cent, Laurie Hughes, manager of Hughes Gift Gallery in Edmonton, told a Saskatchewan Craft Council retailing seminar in April.

About 20 persons attended the two-day seminar which included a demonstration of how to display crafts at shows and a discussion of promotion and publicity.

Hughes said he buys most of his stock outright from the craftsman so he risks taking a loss if it fails to sell. Overhead, time and effort also deserve a return, he said.

He noted that on a \$21 sale, \$14.59 goes to the craft person, the landlord, interest charges and wrapping material. The remaining \$6.41 must pay for salaries, income tax, breakage, theft, and feed the retailers family, he said.

"Often the mistrust and resentments that characterize the relationship between the craftsman and the retailer are a lack of mutual understanding."

The seminar was aimed at craftspeople considering going into retailing. And if what Hughes said about problems is any indication, buying and selling crafts is not a simple business. He said, "The landlord, my suppliers, and my customers all give me problems. . . I give myself problems. . . and anyone not previously mentioned gives me problems."

He said the craftsman looking to set up a shop should find a place with plenty of traffic and should check out several locations for comparison purposes. Most retailers rent a shop which means a lease and a landlord to deal with.

Hughes stressed the importance of reading the lease several times and understanding what it contains since it is binding and often has surprises like performance clauses.

"Don't trust the spoken word."

Using his lease as an example,



Laurie Hughes addresses a seminar.

Hughes said his rent is a minimum of around \$900 a month or a percentage of gross sales whichever is larger.

The landlord has included charges for realty taxes, heating and air conditioning, lighting and electricity, security and a parking lot. Business tax takes 11 per cent of the total rent.

Hughes said he prefers outright purchase to consignment buying because it is both better for him and the craftsman.

Buying outright makes Hughes more critical when agreeing to take a craft and he doesn't clutter up the store with slow moving items. As well, direct buying guarantees a craftsman's income.

He also advised craftspeople against agreeing to consign all their products to one retailer unless he guarantees to sell it all.

He also said craftspeople looking to sell to a craft shop should be straightforward about it and simply show the owner a sample of work and ask if he or she wants it.

"As a retailer, I must buy \$5,000 to \$6,000 worth of goods each month so I need suppliers."

He advised against craftspeople setting their prices according to the number of hours put into the piece

because it pushes it out of range with competition.

The person selling crafts should not be trying to set the price at which the piece will be sold to a customer, he said.

Because the small craft shop that Hughes runs is his first business venture, he described himself as positively ill-equipped to go into business. But his shop has survived for three years exclusively selling western Canadian art and hand-crafted work. He attributes his success to using common sense and having a keen instinct for survival.

— Paul Brettle

Craft show

The Canadian Craft Show is now accepting applications for its 4th annual Christmas show and sale in Toronto, November 27 to December 3, 1978. Last year over 50,000 visitors saw the works of 275 craftspeople. For more information contact:

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

SASKATOON — Effective public relations is neither a mystery nor is it difficult, Bill McDougall, a public relations specialist with the department of industry and commerce, told a Saskatchewan Craft Council seminar in April.

McDougall said clean, simple writing whether in news releases, advertising copy or graphics is the key to reaching and keeping the attention of an audience.

He urged craftspeople to get to know reporters and editors of the various media and said don't be shy about approaching the media and suggesting stories, since many craftspeople have interesting backgrounds and lifestyles.

"A vigilant editor perks up at the prospect of a good story because it makes his newspaper more readable and more saleable," he said, adding first the editor has to know about the story.

He said if something interesting to the craftsman is happening, such as winning an award or participating in an out of province show, send out news releases and follow it up with a telephone call.

Publications such as **Canada Crafts** or **The Craft Factor** or giftware publications should be used to get stories and photos on craft work before the public.

McDougall said crafts are interesting to watch being done and this opens the door for demonstrations at schools, libraries and even local

businesses. Resource centres can be used for seminars and demonstrations and displays of crafts, as can office buildings.

All that has to be done is to contact school art departments, buildings superintendents, etc., to get the wheels in motion. He said the visual nature of crafts lends itself to photographs as a means of display or illustration for newspaper, magazine or television articles or advertisements.

Slide shows to illustrate talks on crafts or demonstrations are useful tools in communicating craft to a lay audience. This can often best be done by having a friend photograph the craftsman at work.

He said putting tags on articles at sales with the craftsman's name, address and phone number is a good idea.

TV cable community programming will provide a chance for craftspeople to demonstrate their craft and works. Events like the Battleford show could be features for cable or other media. Television, because of its visual impact, is a natural medium for crafts, he

It's Not Hard to Reach People

said.

Graphics should be neat, attractive and easy to read since obscure or carelessly done work reflects back poorly on the craftsman. He said there is fierce competition for the attention of the public which is besieged with about 1500 different promotional messages every day through newspaper ads, TV commercials, and billboards.

That is why it is important to keep messages brief and use lots of white space to give an ad breathing room and make it stand out and attract a reader's or a viewer's attention.

He said illustrations are most effectively used to break up an ad or brochure which has a lot of writing. He also said overuse of colour has a negative effect and best effect is created using a couple of colours. It is also important to have things like brochures printed on good paper.

More information on promotion and public relations can be obtained from Bill McDougall, Saskatchewan Industry and Commerce, 7th floor, SPC Building, Regina or phone 565-2215.



Kesik Gallery: An outlet For artists

A gallery designed to give Saskatchewan artists and craftspeople an outlet for quality material opened in Regina May 23. Kesik Gallery at 1429 - 11th Avenue, is being run by a co-operative of artists and non-artists. It was formed to overcome the tremendous gap between Saskatchewan artists — painters, sculptors, wood workers, batik makers, stained glass workers, jewellers — and the Saskatchewan community.

As part of the emphasis on Prairie art forms, the name Kesik was chosen by co-op members after much discussion. The word Kesik means "sky" in the Cree language.

The gallery will have a full-time director, responsible for day-to-day operations. The co-op members will establish content, publicity, and education committees. Each committee is now hard at work lining up shows, publicity and educational programming that will make up the initial thrust of the operation.

The content committee will screen all works that will be displayed in the gallery. Any Saskatchewan artists interested in using the gallery as an outlet should get in touch with the content committee.

A major emphasis is being put on education programs. Workshops, lunch-time events, poetry readings and music nights are some of the features now being planned.

Kesik members plan to open a new show every three weeks. This will give many Saskatchewan artists an opportunity to show and discuss their work with the Saskatchewan community.

The opening show features 13 artists and includes painting, drawing, photography, sculptures, prints, batik, jewellery, stained glass and furniture. The artists in the first show are from Regina, Saskatoon, Siltan and Pense.

"We decided on the concept of the gallery as a result of the lack of outlets in the province," Denis Nokony, one of the originators of Kesik said in an interview with the **Craft Factor**.

"At the present time the Saskatchewan community does not get adequate opportunities to purchase and collect, or to see and experience, work done in its own community.

"Our basic concept is to create a place that is open to people from all walks of life. Too often galleries become exclusive places for the few people who are acquainted with the art world. We plan to make Kesik a place where people can come, look, ask questions in an informal manner — we want to ensure barriers to the appreciation of Saskatchewan art are eliminated."

Greg Robart, chairman of the Kesik education committee, said the work of the committee will focus on removing the "in-group mystery" that too often surrounds quality art work.

"If people can see how work is done, step by step to the final completed object, the chances of better understanding between the community and artists will greatly improve. We want the gallery to be a place where people from all walks of life will feel at ease".

An added benefit of a visit to Kesik is provided by its next-door neighbour. Gretta's, a good food restaurant, occupies the same building as Kesik.

"One of the deciding factors in opening Kesik Gallery was the location of Gretta's next door," Denis Nokony said. "Galleries often have difficulty in attracting people, even when they do have the best of intentions. We felt the two operations together would be very complimentary."

— Kesik Gallery Co-operative



Member of the Kesik Gallery Co-operative at work in the gallery



A meeting of the co-op in the gallery-to-be

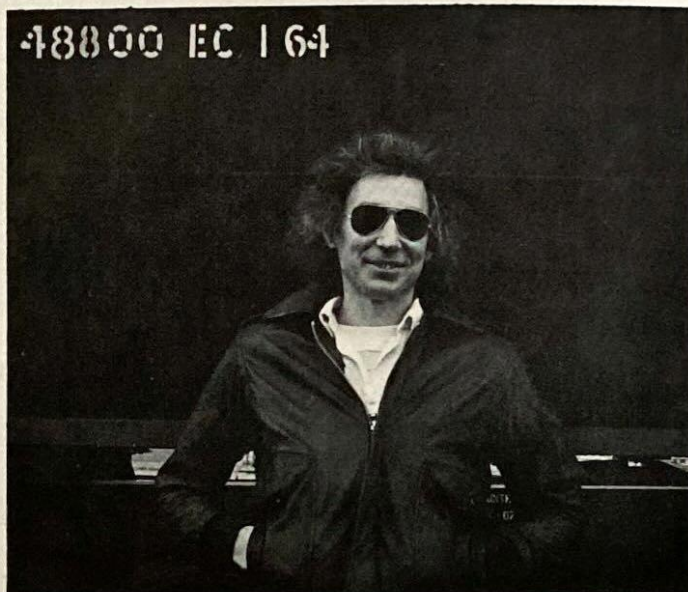
SUMMER CLAY

with

Mel Bolen

Humboldt, Saskatchewan
Advanced Throwing
June 2, 3, 4, 1978
9:00 - 5:00

A workshop concentrating on the throwing of very large pieces for which Bolen has achieved wide acclaim. Bolen studied at the Regina campus in the Fine Arts Dept. with Jack Sures and taught with Marilyn Levine in the Extension Dept. at the U. of Regina for a number of years. Among other shows across Canada, Bolen participated in the Ceramics West Show. Bolen is known for his extremely large bowls and lustered goblets — a contrast of delicate and massive forms. He originated a clay cooperative of four potters under the name of North Star Pottery in Humboldt, Saskatchewan where he currently works and lives.



Cost of each three day workshop — \$30.00 plus materials.

The most extensive summer program in clay to be held in the province of Saskatchewan. To register for any of the workshops, write to the following address, or call (306) 242-1122 or 242-4971.

FIFTH STREET STUDIO
905 - 5th Street East
Saskatoon, Saskatchewan

5TH STREET STUDIO

Robin Hopper

Victoria, British Columbia
Ceramic Decoration—surface
application slips, engobes
and glazes
June 9, 10, 11, 1978
9:00 - 5:00

This advanced technical workshop will include surface enrichment techniques at various stages in the pottery making process: slip decoration, carving, fluting, over-glazing, faceting, agate ware and majolica type on glaze painting. There will be some coverage of the history of ceramics relating primarily to decoration. Hopper has toured with the famous Ceramics West Group.



Franklin Heisler

Regina, Saskatchewan
Ceramic Sculpture
June 30, July 1, 2, 1978
9:00 - 5:00

This advanced workshop will deal with hand-built construction, plaster mold-making and slip casting, construction of a large hanging pot and a large standing pot, slide lectures and critiques. Heisler received his BFA, BED at the Nova Scotia College of Art and Design and his MFA from the U. of Regina, and has taught and exhibited extensively throughout Canada at such places as the Montreal Olympics and Toronto, Ontario with the World Craft Council, York University and the Canadian Guild of Potters.

Joe Fafard

At Work

Pense, Saskatchewan
Sculpture
June 23, 24, 25, 1978
9:00 - 5:00

An internationally acclaimed sculptor, Fafard is renowned for his ceramic sculptures of small-town life, chronicling rural Saskatchewan people — Hank, Cree Man. He received his MFA from Penn State University, taught for five years in Regina at the U. of S. Fine Arts Department, and has had numerous one-man shows, the most recent being at the Downstairs Gallery, Edmonton. Students will be watching the artist at work and will be applying various sculptural techniques in their own work during the workshop.



BAZAART

The Norman Mackenzie Art Gallery again invites all artists and crafts people to participate in **Bazaart**, the annual outdoor art sale, to be held **June 24 from 10 a.m. to 9 p.m.** on the lawns in front of the gallery. The festive day includes craft demonstrations, art raffles, entertainment and refreshments, as well as the major event - art sales.

All original art works are acceptable — paintings, photography, sculpture, weaving, jewellery, etc. However, the gallery reserves

the right to limit entries in various categories and to reject applications that do not conform to **Bazaart** aims. No applications from commercial enterprises will be accepted.

The gallery will provide publicity, maintenance and security, but cannot be responsible for sales, possible theft or insurance. Artists are responsible for making their own sales, decorating their own area, and providing shelter from sun and/or rain and a sign to identify themselves.

Call Anne Campbell: 523-5801 or 584-4849 for more information.



Handcraft workshops in pottery, primitive weaving and dyeing, copper enamelling and jewellery-making were held at the Weyburn Swimatorium March 10 to 13.

The workshops were a pilot project, sponsored by the department of culture, youth and recreation, designed to make artists in various crafts available to communities across the province.

Weyburn arts director Ken Panzer handled local arrangements and a full registration of 40 students were on hand.

The primitive weaving and dyeing workshop, conducted by Kate Waterhouse of Craik, saw students learn the preparation of wool, and the preparation of dyes from various plants that grow in the province.

On Sunday, March 12, Mrs. Waterhouse celebrated her 79th birthday. She has been active in weaving and dyeing for 14 years.

Cupar's Randy Woolsey conducted the pottery workshop which began Friday evening with Woolsey showing students how to prepare clay for work.

Woolsey spent seven years in Japan studying eastern pottery before returning to Cupar where he now practices the art.

Regina art instructor Gary Robinson was on hand to conduct the copper enamelling workshop.

Robinson showed workshop participants various ways of adding a finish to copper.

The fourth workshop, conducted by Stu Bozyk, dealt with jewellery making and participants fashioned rings, cuff links and other items.

The workshops began Friday, March 10, with an evening social after which preliminary work began.

Work continued all day Saturday and Sunday, although an 'open house' was staged Sunday afternoon for anyone interested in viewing the results of the efforts.

Weyburn arts director, Ken Panzer, feels the workshops were a success and enabled several local crafts people to obtain valuable experience in their field.

— Dallas McQuarrie

Craft Workshops Held in Weyburn



Primitive weaving and dyeing instructor Kate Waterhouse demonstrates the preparation of wool

Bits & Pieces

Weaving Class Held in Marquis

A weaving class was held at Elly Danica's studio in Marquis on April 17 to 21. Mary Andrews, master weaver from the Canadian Guild of Weavers in Banff, instructed the workshop for beginning weavers.

She demonstrated how to dress a loom, basic types of weaving, and theory in weaving.

All participants had a chance to weave samples on the looms which the students brought with them and they were able to try out different types of looms.

A slide show and discussion, enjoyed during tea break, gave everyone new ideas. All the weavers who attended the workshop hope that Mary Andrews will return next year for another class.

— Francis Westlund

Council to Name Honourary Members

This is the third year the Canadian Craft Council will honor individuals who have made an outstanding contribution to crafts in Canada by naming them honorary members.

Last year the following were singled out for this honor: Gaetan Beaudin, a Montreal potter, Lea Collins, a retired visual arts administrator from Regina, Robert Muma, a Toronto leather worker, Jessie Oonark, tapestry weaver, of Baker Lake, NWT., and Anna Templeton, a crafts administrator from St. John's Nfld.

Each received a piece of pottery designed and made by Walter Ostrom, of Indian Harbor, Nova Scotia, at the Charlottetown meet-

ing to mark the occasion.

Five regions have been identified across Canada for purposes of the award; Atlantic, Quebec, Ontario, the Prairies and the west coast-Yukon-NWT.

Nominations for the award must come from a member association, or from at least two individual members of an association. In addition to the letter of support and a clear statement of why the nominee should be made an honorary member, there should also be a biography. The deadline is June 30, 1978 and nominations should be sent to the Canadian Crafts Council, 46 Elgin St., Suite 16, Ottawa K1P 5K6.

Art Inventory Established

The department of public works is responsible for spending up to one per cent of the capital cost of new government of Canada buildings by commissioning or purchasing works of art from Canadian artists.

Through an advisory committee set up by the department's environmental design branch, advice is given on the proposed location, theme and character of the artwork with the final selection of the artists by the minister of public works. This inventory of Canadian artists, functions as an aid to architects and consultants in the selection of artists for commissions to new government buildings.

The following is a list of material requested from artists for inclusion in this inventory:

- biographical data, a list of exhibitions and any other documentation;
- home, studio and business address and telephone numbers;

- the address and telephone number of your present dealer, if you have one;

- a list of collections and or places where your work may be seen;
- five coloured 35 mm. slides of recent work and a description of artwork represented, including title, date of execution, dimensions, media, sale or purchase price.

Should any craftsman wish to participate in this inventory, please write directly to: Peeter Sepp, chief, design integration, fine art program, environmental design branch, dept. of public works Ottawa K1A 0M2.

Who's to Follow Robin Hopper?

Robin Hopper a Victoria, B.C. potter was the first winner of the 'Saidye Bronfman annual award for excellence in the crafts for his innovation in traditional pottery techniques and for his contributions to crafts through teaching.

Deadline for nominations for this year's award is June 30. The winner receives \$15,000, with \$10,000 going directly to the craftsman and \$5,000 to help prepare a travelling exhibition of the craftsman's work.

The selection committee will include the president of the Canadian Craft Council (CCC), the chairman of the CCC exhibition committee, a nominee from the Bronfman foundation and someone appointed by the first three.

The nomination must come from an association or from two members of an association and the major contribution made by the craftsman must be clearly stated in the letter of support.

The nominee must also submit a complete portfolio to the selection

committee including slides and/or photographs, complete biographical information, any other supporting documentation and proof of Canadian citizenship.

Nominees must submit their own portfolio, the quality of which will be taken into account. The portfolio can be retrospective but must include recent work or concentrate only on a range of the most recent work.

Although the criteria of selection has not altered radically, last year's selection committee has expanded it to better define excellence in the crafts. Excellence is not interpreted solely as technical excellence.

- This years criteria include:
- The craftsman must be a Canadian citizen;
 - He/she must have made a major contribution as a craftsman for a significant period of time;
 - The work must be outstanding, consideration will be given to innovation in relationship to traditional methods;
 - The quality of the portfolio is important and will serve as a major indicator for the selection committee;
 - Final consideration will be given to the craftsman who has also made an outstanding contribution to the crafts beyond his/her work (ie. research, teaching, social contribution, etc.)

Remember, closing date for nominations is June 30. For further information please write to the Canadian Crafts Council, 46 Elgin Street, suite 16, Ottawa, Ontario, K1P 5K6 or call 613-235-8200.

Directors Needed

Nominations are being accepted for two national directors to the Canadian Crafts Council board. Candidates must be nominated by a member association or two individual members of an association. A brief biography must accompany a signed statement from the nominee which commits him or her to work on behalf of the council. Nominations which must be in Ottawa by June 30, 1978, should be submitted to the Canadian Crafts Council, 46 Elgin St., Suite 16, Ottawa K1P 5K6.

handcraft

78 JEWELLERY
QUILTS
POTTERY
MACRAME
INDIAN CRAFTS
WOODCRAFT
WEAVING
BATIK

All these kinds of crafts — and many more — will be on sale at the fifth annual Saskatchewan Handcraft Festival July 21, 22 and 23, at the arena in the historic Town of Battleford.

This year's show will attract about 150 craft producers from all parts of the province who will be showing and selling their work.

In addition to the craft market, there will be a special exhibition of the very best Saskatchewan crafts selected by a panel of judges.

There will be continuous craft demonstrations during the festival.

The Saskatchewan Handcraft Festival will be open in the Battleford Arena during the following hours:

Friday, July 21 — 10 a.m. - 8 p.m.
Saturday, July 22 — 10 a.m. - 10 p.m.
Sunday, July 23 — 12 noon - 6 p.m.

Felt is Versatile Craft Medium

Aganetha Dyck received an explorations grant from Canada Council to explore wool and other fibres via matting as an art form. Her recent work was exhibited at the Arts Centre in Prince Albert from March 17 to April 5.

Previously her work has been seen in Saskatchewan in the Norman McKenzie's travelling exhibition "To a fine art — Saskatchewan fabric", at the Sask Power Corporation gallery in Regina and at the winter festival juried show in 1974.

Weavers, spinners and dyers, for whom matting represents one of the cardinal sins, were bound to approach her exhibition in Prince Albert with varying degrees of reservation. Yet, evident in the work and the artist's description of it is involvement and integrity which establishes its validity as an art medium.

Even if one were unfamiliar with the respectable tradition of matting, which was sophisticated by the time of the Romans, one is convinced by the exhibition that wool is being used in a way that is not only legitimate but inspired.

The particular properties of wool, and how it reacts to certain conditions and handling, ranks with the miracles of how clay, or eggs, milk and flour transform in response to moisture and heat.

When wool is spun it changes its consistency miraculously and when it is subjected to heat, moisture and pressure it produces quite a different little miracle — a light, dense, porous, compact substance called felt.

This is often considered a disaster.

But this is not the case for Mongolians who live in felted goathair yurts that expand in summer and contract in winter and are light and easy to handle in a nomadic existence; nor for Caesar's armies who wore felt breastplates, tunics, boots and socks. Snowmobilers have had occasion to be thankful for felt and Aganetha's Mennonite relatives who are more than 70 remember their mothers making felt balls for them to play with. Perhaps it is this mundane aspect of the properties of wool that causes us to close our minds to the process as an art form.

Yet this is one of the elements that spurs on Aganetha Dyck's imagination. Because someone taunted her she has, for example, made a rolled sculptural piece (30 feet long before felting and 22 feet in its final state) called **they make it by the yard in Vancouver**.

Information gained in a paper-making workshop seems to be evident in her flat sheets of felt with suggested and applied images. But most successfully she responds with assurance to the suitability of felted wool for being moulded to various shapes as in the delightful tubby little "Beaver". The sturdy yet light moulded forms have often been combined with flat areas and the bulges, curves, and perforations to produce unusual and sensual forms.

Volumetric felted forms have also been combined with long (probably no less than 60 feet in all) flexible and strong felted

"ropes" as in the "Monkeys". This large environmental piece which is suspended from the ceiling is particularly successful. It illustrates beautifully the way in which lights and shadows play across the smooth curves of the forms and concentrate on the moulded bumps and hollows.

Her small, light, moulded, lidded jars with strands of colour and fibre detectable in the seeming grey are satisfying and functional containers and come with discarded buttons inside. The most outstanding pieces seem to have arisen from the artist's enjoyment of her medium, her humour and sedate pleasure in breaking rules. In one 'woven' piece she used felted strips and called it "Matted warp and weighted weft".

Her essential seriousness is conveyed by sensitivity to the process and respect for the material used. She will sometimes incorporate fleece that has been 'ruined' for spinning and allow its sensuous beauty to make its own statement.

Aganetha is an active conservationist and a letter from her comes on the back of old power toboggan trail maps which were abandoned by the boxful. Sometimes she combines discarded woollen cloth-



ing or the collar of an old coat (an excuse to get a new one she claims) with felted areas or strands of wool — seemingly non-functional but audaciously usable.

In 1973 Aganetha independently arrived at the felting medium with which she is now so compatible. She was studying weaving, spinning and dyeing with Margreet van Walsem in Prince Albert ("You have to be a pupil of Margreet's to know what that immersion is like"), when she received a fleece that was very matted but its beauty fascinated her.

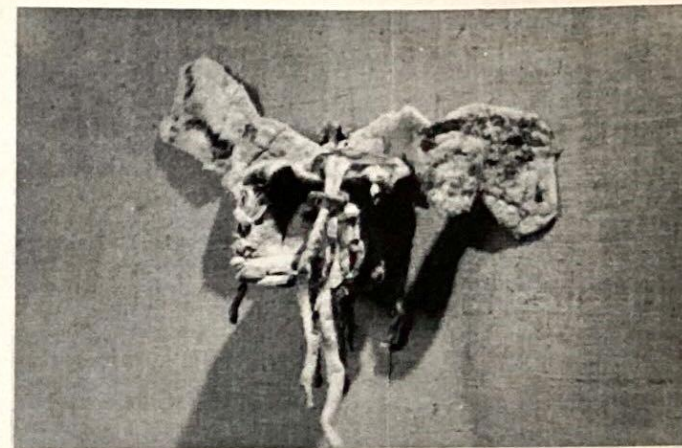
She says "I studied the shapes and decided that what is done accidentally must be able to be done on purpose and started felting, trying to control the shapes. In 1974 my first work was successful, after about a year of trial and error.

"She is grateful for companionship, guidance and encouragement received in Prince Albert while she shared a studio with Margreet, Connie Freedy and George Glenn in whose drawing classes she learned so much about seeing. (They still use a tea cosy she made from a pink and white spotted felted child's discarded woollen sweater.)

Now Aganetha lives in Winnipeg where she shares warehouse studio space with the Mennonite Theatre Group. She has had help and encouragement from Pat Bontin Wald, a leading American authority on felting, whose article, **Felting** can be read in the publication, **Spinoff '77**.

At the exhibition in Prince Albert, Aganetha gave a demonstration and described how to prepare the wool for its moulded, elongated or flat forms. These forms must be capable of maintaining their shape through the water agitation and lengthy drying processes and at the same time make allowance for considerable shrinkage.

Her instruction was given in a relaxed and informal way. This combined with her enthusiasm and quiet humour to make the process seem simple and accessible even to children with whom she likes to work. Yet she is not satisfied with



only the immediate results, chance, or happy accidents.

She takes advantage of the unexpected in her designs but has built up a knowledgeable understanding to predict and control the material and process. She has acquired a precision and skill that comes from a great deal of hard work and discarding or reworking of unsatisfactory results.

"To make a pot and lid took forty trials and errors. My main concern in felting is control," she says. "I delight in being able to make things round or oblong, whenever I want it. May the search prove successful in discovering the square — for no reason but to be able to do it."

She enjoys the versatility of the medium and describes its possibilities . . . felted ropes. With lumps, without. Free felt (such as the environmental piece "Birch clump") Flat felt. Hollow felt. Felt to embroider on, to decorate cloth with. You can carve felt, cut into it, shave it, slice it, mould it. For example if you stuff a sock from toe to top with wool then close the top with elastic bands, agitate for about half an hour to one hour in hot water you get the shape of a sock".

As a pioneer of the medium in its contemporary form she is one of the few people in North America who has this information and experience and she is eager to share it. She would like to give workshops for anyone from the

primary school level up. She says, "All that is needed is a wringer washer and preferably a basement — actually one does not need a basement but water and an old washer for sure. In one day you can learn a lot about felting."

Anyone interested in a workshop in felting can contact Aganetha Dyck at; 121 Dunrobin Ave., Winnipeg, Manitoba. R2K 0T3.

— Ann Newdigate Mills



Saskatchewan Craft Council Adopts Sale Standards

SASKATOON — The Saskatchewan Craft Council (SCC) has adopted a set of standards which makes no distinction between art and craft for works entered in SCC sponsored sales.

"Basically art and craft are interchangeable since both are consistently given the definition of skill," Marline Zora, head of the standards committee, told about 35 council members attending the SCC annual meeting.

The definition of who can participate in sales was one of four recommendations the committee proposed in its report. All were adopted as amended.

Here are the other recommendations:

- Works accepted for SCC sponsored sales must be technically competent and meet the functional requirements for which they were intended and items must be handcrafted. Craftspeople doing most of their own design and production get preference when sales space is limited.
- The criteria in choosing work for exhibition will be technical competence, functionalism and aesthetic quality, with innovative or imaginative use of materials and/or overall design receiving priority.
- In order to deal with the numerous problems associated with an organization like the SCC, the standards committee proposed a four level pyramid system of guidelines be adopted.

The guidelines would be the basis for raising the standards of crafts in Saskatchewan and for deciding what crafts are allowed into sales, shows and award categories.

Level one would include anyone considering themselves craftspeople; level two would cover SCC sponsored craft sales; level three would be acceptance into juried exhibitions; and level four would be the best work being done.

The standards will be in effect for the next year and will be reviewed at the annual meeting next spring.

Barry Lipton, SCC chairperson, said membership in the council has levelled off and urged those belonging to the organization to convince craftspeople they know to join.

He said the council serves a number of useful lobbying purposes such as intervening with the provincial government directly on behalf of craftspeople, changing negative bureaucratic attitudes towards crafts and pushing for increased support for the arts.

Lipton said the SCC financial picture is good. The council wound up the year with a surplus of \$1,651.81 as of March 31, 1978. With new membership fees, workshop revenue and government grants, the SCC started off this fiscal year with \$4,898.71.

He said the council hopes to begin a permanent craft collection by purchasing one or two pieces at the first SCC biennial juried show later this year, which will be a showcase for the finest work of members.

Membership in the craft council stands at 180 members, 79 subscribing members, 15 complimentary members and seven exchange members.

Pam Tollefson was elected by acclamation to fill the vacancy on the SCC board of directors left by the resignation of Pam Perry, who took a job in Northern Saskatchewan for the summer.

Although no budget has been set yet, the meeting was told the SCC is looking at about \$40,000. More money is needed which is one reason membership fees have increased to \$20 from \$15. Subscribing membership fees increased to \$12 from \$5 effective in the new membership year due to the higher cost of producing **The**

Craft Factor.

Consideration is also being given to hiring a co-ordinator for the SCC within the next year.

Other by-law changes beside the fee increases included changing the fiscal year of SCC to October 1 from September 30. The membership year will run from October 1 to September 30 to coincide with this change.

The SCC will have booths at Mexabition this year to display some crafts. It is uncertain how many booths will be allotted the craft council. The Saskatchewan Sheep and Wool Marketing Commission may pay for a booth for spinners and weavers.

The SCC booth would be subsidized by the ministry of industry and commerce. Volunteers will be needed from the Regina area to staff the booth during the eight day show.

The problems of funding a delegation of Saskatchewan craftspeople to attend the five day World Craft Council in Kyoto, Japan, this fall appear to be melting away.

Barry Lipton said two government agencies have agreed to help fund the trip. When combined with \$500 from each of the six delegates going and returns from the SCC raffles the cost of the trip is almost covered. About \$1,500 must still be raised.

Work is continuing toward creating a highway craft sign which would assist motorists in locating outlets selling locally produced handcrafts. The SCC has submitted a logo which could be incorporated into the sign.

The craft council also passed a resolution asking the Canadian Craft Council to withdraw their support of the Canadian Conference of the Arts and Education committee because the committee has shown indifference to Saskatchewan artists and craftspeople.

WINTER GREEN IT'S REGINA CRAFTS '78



Date: Friday & Saturday, December 8th & 9th, 1978

Place: Jubilee Theatre,
Saskatchewan Centre of the Arts

Time: 1 p.m. to 10 p.m., Friday, December 8th
10 a.m. to 10 p.m., Saturday, December 9th

All Saskatchewan craftspeople are invited to enter.

Slides or photos must accompany all entries.

Watch your next issue of *the Craft Factor*

for *wintergreen* entry forms.



For further information call:

Joan McNeil 485-3406

or

Pam Tollefson 569-7577

CCC Speaks for Craftspeople

The Canadian Craft Council (CCC) is the result of the merger of the Canadian Craftsmen's Association and the Canadian Guild of Crafts.

The mandate of this national body is to represent crafts people to the government, providing a common front in matters of mutual concern.

Each province or territory has the right to elect one member to the 20 member board of directors of CCC. Four national directors are elected and four appointed for two year terms of office.

Although Alberta is presently run by an ad hoc committee and the North West Territories is holding its founding meeting in October, all the other provinces and the Yukon have individual councils.

The CCC which receives grants from the secretary of state and contributions from affiliated councils, regards itself as an association joining provincial councils. It represents about 25,000 craftsmen across the country.

The CCC feels it should be engaged in constructive advocacy which involves watching the government and its agencies to ensure the craft industry equality of access to government programs.

In 1977 the CCC took a survey of craftspeople in Canada to generate background information on people involved in crafts and to identify the major concerns of these people.

Some concerns identified were; standards of quality and workmanship; training in craft and business techniques; availability of capital from grants and loans; identifying good sources of supply for materials and tools; and government policies effecting craft in Canada.

The council is involved in lobbying government and keeping an eye on legislation which may impinge upon or needlessly ignore

the craft industries.

The council also tries to influence changes in appropriate existing laws which are not directed towards crafts.

When dealing with governments, a large part of the problem is usually one of definitions. What are crafts? Where do they fit in relation to copyright laws? Are they more appropriately classified by the laws which affect industrial design?

Crafts certainly aren't mentioned specifically but then neither is photography which, for the purpose of getting money, has been classified along with the arts.

As yet no specific categories have been established for crafts and often a craftsman who applies to the Canada Council must bias or distort the direction of intent of his craft in order to be eligible for money.

Federal policy allows tools and materials needed for a business into Canada duty free when they are not available in Canada.

This is a relatively easy law to regulate for large businesses but becomes much more difficult when dealing with thousands of craftsmen in many different fields operating from coast to coast.

But that doesn't mean craftspeople should not be entitled to take advantage of this policy.

There are small business loans available through the federal development bank but this assistance is often denied to craftspeople.

Capital cost allowance is a tax break that applies to big business and while there is a small businessman's taxation scheme, it seems to break down at the level of the craftsman.

Representations have to be made to the new minister of state on behalf of small business to make sure he is aware of the craft industry and develops policies to

adequately provide for craftspeople.

The CCC hopes to enlist the aid of the World Craft Council, with which it is affiliated, to establish standards for international exhibitions that will protect individual craftspeople. This affiliation keeps Canada in touch with the international craft community.

Artisan is a magazine put out by the Canada Craft Council. From time to time special publications are funded such as **Crafts are Your Business** by Gerald Tooke which attempts to augment the crafts persons' knowledge of marketing and administration and how to deal with government funding organizations.

Following up the 1977 survey, the CCC will gather more information on aspects of schooling and training craftspeople which might help them survive in the marketplace. The council's actions will probably take the form of recommendations to their provincial members.

The CCC feels that standards in the industry are an important area. Standards are perhaps more connected to individual crafts than to an umbrella organization representing all crafts.

Regulations of this sort effect individual crafts. Potters for example might want to establish standards and control admission to their own association.

The Canada Craft Council's contribution to individual craftspeople is difficult to analyse. Certainly it doesn't claim to be directly in touch with individual members of the craft community. Nor does it accept this as one of its duties.

Laws which regulate taxes (12 per cent tax) and availability of goods and how much we pay for them (import duties) seem particularly remote.

It is to these kinds of issues that

the CCC addresses itself, even though most of the council's activities are practically invisible on a day to day basis.

However, given the parameters within which the CCC allows itself to function it does fulfill its promises.

Among its more recent achievements;

- The Saidye Bronfman Annual Award for excellence in the crafts. Potter, Robin Hopper was the first recipient;
- The conception and selection of a national travelling exhibition, **Artisan '78**, which will open in Banff sometime in the fall;
- The new federal tax policy changes the amount of sales a craftsman can make from \$3,000 to \$10,000 before federal sales taxes have to be paid;
- Presentation of a brief to Canada Council;
- Recent cross-country slide presentation by Orland Larson, president of CCC sponsored by the National Gallery of Canada. The work of 78 artisans were illustrated.

The Saskatchewan director for CCC is Charley Farrero, North Star Pottery, Box 2052, Humboldt. He is also the CCC chairman of the exhibition committee.

— Charley Farrero

On to Battleford

Battleford Craft Market

All the space is now booked. There is quite a lengthy waiting list, so please contact Jenny Hambridge (565-2221) if you are willing to share a booth. In fairness to those on the waiting list, private arrangements to share should not be made before those on the waiting list have been offered the opportunity.

Battleford Juried Competition

The deadline for receipt of entry forms is June 30, 1978. For additional copies of regulations and entry form, write to the Department of Industry and Commerce, 7th Floor, Saskatchewan Power Building, Regina, S4P 3V7 or call 565-2221.

Legislative Building Display April 18-20, 1978

A display of Saskatchewan handcrafts was held in the lower rotunda of the Legislative building April 18 to 20. The display was organized by the department of industry and commerce. The objective was to increase awareness among cabinet ministers, MLA's and senior government officials of the high quality handcrafted work available in the province, particularly functional

items which could be used in offices. Forty-five craft producers were invited to submit work for the display and 32 accepted. More than fifty per cent of the items in the display were sold and more than \$3,000 in orders were taken.

All visitors to the display took away with them a list of participating craftspeople and it is hoped that more orders will result in the future.



Norman Vickar holds a plate made by Anita Rocamora.

The Saskatchewan Craft Council First Juried Biennial Exhibition

Will be held December 16 to January 23.

The exhibition will open December 15 at the Dunlop Art Gallery, Regina Public Library.

The Craft Council is pleased to announce the acceptance of Lea Collins and John Graham to co-jury the biennial exhibition.

John Graham is from the University of Manitoba, Department of Architecture. He has taught design to architecture, interior design, and environmental studies students for several years.

Lea Collins, Regina, was the visual arts consultant for the Saskatchewan Arts Board for many years and has recently retired.

Mr. Graham's familiarity with design, combined with Lea Collins experience and knowledge of Saskatchewan crafts should provide our members with a well-balanced, critical survey.

For more information contact:
Pam Tollefson at 569-7576

Ken Panzer

Bringing Culture to the Community

If there ever was a time when an 'artist' was some sort of egocentric labouring in solitude to justify the mystique surrounding him, it has passed.

Today artists are struggling to involve the community in the arts and are often as concerned about the world they live in as they are with the art work which reflects that world.

Weyburn arts director Ken Panzer, often referred to locally as the 'resident artist', has been pursuing his work in the arts for over eight years.

As financially rewarding work in the arts field was not always available, Panzer has also worked as a labourer.

"Most jobs are fairly formalized, but the arts are a means of self-expression and give me the rare opportunity to initiate projects and see them through to the end.

"There is a definite need in North America for cultural pursuits at this time," Panzer added. "We are part of a young, fast-living society and things may be happening too fast. People just don't know what others in the community are really thinking and feeling.

SOMETHING TO HOLD ON TO

"Change in Europe over the last 500 years has been no greater than the change here over the last 50 years," he said. "Europeans have been able to maintain a grasp on their cultural heritage, but here we don't know where we are or where we're going.

"The fine arts and the crafts are one way of keeping a grasp on our cultural heritage."

As Weyburn arts director, Panzer is also curator of the local art gallery, located in the basement of the Weyburn library.

He said his job is getting people involved in the arts, helping further those already involved, and getting people to understand and be more comfortable with the arts by

breaking down what he terms "the mystique of art".

It's not an easy process.

"Having 200 people visit the gallery for an exhibition may seem like a fair number, but out of a population of 9,000 it isn't that impressive," Panzer said.

"If more people were involved in the arts here, pottery might not be so insignificant compared to a hopped-up car. The trouble with hopped-up cars is that they're wasteful and don't last, but a work of art does."

"Abstract art, for example, doesn't go beyond what you can see. It's simply visual and the aura of mystery about art perpetuated by some artists is often nothing more than a cover up for incompetence. In visual art there is nothing to 'know'; it is visual and not philosophical. I detest paintings that perpetuate the idea that if you look at it for a long time, there is something to figure out."

YOUNG NOT INVOLVED

Soon after his arrival in Weyburn last May, Panzer noticed few of the local young people were involved in the arts.

"There might be 10 people under 30 involved in the art community here," he said. "In a centre with 10 times the population or more, there should be 100 people under 30 involved just on the basis of population. And, once an art community is established, it tends to perpetuate itself.

In promoting the arts in Weyburn, Panzer said the main problem he encounters is apathy. He said the problem is not to defend cultural pursuits, but to make people really aware of them.

"People haven't been turned-off by the arts, they just haven't been turned-on by them," Panzer said. "There was a resurgence of interest in the late 60s and early 70s, but that has died down and

many people are finding 'convenient' things, like cars and televisions, to occupy their time.

"The arts are one way to change that. Part of my job is to run eight two-hour classes a week in the arts and crafts."

Running an art class involves demonstrating art techniques, but the idea of art is to go one step further and apply those techniques.

A PRIVILEGE

"I feel privileged to be able to get a chance to do things with clay, to ponder different ideas, and to be involved in the art scene both on the local and larger levels," Panzer said.

"One of the stumbling blocks in Weyburn is the relatively small

number of people involved. I feel stimulated from making material objects and it's nice to share that with other people.

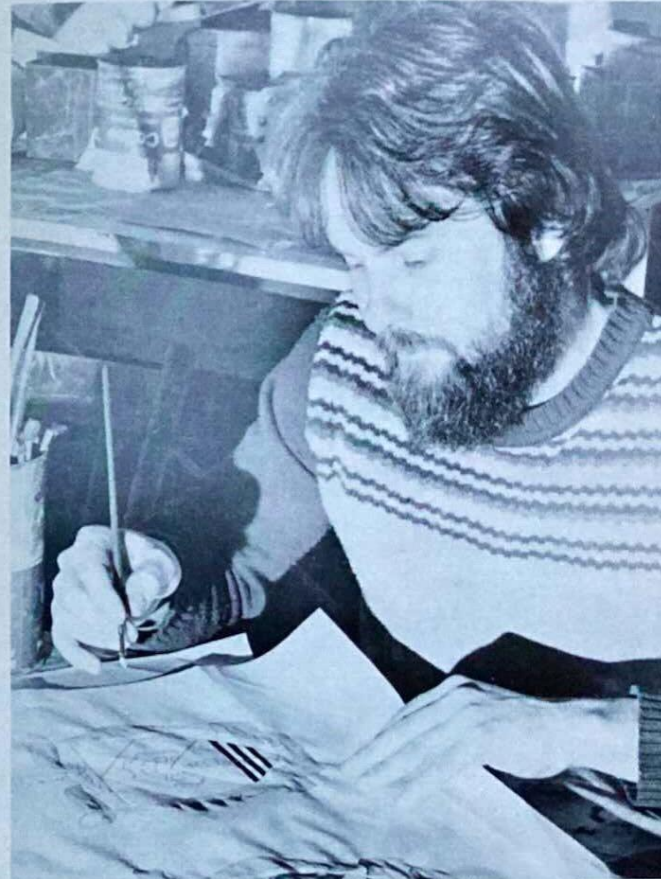
Weyburn also has a special place in the arts. The city, Panzer said, has always had a certain history of literature and culture.

"That is probably one reason why a position like mine survives here but not in similar sized places. Weyburn has a cultural history and the people want to perpetuate it.

"Economic and social forecasts tell us we're going to have to stop the wastefulness of society and people are going to have to stop filling their lives with trivia.

"One result of having to 'slow down' will probably be an interest in the arts."

— Dallas McQuarrie



Choosing a Spinning Wheel

A wheel, as any other fine tool, is a very personal thing. Which one to buy depends on a number of things: the kind of spinning you want to do, the variety of fibres you want to spin, quantity of output, size, portability, esthetics, etc.

Here are a few tips on wheels in general:

1. A double drive band wheel is good for learning because the ratio of flyer to bobbin revolution is fixed. By turning a single screw you adjust tension (speed of takeup) by adjusting the distance of the bobbin and flyer assembly from the wheel — a whole lot easier when hands and feet are trying to co-ordinate their action!

2. A single drive band wheel with a brake on bobbin or flyer (often called "scotch tension") allows fine adjustment of the ratio of bobbin to flyer revolution. You can "slow" the bobbin or flyer revolution to nearly zero for spinning very short staple fibres like cotton, that require lots of twist. Or you can "speed" it up to nearly equal the other for a very fast takeup with little twist for spinning flax. So, you have to adjust two things, the distance of your whole bobbin-flyer assembly from the wheel and the amount of braking action you want. More versatile system but more complex to learn.

3. With the double drive band you adjust yourself to the wheel and fibre; with the scotch tension you adjust the wheel. So it's up to you — feelings run high in both camps.

About size and portability, the castles are smaller, have the bobbin and flyer assembly mounted above the wheel, and ride well seat-belted in the car. The saxony's are larger, less portable, but faster. The tradeoff is in diameter and weight of the wheel — the large wheels produce more bobbin and flyer RPMs per treading effort, hence more speed. Without some initial skill they can also be more difficult for a beginner to control.

Here are the wheels and their

strong points; they're each quite different in feel and function:

The Clemes Castle Spinning Wheel (double drive band) is an excellent castle wheel for beginners. It's compact, beautifully finished, good for fine to medium weight yarns, small apartments and portability. It is a handsomely turned and finished maple wheel, with excellent action. The 16" wheel is heavy enough to balance the large orifice (three eights inch), hooks and capacious bobbins. Comes with 2 extra bobbins and a built-in lazy Kate for storing yarn and plying from the bobbins. Easy to learn on and an excellent buy. (Distaff available for flax spinning, also.) Available from **Clemes and Clemes Spinning Wheels, 650 San Pablo Ave., Pinole, CA 94564.**

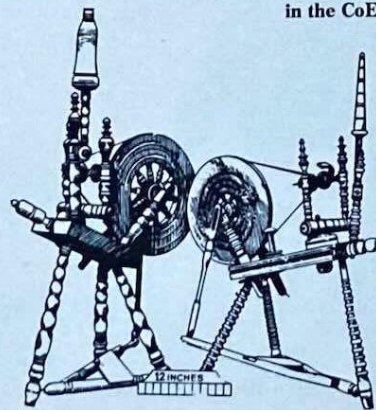
The Paragon Wheel (double drive band) is a small saxony, not quite so portable nor polished in finish, but has very smooth treadling and bobbin action. It is a very pretty oil-finished oak horizontal wheel, that's a paragon of smooth action. The wheel is 20" on a ball-bearing axle with a double drive band. Large capacity bobbins with nylon bearings stay in true round and ride quietly; 2 extras supplied with the wheel. Price is steep but a good wheel. Available

from **Craig Rehbin, 3912 Madera Ave., Santa Rosa, CA 94501.**

The Amos Heavy Duty Spinning Wheel (single drive band) is the largest, fastest, most efficient saxony. Its beauty is in its function and price, not its finish. For experienced spinners. Aldon Amos makes a very large, plain, extremely fast Canadian saxony wheel of oak. Technical details: wheel 27" x 2", orifice 1/2", bobbins 4" x 6", 2 speed whorl, single drive band. This is no dainty fireside piece, it's a powerful workhorse for production spinning. Unique, versatile and downright exciting to spin on. Available from **Alden Amos, P.O. Box 2904, Oakland, CA 94618.**

The Indian Valley Spinner (single drive band) is good for thick yarns but its action is a bit rough for long periods of spinning. It is the handsomest and best of the "bulk" spinners, great for plying "rope" and spinning heavy yarns. Walnut frame handrubbed with cast-iron wheel heavy enough to draw on any weight yarn that will go through orifice and hooks. Single drive band with scotch tension. Bobbin holds 2 lbs. wool yarn in the grease. Available from **Thomas and Dorothy Ricer, Rt. 2, Box 17, Brandfordsville, KY 40009.**

— Diane Sloat
in the CoEvolution Quarterly



Kathie Kokotailo '78

The Saskatchewan Craft Council membership information



I want to join:
Saskatchewan
Craft Council
Box 3181
Regina, Saskatchewan

Name _____

Address _____

City or Town _____

Postal Code _____

Craft Specialty _____

- Subscribing - \$ 5.00
 Active - \$15.00

The membership year currently runs from November 1 to October 31. However to make the membership year coincide with the SCC fiscal year, the membership year will change to October 1 to September 30.

Subscribing Membership — \$5.00
Entitles an individual or group to receive newsletters and bulletins for one year. As of October 1, a subscribing membership will cost \$12.00.

Active Membership — \$15.00
Entitles individuals (only) to receive The Craft Factor and bulletins for one year as well as having voting rights and other privileges in the SCC. As of October 1, an active membership will cost \$20.00.

Artisan Status
Is open to active members only, subject to assessment of their work by the Saskatchewan Craft Council jury.

Supporting Membership
Any person or organization donating \$50 or more (nudge, nudge) shall be recognized as a supporting member for the membership year, but without voting rights.