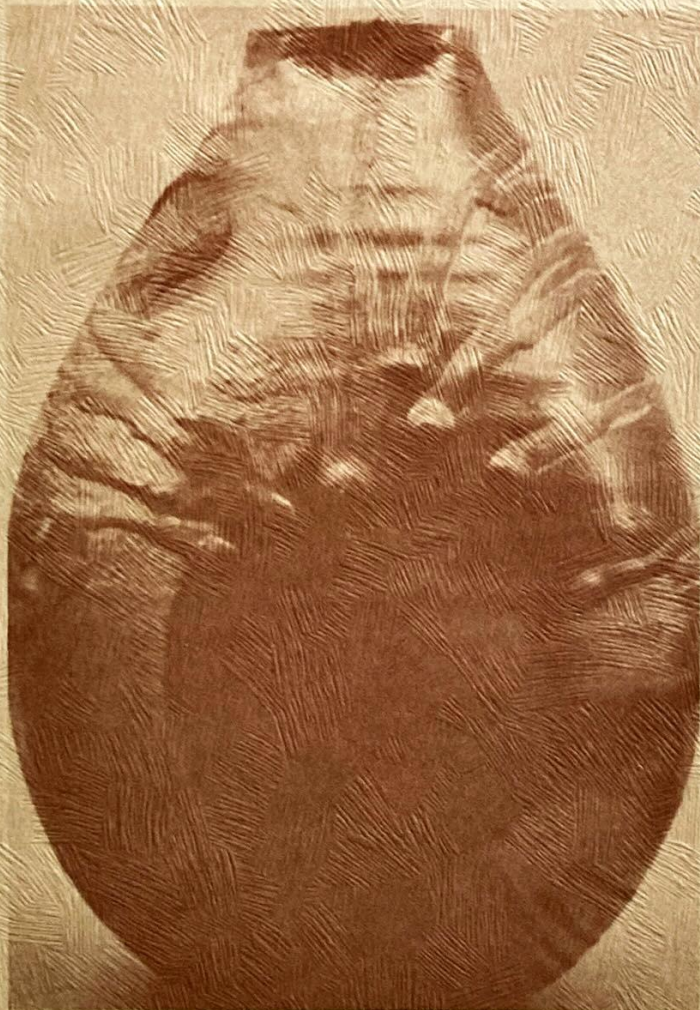


# The Craft Factor

Volume 3, Number 4

December, 1978



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# The Craft Factor

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Cover — Bizen pot photographed by Mel Bolen. The Japanese characters represent the word "craft". They were done by Yoshimi Woolsey.

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## The Craft Factor

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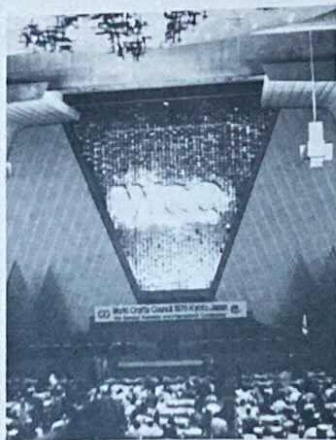
## The 8th General Assembly of the World Craft Council in Koyoto, Japan

### Seventeen Craft Categories Covered by WCC Conference

The opening ceremonies on Monday morning took place in the Kyoto International Conference Hall, an impressive structure on the northern edge of Kyoto. Two thousand four hundred delegates from over eighty countries were present.

The theme music for the Conference was composed by Inagaki Sei-ichi and titled "Ode for Crafts". It was performed by the Society for the Preservation of Classical Music on traditional instruments and the Roland Synthesizer. The drum was borrowed from the Ebisu Shrine, while the bells, hung on both sides, were gathered from countries all over the world. It was the first time in history a traditional Japanese orchestra has ever performed publicly with a conductor. It was a very moving experience to be present in that conference hall during the opening exercises. I felt very proud to be a craftsman and very privileged to attend.

The keynote lecture, given by Kuwabara Takeo, was entitled "Craft in an Industrialized Society." Kuwabara Takeo is the professor emeritus of Kyoto University and a member of the Japan Art Academy. His main message was: "The Crafts should not be separated from daily life. They must adapt themselves to modern life."



The grandeur of the convention hall

The Conferees were given the choice of attending workshops and seminars in seventeen different categories: Ceramics, Fiber, Glass, Metal/Jewellery, Wood, Paper, Bamboo, Urushi/Lacquer, Crafts and Museums, Crafts and Architecture, Crafts and Administration, Crafts and Industry, Crafts and Education, Crafts and Publishing, Crafts and Ikebana, Crafts and Cha-no-yu, Youth Plaza. Each Conferee really only had time to take part in one of these categories. As a potter, my five days were chock full of seminars, workshops and slide presentations connected with pottery.

#### Ceramics

Potters from around the world visited centres of ceramic production, including the potters' com-

munities of Shigaraki, Sennyuji and Kiyomizu. An experimental workshop was given that reunited Raku techniques from east and west. Raku Kichizaemon 14 from Japan gave a lecture and slides on traditional Black Raku. Richard Hirsch (USA) gave a slide lecture on the new tradition of Raku in the west. Marilyn Levine and Patti Warashina (USA) gave demonstrations of their methods of working and airbrush techniques.

Slides were shown by eight Kyoto potters who were called Gen Potters. These eight potters work under the instruction of one master, Kusube Yaichi. They gathered as a group in 1970 and exhibit once a year together. Here are some of their statements about what they are doing and what they wish to achieve:

Uno Tooru: His work was mainly carved white porcelain.

"My attitude in the struggle with my art is to seek a deep knowledge of my materials, within which reside infinite possibilities. I believe that by making the best possible use of my materials, it is possible to express my deepest emotions."

Teraike Shizuto: He showed double-walled pots with flower petals inside.

"The beautiful flowers — the shapes and colours of the various flowers through the four seasons. In struggling with the clay I have striven to see how it is that I should express their beauty."

Matsumoto Isami: "The elegance and purity in the midst of severity which flows forth from porcelain — it has been that which has moved my heart these last several years. It is my hope to create a simple beauty which yet overflows with the currents of the heart by employing a shape which is of the greatest possible regularity and a decorative design which is as uncluttered as possible."

Ichikawa Kozo: "The world of my art lies in the expression of the romance of early spring. When winter is coming to an end and the seedlings push their heads up through the last remain-

ing snow — this indeed is when the drama of new life is opened. My wish is to heighten my work by infusing a simple form with the energy of fresh life."

#### Fibres

The delegates who participated in the Fibre workshop had a full schedule as well.

Asada Shuji: "In the present day the word 'craft' is open to a great variety of interpretations; but the one thing that is very clear is that in order to live humanly without being spoiled by industrialized society it will become increasingly necessary to return to the handcraft that is the starting point of that society. The very appearance of that nostalgia for handcraft is an indication that humans have been defeated by the civilization of machines. Since ancient times the field of fibre has occupied an intimate place within human life and it is one material which can never be eliminated."

There were experimental workshops on the traditional braided cord and straw — rope forms made for festivals and to demarcate sacred spaces. Field trips were taken to handweaving factories, tapestry factories, fabric design workshops, kimono dyeing workshops, embroidery factories, silk screen factories and tie dye workshops.

#### Jewelry

For the jewellers, Japan offered a 1500-year history of metal crafts. Jewellers were invited into private workshops and some were invited to stay and work for a few days.

#### Wood

John Makepeace (United Kingdom): "The extensive and insensitive use of timber by industry has resulted in the severe reduction of high-grade supplies, the disappearance of the craft skills and the present growth in demand for the distinctive products of artist-craftsmen. Timber must eventually be recognized as a precious natural resource: the individual nature of each tree calls for the sensitivity of craftsmen capable of turning its particular



Exquisitely handcrafted wooden bowl

characteristics to advantage. Craftsmen need to search for the meaning of this in our time."

Japan is a land of very beautiful wood work. Anyone working in wood should make it a point to see what is being done in Japan. Woodwork was the most impressive craft that I saw in Japan.

As well as attending the workshop, seminars and lectures, we had the opportunity to see special shows and demonstrations that were set up especially for the event of the Conference.

One such show was a Japan Crafts Competition. This competition removed all restrictions based on the usual classifications into handcraft, art, or industrial design, preferring to accept any and all submissions under the inclusive designation of 'craft'.

Entries were accepted from all parts of the country. This display was packed with crafts; there was far too much to see in the amount of time we were able to spend. The majority of the pieces were very beautiful, others didn't make it and others were down right awful.

Adjacent to this show, set up like wandering village streets, was the

Japan Traditional Crafts Exhibition. This exhibition was made up of displays, demonstrations and special presentations representing over 30 different crafts. Here you could watch a stone carver working on a lantern, mask makers carving wooden masks, fabric dyers, potters. At special times throughout the conference you could watch traditional entertainment such as the Gagaku court dances, classic Japanese dance, drummers, musicians, plays.

Within this same building was a display of tools and equipment and books which were for sale. Anytime during the conference you could go to the main assembly hall in the Kyoto Kaiken and watch WCC films from many different countries.

#### Tea Ceremony

Invitations were passed out during the five days for us to attend tea ceremonies (Cha-no-yu). We were taken into a small tea house and invited to sit down in front of a low table. The hostess, who was dressed in a kimono and wore the traditional hairstyle, served whipped green tea in a special winter tea bowl.

She rotated the bowl three times then presented it to us. We were also served a sweet bean cake. Within the tea house was a small screen which divided the guests from the host. Behind this screen she prepared the tea. The utensils included tea canister, kettle and charcoal container. These were made of silver but are also made of gold or iron. The water jar was made of pottery but could also be made of metal or wood. The tea spoon which was used to take the tea from the jar and place it in the cup was made of bamboo. The tea whisk which is used to stir or whip the tea was hand made of bamboo. The dipper used for dipping the water from the kettle was made of bamboo. A small dipper is used in the summer and a large dipper is used in winter.

The tea bowl varies with the seasons. It is the most important utensil after the scroll. Bowls are used that are handed down from generation to generation. The winter tea bowl is a thick deep tea bowl in order to keep the tea warm. The summer tea bowl is a shallow brightly colored glazed bowl that creates a cool atmosphere.

The scroll is hung on the wall in the alcove. It is usually painted in India ink by a well-known priest or tea master.

## Relations Between ACC and CCC Improve

a) I was the Saskatchewan director and also the chairman of the Exhibition Committee of the CCC, therefore belonged to the official delegation of Canada. I participated in the meetings of the North American Assembly and of the General Assembly of the World Craft Council.

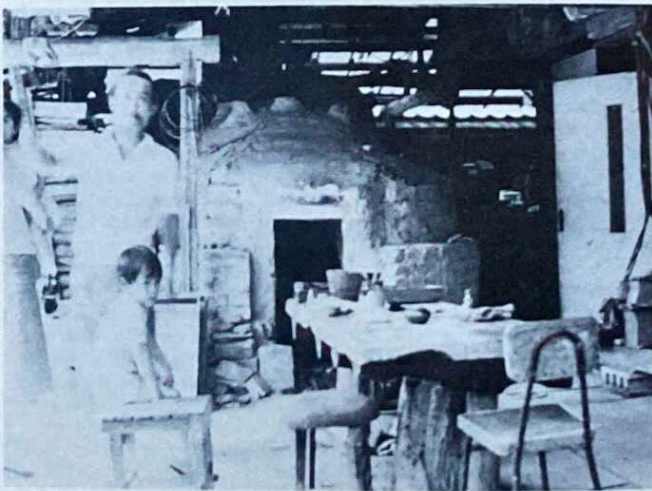
Some great progress was made in the improvement of relations between the American Craft Council and the Canadian Craft Council. Common programs might come out of future meetings and discussions.

b) The conference contents were

The utensils of Cha-no-yu can number more than 50. The designs of these utensils represent the ideas of the tea master and of the craftsman that made them.

Nakamura Hiroko:  
"This harmony among craftsmen working in various materials and among their creations is the salient characteristic of tea ceremony crafts, and it represents one fertile possibility for coexistence among the crafts."

A law was passed in Japan in 1974 concerning the promotion of Traditional Craft Industry. The minister of International Trade and Industry designates a Traditional Craft Product deserving encouragement of production and preservation of traditional manual techniques. According to this law, traditional craft is developed by securing natural materials, training employees and providing the necessary assistance to the enterprise. To qualify these crafts must be needed in everyday life, processing must be mainly manual and the technique must be 100 years old or more. I have a more detailed pamphlet on this government aid if anyone is interested in looking into it more carefully. Japan seems to treat its craft-people with a great deal of respect



Potter's home where life is structured around the kiln

and value. The small bars used pottery plates and saki cups. All the large hotels had pottery displays in alcoves and on shelving. Ceramic tiles were used everywhere. Ceramic roof tiles were used on almost all buildings, even the new buildings under construction. There were large craft complexes of six or seven stories where you could buy crafts and watch the craftsmen at work.

I enjoyed the Conference. I enjoyed the country. I enjoyed the food. I enjoyed.

Thank you for giving me this experience. Japan is a beautiful place, I plan to go back sometime to spend more time. I want to visit the Tokyo Museum again. Seeing pottery thousands of years old is overwhelming.

Anyone wishing to have a closer look at the workshop program to check out the other workshops is welcome to borrow the detailed program from me. I also have a list of all the delegates that attended the conference; so if anyone wishes some names and addresses I have them as well.

Again, thank you.

- Marge Foley

for me (in the field of ceramics) satisfying and had enough variety to avoid monotony. The personalities of some of the demonstrators and lecturers created an atmosphere conducive to the satisfaction of my curiosity.

A field trip to Shigaraki, a post-conference tour to Bizen and pre-conference trip to Mashiko (Soji Hamada's village) opened my eyes to different kinds of contemporary Japanese ceramics. The presence of Raku the 14th and North American Raku experts Rick Hirsch and Paul Soldner created some interesting summits.

The appreciation of craftsmanship by the Japanese permits a large recognition of crafted articles in Japanese society. Some craftsmen have been recognized as "national living treasures." My understanding of Japanese ceramics was widened considerably.

c) Traditions and innovative modernism seem to be in confrontation but actually create an interesting milieu of surprises. I am still puzzled by a lot of situations I encountered and feel that I would need to go to Japan for a longer period in order to satisfy all my questions.

d) To be part of the Saskatchewan delegation was a pleasure of some importance. The rest of Canada almost believed that the SCC is a large organization with a lot of resources. After all, besides the N.W.T. and some grants in Ontario, only Saskatchewan had searched and found government funds to send six delegates to Kyoto.

I would like to thank the Saskatchewan Craft Council, the Canada Council and the Government of Saskatchewan for their selection and help in my participation as a Saskatchewan representative at the WCC conference, 1978.

- Charley Farrero



Raku 14, interpreter, Rick Hirsch and Paul Soldner

## Observations of a Different Culture

To those of you who were unable to make the trip, here are some of my observations and experiences as one of the Saskatchewan Craft Council's delegates to the World Craft Council Conference in Kyoto, Japan. Most of the observations are related to ceramics because I am a ceramicist and was completely taken away by the sensitivity exhibited toward and reflected in the clay pieces.

The first impression that struck me when we landed was the fact that they were all Japanese. Sounds quite elementary, but being exposed to the Japanese mode of living, their work habits and traditional approach to the arts was a very powerful experience. A lot of preconceptions that I'd had about Japan were replaced by reality.

During the conference various lectures and demonstrations were given by Japanese and Western artisans and a great contrast was demonstrated between spontaneity

and tradition and how (or if) they related to each other. I came from a country and civilization which in comparison to Japan has zero history in the arts and therefore no tradition. Even to compare aesthetically the work of Japanese craftsmen with that of North Americans is practically impossible. It would be like trying to compare numbers to letters.

A completely different set of perceptions exists in Japan — in the populace, in the designers and, of course, in the craftsmen. Traditional designs and techniques have been tested and perfected for thousands of years. Their technical approach to their medium is masterful. Every aspect of the production of a piece has been perfected and as a result is very efficient and flawless. There is a great attention paid to detail on a micro and macro scale.

In terms of sensitivity towards one's materials, traditionalism is a very important force. I'm sure as

time passes and a history develops around the crafts in North America, schools of thought and styles will emerge and take form. One perspective I've gained from this trip is that I realize we are in a unique time slot, especially here in Saskatchewan, with unlimited possibilities and very few restrictions.

To talk a little more about traditionalism versus spontaneity: Most of the ceramicists that I know buy preparations of blended commercial clays and mix them with involved procedures and machinery. As a result, they stay measurably removed from the basis of the material they work with. Seeing how the ceramic communities of Shigaraki and Bizen function brought on the following observation. They are communities located on or nearby large clay deposits which are solely used for producing their finished pieces: so their work becomes an extension of their environment. Dirt, stone and wood from the surrounding forests are the raw materials that are transformed into finished products.

## Raku Revealed

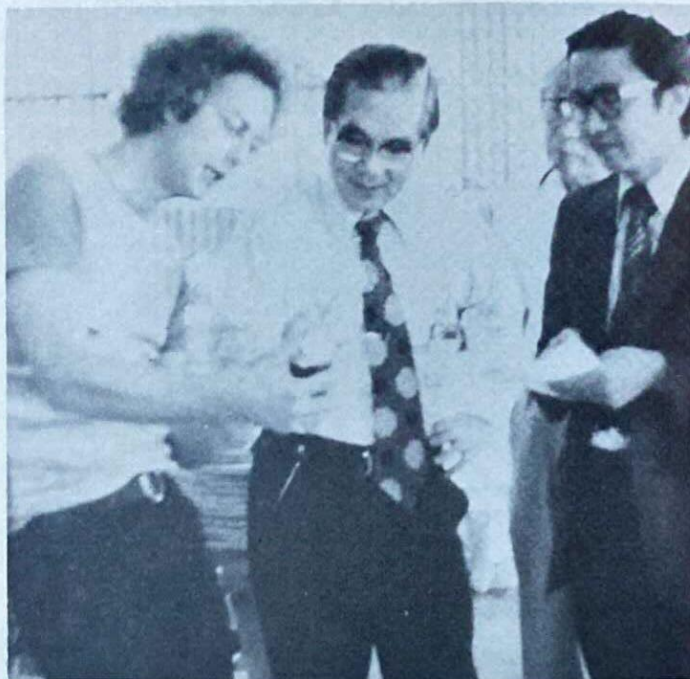
As a delegate to the WCC Conference in Kyoto and as a ceramicist, I was interested to notice the differences, on a technical and ultimately an aesthetic level, between Raku 14 of Japan and Richard Hirsch of the USA.

Just a point of interest for all ceramic little-known-fact buffs: During a question-answer period between Rick Hirsch, Paul Soldner and Raku 14, the history of the word Raku was explained. Contrary to popular belief, Raku refers to a family name and not to the process. Only immediate members of the Raku family can call the pieces they make Raku pieces. It is a family name that dates back to 1700. There have been 14 generations of the family since then and the present member, Raku 14 and his 24-year old son (Raku 15 to be) were there demonstrating and explaining.

Speaking in strictly a technical

Regional styles, designs and techniques are evident and differ in accordance to the changing environment. As a result, artisans have an awareness of their material that few Western craftsmen have. There is such attention and importance placed on the clay material and surface that many districts fire unglazed raw clay pieces in wood-firing kilns and depend solely on falling ash throughout the kiln to provide an actual surface decoration on the vessel.

The population is knowledgeable about crafts and has a keen eye toward craftsmanship and design. They are able to see and appreciate the subtle. There are many more craftsmen in Japan than in North America. Their large number is due to the fact that the public is educated in visual and tactical design properties of a functional or decorative piece. There is also much publicity given to craftsmen and their work. Large department stores and numerous small shops carry continuous shows and pieces



Rick Hirsch showing Raku 14 his technique

of regional artists and craftsmen.

We are very fortunate to be working in an environment that is as structurally free as the one we experience here in Canada, especially Saskatchewan. Situations that exist here in terms of private studios where artisans conceive new ideas, develop new techniques and experiment are rare in Japan. In Japan, contemporary work is just now emerging as a factor.

Being submerged and saturated in that environment, being surrounded by the Japanese consciousness, was an enlightening experience that has altered my perceptions and changed romantic mystique into a relevant reality.

In closing, I would like to thank the Saskatchewan Craft Council, Canada Council and Saskatchewan Government, and my banker, for giving us financial aid to attend the conference and share what we have learned with other craftspeople across the country.

— Mel Bolen

sense, Raku 14 and Hirsch's approach to kilns and firings were as different as the number 27 and the letter H. Raku 14 fires one piece at a time in a bisquited lidded sagger, surrounded by natural charcoal wood which slowly burns away to a white ash around the lidded sagger. Raku's assistants, headed by his son, gingerly remove the lid off the inside sagger then Raku himself reaches in with tongs to remove and air-oxidize cool the piece. The whole process entails better than four hours.

Rick Hirsch's approach to the technique was drastically different and is an excellent example of the contrast between Eastern and Western attitudes. Rick's kiln was constructed of a fiberfax blanket  $\frac{3}{4}$  of an inch thick. Fiberfax is a cottonbatten-like silica-alumina blend that has incredible insulating properties, extremely high melting point and the fascinating quality of being completely flexible and cloth-like. Nichrome wire mesh was used to give the kiln a form and a top, the fiberfax being wired to the inside of the mesh structure. The finished kiln was half the size and shape of a 45-gallon drum and weighed five or six pounds. The kiln was placed upon a grid system of refractory firebricks into which a portable propane burner was introduced.

Rick's pieces were set upon the refractory platform, kiln lifted on top of the piece, burner ignited and temperature raised quickly to cherry-red heat. The next step was to lift off the top of the kiln, pick up the piece with asbestos gloves, place it on a banding wheel and spray on soluble solutions of nickel, iron or manganese salts from a disposable CO<sub>2</sub> cartridge. The patinas that resulted were very striking. By reheating and repeating the spraying, or by reducing it afterwards in newspaper or sawdust, many varied textures and hues occurred.

It was very enlightening to realize from this demonstration the sometimes limiting factors of traditionalism as opposed to the unlimited possibilities of spontaneity resulting from existing in this time and location.

— Mel Bolen



Rick Hirsch demonstrating his instant raku technique



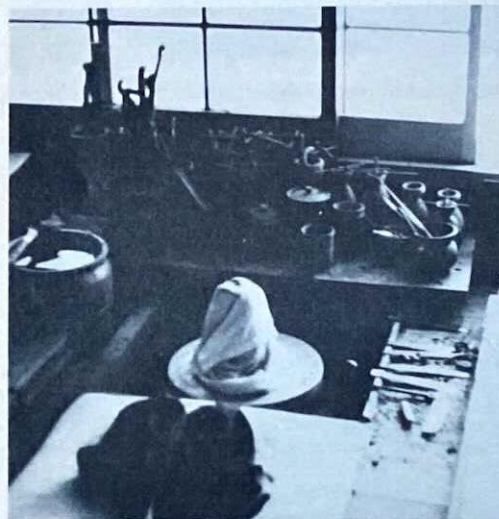
Unique raku kiln of Rick Hirsch



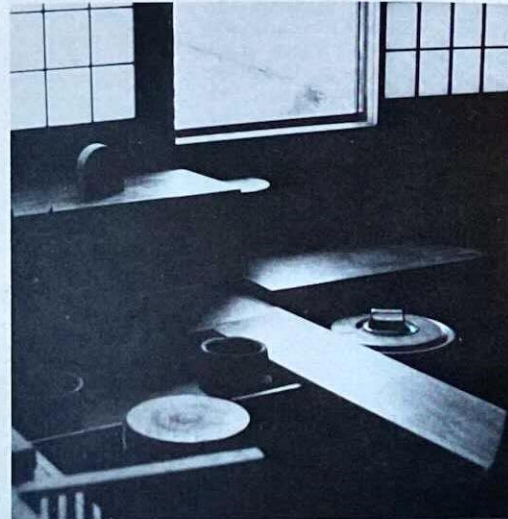
Raku 14's technicians doing the work



Raku 14, attired in kimono, applies finishing touches



A Japanese potter's studio



Raku 14's studio

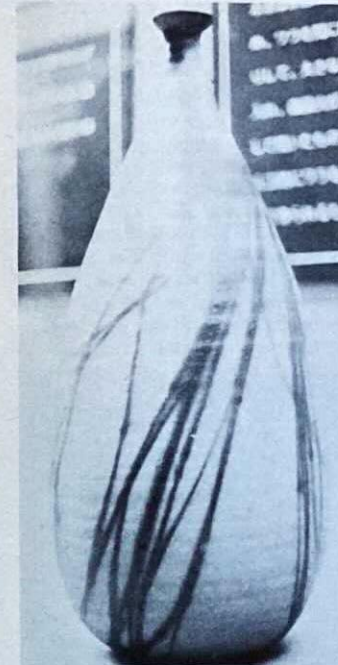
## A Visit to Bizen, A Potter's Village

As part of the post-conference tour to the south of Japan, the Canadian delegation was treated to a visit to Bizen. Bizen was about an hour's bus trip from the city of Okayama. First we converged on

the Bizen Gallery, a modern three storey building that housed, on the first floor, very special Bizen pottery pieces from the past. On the second floor of the gallery were Bizen pieces that were for sale. The third floor was used as meeting rooms and conference space.

Bizen pottery is unglazed, fired in a wood kiln for ten to eleven days. The ashes from the wood interact

with the clay to produce a glaze. Various colors and effects can be produced on these clay pieces by the placement in the kiln, type of ash used, wrapping the piece in rice straw and placing other pots or pads of clay in particular places on the pot to stop the ash from falling there to leave an unglazed design in that particular spot. The pottery can be fired a number of times to



Bizen pot

get a particular ash effect. The wrapping of rice straw around the pot produces various streaks of red and orange where the rice straw and pot touch.

The history of Bizen pottery goes back to the 5th century, when the Su-e-ki method of earthenware was introduced from Korea. The potters of Bizen created a new form of pottery based on this tradition; it became known as Bizen Pottery. The unpretentious Bizen pottery was very suitable for the austere simplistic tea ceremony utensils, so became highly valued by the noblemen. Around the end of the 1860's porcelain became popular and Bizen lost its popularity. The Bizen Potters turned to making sewer pipes, drain pipes and bricks. Bizen has made a comeback due to the efforts of Kaneshige Toyo.

After leaving the gallery we were able to visit three workshops in Bizen. One of the workshops employed about 12 people. (this is just a guess as we had some difficulty in communicating.) In

this particular workshop ash was being sprayed on the damp pots in spray booths in much the same method as we spray our glazes. These pots were then fired in a gas kiln. After they were removed from the kiln they were scrubbed with sandpaper and then rubbed with what looked like an oil that gave the pots a shiny shellac type surface. Again, I was unable to find out what this particular substance was. It was also interesting to note that in this particular shop, women were doing all the scrubbing and spraying of the ashes. The men were doing the throwing of the pots.

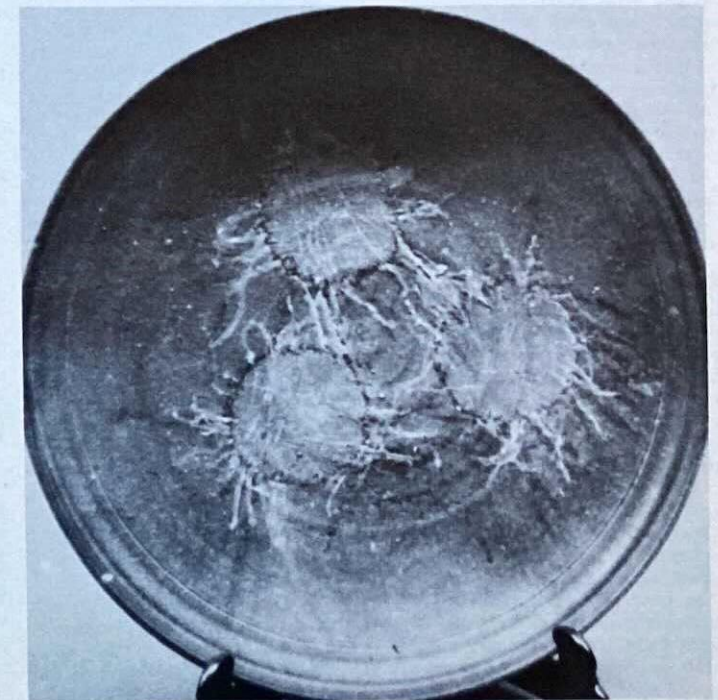
The other workshop that I visited had a small sales shop in the front, where you were served tea if you wished. We were then taken to the back, through a small, immaculate courtyard (one rose was blooming in just the right spot) to the cleanest pottery workshop I have ever seen. There were throwing,

clay mixing and display rooms, and kiln and packing sheds. The potter explained that he fired the very special Bizen pieces in a small two-chamber wood kiln. The regular sales pottery was done in a gas kiln. He said he felt he had better control using the smaller wood-burning kiln rather than the large 12-chambered types.

There were some very beautiful pottery in this village. I would have loved to purchase some to bring home to show, but my bags were already too heavy and my money was running low. As a result of seeing this type of pottery I hope to do some work of my own in a wood-fired kiln, and try out some ash glaze from our local wood. I am particularly fond of the idea of letting the kiln have more control of the surface of my pots.

So much learned, and so much more to learn.

- Marge Foley



Bizen pot

## Culture Shock?

I must thank all who were instrumental in my attendance at the World Craft Conference in Kyoto, Japan.

What an unforgettable experience it was, beginning with over 30 hours spent sitting up on a train, followed by the multi stimulations of the sights and sounds of Japan, and culminating with the acquisition of many new friends from several countries. How rich I have become.

Japan has such a completely different culture than ours that we who visit Japan must return enriched, with a desire to give some of this new wealth to others. How I wish we could acquire their gentle acceptance of our fellow man and have cities as safe and happily content as those Japanese cities we visited. I had no qualms about walking anywhere, anytime of the day or night. Items lost or mislaid were easily found, including a camera left in a taxi by an Israeli lady and a passport dropped at Narita airport by one of our Canadian members. An accomplishment of infinite value would be to help Canadians to know this nicer, better way of life.

I was the only WCC conferee who chose to go to Hakone on a bus tour the Sunday prior to the conference. I chose Hakone because we would visit a large outdoor sculpture museum, "the largest Buddha — cast in 1252, with its face measuring 6.9 feet", a beautiful crater lake, and possibly Mount Fuji. (Mount Fuji stayed in a cloud.)

The setting for the outdoor museum is quite lovely with each sculpture enhanced by the landscaped area around it. The sculptures, by well-known artists who used many materials and techniques, could have kept me enthralled for many more hours than were allowed. A few of the pieces I recall are: "The Hand of God" by Milles; "Reclining Figure, Arch Leg" by Moore; four large human figures by Bourdelle called "Force, Liberté, Victoire, Eloquence"; "Greco Garden" with

several pieces; a large "Symphonic Sculpture" containing a spiral staircase enclosed with beautiful stained glass sections, and at least two wind-turned or played sculptures. This lovely garden gave a feeling of space and solitude and made a peaceful, happy Sunday for me.

The conference gave us a wide selection of things to see and do. We potters had a very choice situation with so many Japanese potters and a great many potters from other countries present. It sometimes seemed there were no other crafts there.

The hospitality of our Japanese potter friends was stupendous. The second day of the conference was spent at Shigaraki — a pottery town. They literally gave us the town. We wandered wherever we chose, talked, watched, were fed and entertained, and couldn't have had more gracious hospitality had we been royalty.

Each day of the conference was full of similar experiences. I was fortunate in meeting a group of university students on the first day. They were in the second year of a four year course in ceramics. We were able to determine that their course is quite different from our education in the craft. They have much greater concentration on the use of the potter's wheel, mastering each shape, and later, more intense training in glazes and glaze techniques. If they are fortunate, on graduation they will be able to serve under a master potter and continue learning their craft.

These six to 10 young people watched over me, cared for my welfare, gave me parting gifts, and told me they would visit me in Canada. I hope they do come. Perhaps I can more easily show than explain to them the differences in our two cultures. Each day I was surprised and pleased that a group of 19-year old students were waiting to greet me and continue to be my guide companions. After all — I am a grandmother.

We 100-plus Canadian partici-

pants in WCC gained in our contacts with each other also. We spontaneously arranged a meeting the first evening, since we were all in the same hotel in Osaka. It was such a success that we had to repeat it the next night. I believe we all determined to do our best to stage a national conference, perhaps in two years. We asked: Why shouldn't we view our own very exciting and growing craft communities? We were quite sure our craftpersons are equal to many we saw during the WCC and certain that each craftsperson needs the stimulation and experience of meeting, seeing and knowing the vast variety available in Canada. We must all emerge from our closets, back rooms, basements — our insecure shells — and show ourselves and our craft products. Perhaps the world is waiting for us. We must overcome our shy self-conscious selves and prove our worth.

Oh yes, I know such a conference will require a great deal of effort, and I'll do my share of work, prodding and nagging to accomplish it. It can be done and should begin with a craft council in each province and an expansion of those that do exist. All must then aid the national association.

We from Saskatchewan were the envy of all the provinces, for we were assisted to a much larger degree than any other, except those from the NWT.

How proud we were of that. Our Saskatchewan Craft Council is growing, learning and helping so many craftpersons. Now, with six of us who have experienced the visions and the wealth of knowledge for all craftpersons, and each of us willing to share, we can contribute to greater growth for the SCC and to communities asking for help. Certainly I will show/talk to any who wish to hear about Japan.

Thank you for allowing me to go there.

- Doris Tweddell

## Craft Factor Under New Editorship

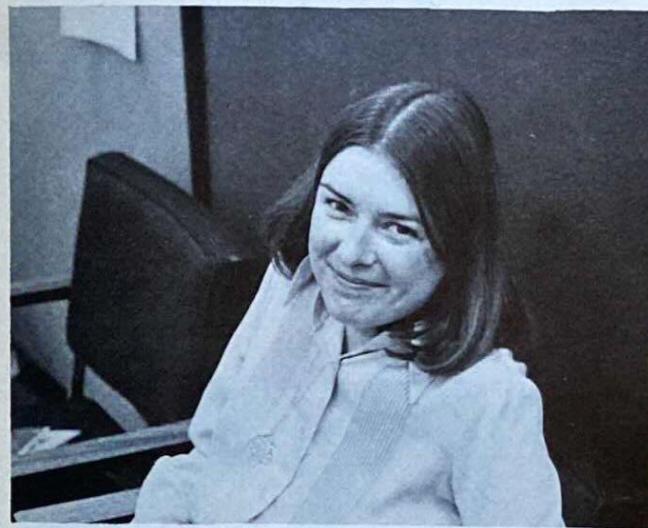
Seonaid (Gaelic: shaw-nid) MacPherson has been appointed editor of the *Craft Factor* by the Board of the Saskatchewan Craft Council.

Although a craftsperson (weaver) herself, Seonaid has been an information officer with the Saskatchewan Department of Tourism and Renewable Resources for 2½ years. In that position she was editor of the department magazine, and various other publications.

She has recently retired from full-time, fully-paid work to devote time and energy to her weaving with the intent of eventually making it pay.

Seonaid lives in Disley (48 kilometres northwest of Regina) in the old general store with her husband, Frank van Drimmelen.

Paul Brettle, former *Craft Factor* editor, has retired from the job to devote more attention to his full-time job with the Regina Leader-Post.



Seonaid MacPherson, new *Craft Factor* Editor

## Ontario Craft Directory Now Available

The *Ontario Craft Directory*, prepared by the Craft Resource Centre of the Ontario Crafts Council, is now available. It is designed primarily as a guide to assist individuals in the buying of Canadian handcrafts and craftsmen in their sales. An extensive classified index, as well as a regional index, allows easy and

accurate access to craftsmen, shops and guilds anywhere in Ontario. This Directory, now in its 6th edition, can serve as a reference or buyers guide to professionals and laymen alike.

To order send cheque or money order to:

Ontario Crafts Council,  
Craft Resource Centre,  
346 Dundas St. West,  
Toronto, Ontario  
M5T 1G5  
(416) 366-3551  
\$2.34 for members of the Ontario Crafts Council.  
\$3.34 for non-members. (Price includes .34 postage).

## Custom Wool Washing Available in Alberta

Custom Woolen Mills Ltd., the only custom wool washing plant in Canada, is now open for business. It is located at Carstairs which is about 140 km northwest of Calgary.

In addition to washing your wool, Custom Woolen Mills Ltd., will card and spin it for you or make it into batts. They make comforters that will fit a baby's crib or any sized bed up to king size for people who supply their own wool, linings and covering materials.

The plant also sells batts of 100 per cent virgin wool for both spinning and quilting. The batts are approximately 68" x 88" and can be ordered in any weight up to eight pounds.

Comforters made of 100 per cent wool batts with cotton or cotton blend cover in plain or printed materials, and spinning rolls can also be obtained from Custom Woolen Mills Ltd. The rolls are made of unpiled and untwisted strands of carded 100 per cent virgin wool. The strands are about one-fifth of an inch in diameter and are designed for home spinning, weaving and knitting bulky Indian type (Cowichan or Siwash) sweaters.

Wool roping is still another product that is available from Custom Woolen Mills. It is made of thick, soft, continuous cords of carded 100 per cent virgin wool about three inches in diameter. It is used for home spinning, textured weaving and for making saddle blankets. The plant also supplies 'Mule Spinner Yarns' for knitters and weavers.

The wool supplied by Custom Woolen Mills comes in white, beige, dark brown, light grey, dark grey and black.

If you would like more information on any of the above services and products or on prices, you should contact Custom Woolen Mills Ltd., R.R. No. 1, Carstairs, Alberta. T0M 0N0. (Telephone) 337-2221.

## Two New Members Join SCC Board

Two new members have been added to the Board of the SCC. They are:

**Mel Bolen**  
Ceramicist, North Star Pottery, Humboldt.

Mel Bolen, born in 1947, was raised and educated in Regina. While attending the University of Regina Art School he was influenced by Jack Sures and Rick Gomez. After art school, Mel taught pottery at the U. of R.'s extension department.

In 1976 Mel moved to Humboldt to help renovate a church into what is presently the North Star Pottery. He also taught off-campus credit classes in Prince Albert and Tisdale for a year.

For the past year and a half, Mel has been living from the creation and sale of handmade ceramic artifacts. He has taught in numerous workshops and has shown his pieces across Canada in group and one-man shows.

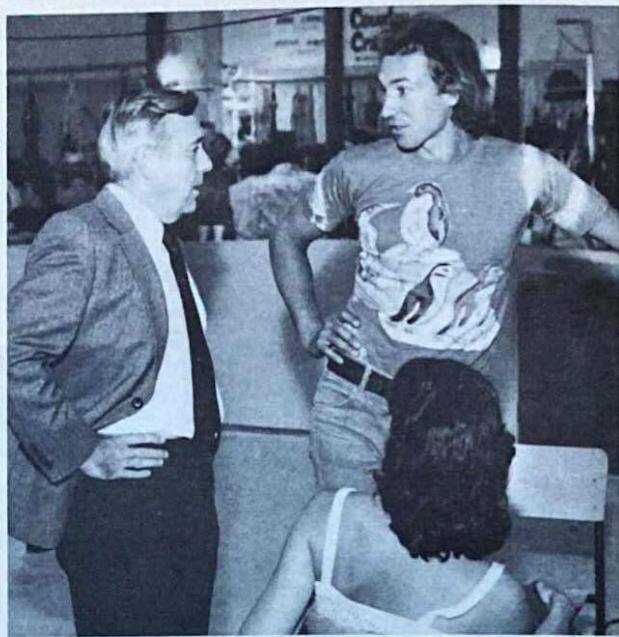
**Rick Dawson**  
Woodworker, Country Craftsman, Arlee

Rick Dawson has worked in leather and wood since 1967 and has been self-supporting from his crafts since 1970. He has lived in Arlee since 1972 as the Country Craftsman.

Rick now does only wooden pieces using mostly native birch and elm procured from northern woodcutters. His knowledge of the craft has been gained mostly from endless experimentation and the desire to make wooden things that are real.

This brings the Board membership to nine, also including Marline Zora; Pam Acton; Margaret Ann Burrill; Marge Foley, secretary; Joan McNeil, treasurer; Charley Farrero, CCC representative, and Barry Lipton, past-chairman. A new chairperson will be selected at the November 17 meeting.

The new executive of the Saskatchewan Craft Council is: Chairman, Marline Zora; Vice-Chairman, Mel Bolen; Secretary, Marge Foley; Treasurer, Joan McNeil, and CCC Representative, Charley Farrero.



Mel Bolen, enjoying a joke with Premier Blakeney at Battleford '78



Rick Dawson, Country Craftsman in his Arlee workshop

## SCC Chairman Submits Final Report

It is sometimes hard to believe that our organization is only 3 years old. Much has been accomplished in this short time, but it is only a warmup to the achievements we will have in the future.

This past year has been a specially active one. We had a successful sale at Battleford and plans for the Wintergreen sale are well underway. We have developed a set of craft standards, and these were approved at the Spring meeting. Our first biennial show is ready to go in December and we have received a grant of \$1,000 from the Saskatchewan Arts Board to make purchase awards and to begin a permanent craft collection.

The **Craft Factor** has caused some difficulty in the past year. It takes time, money and coordination. I feel that it should continue in its present format. The **Craft Factor** presents a good image of crafts and the Craft Council in and out of Saskatchewan. It needs better distribution and promotion and a permanent editor. The honorarium for the editor should be increased to \$500 per issue from \$250.

We also participated in the World Craft Council conference in Kyoto, Japan. Our profile as an organization is now of major significance in Saskatchewan as well as in the rest of Canada.

What all this means is that your Board has been busier than ever. There have been 11 Board meetings in the past year. The workload was shared on a more equitable basis by all members of the board than has previously been possible. But there is still too much work for seven part-time volunteers to do.

I feel that it is time to increase the size of the Board to 11 or 13 members so that this workload could be more easily handled.

I think we should also consider paying the Board members an honorarium, as well as expenses for meetings attended. Perhaps it is time as well to consider

approaching persons other than our membership to sit on the Board. This could provide a community contact we don't now have, as well as bring influential citizens with fund-raising ability and connections into our organization to work directly for us.

It may also be time, again, to look at hiring some full time staff, providing funding is available. And funding would have to be in the form of a commitment from the funding agencies, so that staff would not spend their time searching for monies for their next paycheques. The primary role for staff would have to be to deliver programs to the membership under the direction of the Board.

I have included a brief organizational chart which could be the basis for discussion. This outline of responsibilities for each executive officer would ensure clear lines of communication and provide for adequate handling of all tasks.

I have had discussions with personnel from Industry and Commerce, Culture and Youth, Tourism and Renewable Resources to propose to them a budget that would get the Craft Council off the plateau it has been on for the last few years.

Now that we have a stronger sense of who and why we are, I feel we are in a better position to approach government for the type of funding we require.

Earlier this month I invited Mr. Paul Bennett, former Executive Director of the Ontario Crafts Council, to come to Saskatchewan to share some of his expertise in the area of Arts Administration. Mr. Bennett has 25 years of experience in dealing with government and private agencies who are willing, if correctly approached, to provide funding for the Arts. He outlined some possible strategies and the need for a full time professional to handle the funding requests, briefs, budgets and liaison. He made a very strong case and supported it with many success stories.

Mr. Bennett felt that the Ontario Craft Resource Centre and their portfolio programs were the most successful programs for Ontario

craftspeople. He also told of the success of self-contained travelling one person mini-shows. We could further develop this with funding which will soon be available from the Diamond Jubilee Corporation.

I also feel that a portfolio program is essential to all craftspeople in the province.

Mr. Bennet made a strong case for inviting non-craftspeople to sit on our Board. His analogy was that symphony orchestra Boards are not primarily made up of musicians. He felt that we should not under-rate the fund raising potential of persons interested in crafts but not involved in making a living from them.

I feel that as a Council we must become much more aggressive in marketing and promotion of Saskatchewan Handcrafts. The untapped area is sales in malls in the major cities in the province.

We are developing a card with our logo which will mark quality Saskatchewan handcrafts. Those craft producers who are accepted into any juried craft sale in Saskatchewan will be able to buy and use these cards.

We should be working with the Community College system to provide craft classes in all areas of the province. This would increase the level of awareness of what makes quality crafts and provide teaching employment for our members.

I think the new Board faces some major tasks and decisions and that the next 2 years will be very exciting for the Saskatchewan Craft Council. As outgoing Chairman I wish the new Board all the best in the coming year.

### Board of Directors

### Executive Committee

Chairman, 3 Vice-Presidents (V.P.), Board Secretary, Exec. Director\* and Office secretary\*.

### V.P. Programs

1. Workshops
2. Sales\* a. Battleford  
b. Wintergreen  
c. Others



3. Exhibitions\*
  - a. Biennial
  - b. Battleford
  - c. Mini
- Standards and Jury
- C.C.C.

- V.P. Finance (Treasurer)
4. Budget
  5. Fund raising, accounting and bookkeeping
  6. Membership

- V.P. Information
7. Craft Resource Centre\*
    - a. Portfolios
    - b. Teaching registry
    - c. Other publications
  8. Craft Factor
  9. Public Relations
  10. Nominations

\* Possible paid staff  
 Numbered headings represent possible standing committees.

- Barry Lipton

## SCC Invites Craft Portfolios

The Saskatchewan Craft Council invites interested craftspeople to prepare their portfolios for permanent file at the proposed Craft Resource Centre opening early in 1979.

The portfolios will be available for viewing at the C.R.C. for designers, architects, gallery owners, shop owners and interested public.

The minimum requirements for submission to the portfolio system are a set of slides depicting twelve (12) different objects, a resume listing awards received, exhibitions, craft education and personal data, photographs and promotional material.

For applications forms contact:  
 Craft Resource Centre  
 Saskatchewan Craft Council  
 Box 3181  
 Regina, Saskatchewan  
 S4P 3G7

Please state your medium so that the appropriate form can be sent out to you. Mediums include metal, spinning and dyeing, textile printing, weaving, stitchery, enamel, glass, clay, wood, leather.

## SCC Financial Statement

The following is the financial statement for the Saskatchewan Craft Council for the year ending September 30, 1978. It was audited by Gosser and Co., chartered accountants.

- Joan McNeil  
 Treasurer

### Statement of Cash Receipts and Disbursements

	1977	1978
<b>Receipts:</b>		
Grants	8,486	52,814
Memberships	1,735	2,065
Sale of crafts	1,449	1,528
Transfer from workshop account	—	107
Workshop fees	422	3,103
Raffles	—	718
Books	—	118
Other	7	124
<b>Total receipts</b>	<b>12,099</b>	<b>20,577</b>
<b>Disbursements:</b>		
Professional fees	175	195
Bank charges	6	7
Conventions, meetings & travel	1,980	1,354
Director's fees	4,261	—
Membership fees	—	790
Newsletter and bylaws	3,211	4,947
Printing, postage & stationery	196	134
Rent	308	—
Selling and promotion	1,884	2,861
Sundry	70	165
Telephone	382	400
Workshops	1,055	3,659
Biennial show	—	239
Kyoto	—	7,218
<b>Total disbursements</b>	<b>13,528</b>	<b>21,969</b>
Excess of disbursements over receipts	1,429	1,392
Cash at beginning of year	2,929	1,500
Cash at end of year	1,500	\$ 108

## Seven Workshops Held by SCC Since January

Seven workshops have been arranged by the Saskatchewan Craft Council since January 1, 1978. Four of these were at the request of individual members, and one at the request of a group.

A successful advertising workshop, subsidized by the Department of Industry and Commerce, was held in Saskatoon in March.

Mary Andrews, Master Weaver, now retired from the Banff School of Fine Arts, conducted two one-week weaving workshops in Marquis which were subsidized by the Department of Culture and Youth. Plans are presently underway on the part of the Coteau Range Community College in Moose Jaw to hold a similar workshop there in April of 1979.

Occupational hazards in the arts and Worker's Compensation were the topics of a half-day workshop in Regina in May. It was well attended and the fees charged covered all the expenses.

A handbuilding workshop at the extension department College Avenue campus of the University of Regina was conducted in August by Sally Mitchener of the Vancouver School of Art. The Air Canada strike very nearly caused the cancellation of this well-received workshop. The day was saved, however, by fellow board member

and keen potter, Joan McNeil, who drove to Calgary to meet Sally's CP Air flight and convey her and her extensive kit of supplies and equipment back to Regina. This workshop, which was initiated by Joan McNeil, was arranged by the Board on unusually short notice, as Sally was available only in August or not until the spring of 1979. For this reason it was not possible to post the workshop as far in advance as is usually considered desirable.

Twelve Craft Council members participated in a photography workshop presented by Ernie Mayer of the Winnipeg Art Gallery in Saskatoon at the Photographer's Gallery. The Department of Industry and Commerce subsidized this one as well. The Gallery very generously made their studio available to us free of charge.

In October another potter's workshop, also arranged on short notice, and also endangered by a strike, (the Post Office this time,) was held in the pottery studio at the University of Saskatchewan. Special recognition is due Larry Vance of Saskatoon for beating the strike deadline in getting the bulletin out. Seventeen Saskatchewan potters attended this workshop which was conducted by Barry Brickell of New Zealand, who was in Canada to represent his

country's potters at the Commonwealth Games in Edmonton. Sam Mark made all the arrangements for the workshop, and looked after Mr. Brickell's personal needs. Special thanks are also owing the staff of the University's pottery studio for their co-operation. The Department of Industry and Commerce was again our benefactor.

An enormous amount of volunteer time and effort was invested in the workshop program; and the workshops would not have been possible without the subsidies provided by the Departments of Industry and Commerce and Culture and Youth.

Jenny Hambridge of the Department of Industry and Commerce deserves a special note of personal thanks from me for a great deal of valuable time and sound advice freely given, as well as for her enthusiastic support for our programs and for her cheerful encouragement through it all.

The Craft Council needs to hear from the membership, in order to plan and organize the workshops that our craftspersons need and want.

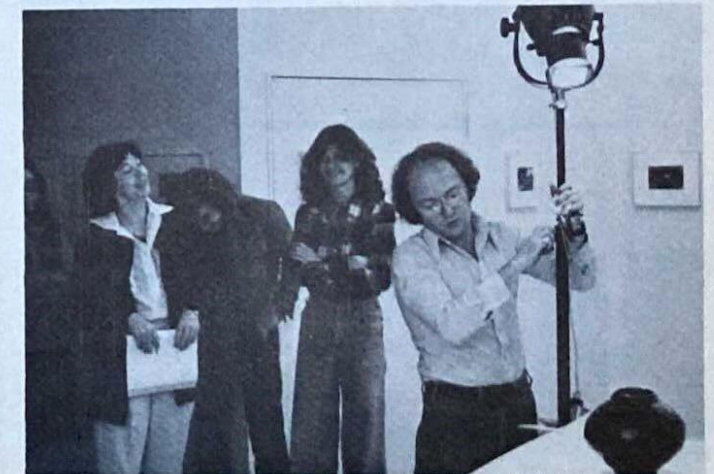
And so members, letters please!

- Margaret Ann Burrill  
 Workshop Co-ordinator

## Photographing Crafts Proven to be Uncomplicated

He was probably about 5' 6" at the outside but had a huge amount of insight into and enthusiasm for his profession. This was Ernest Mayer, photographer for the Winnipeg Art Gallery, during the weekend workshop held at the Photographer's Gallery, Saskatoon, September 23, 24.

Although this was Mayer's first workshop, it was unique for most of



Ernest Mayer demonstrates lighting techniques which best emphasize craft works for photographing them.



Participants learn the value of different filters that can be used when photographing their work during Ernest Mayer photography workshop.

the participants. The exchange during the lecture/demonstration and its outcome was positive and more... Mayer presented his working philosophy, frequently using words like "basic", "simple" ...repeated once, twice, and again and again... "What is it that we want to do? ...What do we have to do to achieve that? Defining the problem will usually give a simple solution."

From comments made it seemed that the craftspeople in attendance, numbering 12, found this approach not only helpful, but exciting. The object of recording and promoting one's craft, which the workshop has as its original goal, took on much scope without complicated knowledge surfacing. At the very least, the craftspeople who attended now

can work toward photography containing clear statements consistent with those in their original pieces; or they can make an educated selection in choosing a photographer. Simple, technical and practical instruction was ours for the taking and it provided the first step in this important area for craftspeople.

There is room for future workshops dealing with the work attempted as a result of this workshop, and also, for those who have not yet been able to benefit from Ernest Mayer's knowledge. Yes, he does do it every day and yes, he does know what he is talking about. **An excellent workshop.**

- Karen Anderson

## Battleford '79

The 1979 dates for the Saskatchewan Handcraft Festival in Battleford have been set for July 20, 21 and 22. In addition to the new skating arena used this year, we shall have use of the curling rink next door. The additional space will allow for a separate area for the juried exhibit.

Application forms and information brochures will be available from Industry and Commerce in February or March.

- Pam Acton

## First Biennial Arrangements Underway

Sixty-eight pieces were entered in the First Saskatchewan Craft Council Biennial. Forty pieces were chosen by the jurors to be included in the exhibition which will be held December 16 to January 23 in the Dunlop Gallery, Regina Public Library.

The exhibition will have its official opening the evening of Friday, December 15.

Jurors Lea Collins, former visual arts consultant for the Saskatchewan Arts Board, and John Graham, professor of design, faculty of architecture, University of Manitoba, completed their task in one day. Their reports on the evaluation of the entries will be available shortly.

The Biennial exhibition will not travel this year due to costs and handling complications. It is hoped that the next Biennial will travel to other galleries in the province.

The names of those people whose works were chosen for the exhibition are: Wendy Parsons, Muriel Prior, Emma Radfelder, Anita Rocamora, Helen Rogers, Jeanette Staples, Gale Steck, Connie Talbot-Parker, Moira Theede, Gwen Trout, Louise Walters/Marge Foley, Judy Wood, Yoshimi Woolsey, David Orban, Robert Oeuvar, Anne Newgate Mills, Catheryn Miller, Joan McNeil, Olive Kalapaca, Charley Ferrero, Mel Bolen, Margaret Jessop, Ann Clark, Patrick Adams.

We wish to thank all those who submitted entries and who helped organize the Biennial this year (in spite of the sometimes difficult delivery arrangements that had to be made.)

## Handbuilding Workshop Called Creative Adventure

This workshop was attended by 10 people from Regina, Craven, Saskatoon and North Battleford. I cannot speak for all of these people, but I can say for myself it was an inspiring and informative four days of intense demonstration, slide lectures, aesthetic criticism and active participation in handbuilding techniques, glazing and raku firing.

Participants ranged from professional craftspeople, who are supporting themselves from their craft, to beginners. The information received was equally valuable to all. A spirit of enthusiasm, co-operation and camaraderie was generated by these qualities in the instructor, Sally Mitchener, and the helpfulness of the pottery studio teaching staff of the U of R's extension department.

The first day started off by Sally telling us something about herself and the way she works with a slide presentation of her work. Coming from Minnesota, she has been head of the ceramics department of the Vancouver School of Art for the past six years. We saw the progression from her earliest thrown functional pieces to the free, expressive, organic style of her handbuilt pieces, sometimes purely sculptural and sometimes functional. A handbuilding demonstration and studio work followed with emphasis on working in a series around a basic shape. We worked on our own pieces and on each others'.

The second day began with another slide presentation of student work at the Vancouver School of Art, followed by more handbuilding demonstrations and studio work, ending with a group criticism of work that some of us had brought for that purpose.

The third day consisted of more slides, this time of historical and contemporary work from various countries; more handbuilding and decorating demonstrations, and more studio work. We did a couple of bisque firings in preparation for the raku firing the next day.

The last day was spent looking at yet more slides of historical and contemporary work, followed by

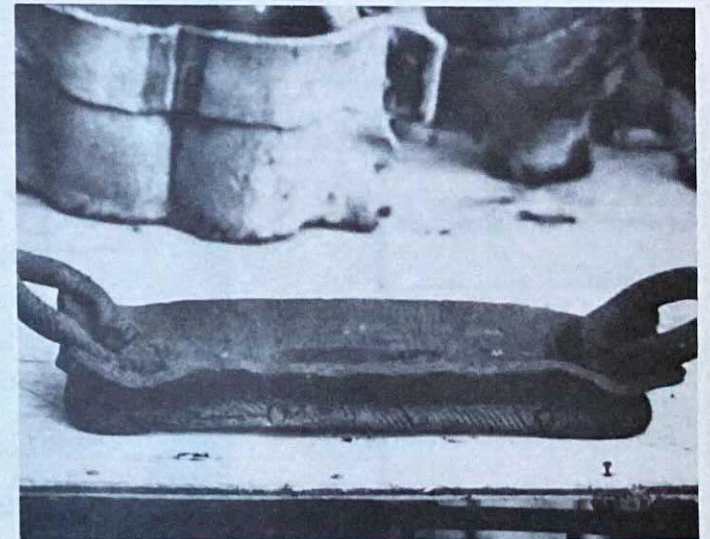


Joan McNeil, Sally Mitchener and Marline Zora discuss the pots as they are taken from the kiln.

preparing for the afternoon raku firing. Each participant fired three or four of his or her own pieces. It was a sunny afternoon firing in the wood-burning kiln behind the College Building. After clean-up and some good-byes, the remaining group adjourned for a drink and lively discussion about the workshop and how Sally was going to get back to Vancouver in spite of the air strike. She ended up by boarding the train at 5:30 the next morning, leaving me, as I waved good-bye from the platform, feeling that I had participated in a creative adventure.

Keeping excited about working in clay depends a lot on cross-fertilization of ideas, and this depends on exposure to people like Sally Mitchener. We can't always travel ourselves; workshops of an intense nature like this are necessary to keep us growing and knowing that we are not always doing the best work we are capable of.

- Joan McNeil



Two pieces completed during the handbuilding workshop included one by Pat Wiens [foreground] and one by Joan McNeil [background]

## Missing Yours?

If you have not received your issues of **Craft Factor** (in particular the August Battleford issue), or if you know someone who is complaining about not receiving theirs, please contact us at the SCC office, Box 3181, Regina, S4P 3G7. We will do our best to insure you receive all future issues.

## Membership fees are now due

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 — \$12.00. Entitles an individual or group to receive newsletters and bulletins for one year.

Active Membership — \$20.00. 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.

### 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.

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City or Town \_\_\_\_\_

Postal Code \_\_\_\_\_

Craft Specialty \_\_\_\_\_

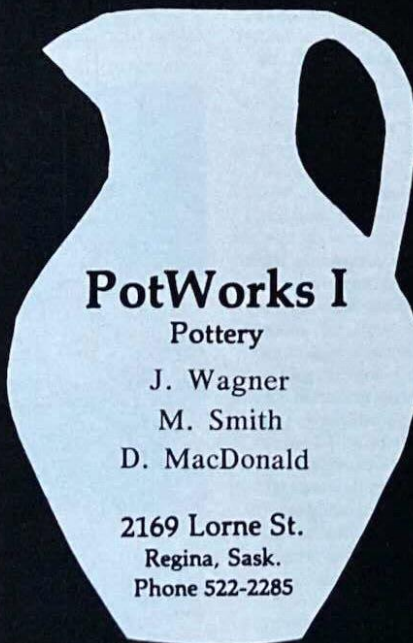
Subscribing - \$12.00  
 Active - \$20.00

## Bibliography of SCC Standards

The following books were used by the standards committee of the SCC in determining standards of quality and excellence for Saskatchewan crafts.

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**Studio Potter**, Vol. 6, No. 1. 1977.  
 Dictionaries: **Oxford, Webster's, Winston, Gage Canadian**, etc.

- Marline Zora



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## Letters

Editor  
 Craft Factor

I would like to express my thanks in the next issue of the **Craft Factor**. As a delegate, who attended the World Craft Council Conference in Kyoto, Japan, I want to thank a number of people who helped me to be able to attend. First, thanks to Barry Lipton for all the hours of work he put in applying for grants on behalf of the S.C.C. to send the six delegates. Secondly, thank you to the gov't agencies that provided funding for us to go, namely The Sask. Arts Board, Industry and Commerce and Sask. Sport. Without this financial help I would have been unable to attend.

Thank you to Joan McNeil and Paul Lapointe, who donated pieces of work to be raffled. The proceeds from these raffles were used for funding the six delegates.

Also thank you to the membership of the Sask. Craft Council who voted me in as a delegate to go to Kyoto.

I brought back a number of slides of Japan and am willing to give slide presentations to groups who feel they would be of benefit.

It was a great trip. I wish you all could have had the experience.

Sincerely,  
 Marge Foley



## \$15,000 Award Received by Ottawa Silversmith

The Canadian Crafts Council announced that Lois Etherington Betteridge of Ottawa has been awarded the second annual Saidye Bronfman Award For Excellence In The Crafts.

Lois Betteridge is acknowledged to be one of Canada's most outstanding silversmiths. "It is obvious," the jury stated, "that through constant dedication to her craft over the past 25 years she has not only become very skilled and self-disciplined but she has elevated her work to a high level of expression. She is a sensitive artist working primarily with resisting materials but she is in harmony with her medium, is most inventive and continues to search and grow."

The jury is pleased to be able to give the public recognition she so richly deserves."

The Bronfman Award of \$15,000 will be given every year for ten years through the Canadian Crafts Council. Each winner is expected to have a solo exhibition of work within two years of receiving the award.

This year's jury included Orland Larson, President of the CCC and goldsmith from Mahone Bay, NS; Charley Farrero, chairman of CCC's Exhibition Committee and potter from Humboldt, Sask.; Norah McCullough of Guelph, Ontario and former liaison officer for the National Gallery of Canada, and Maurice Savoie, potter from Longueuil, Quebec.

JOAN McNEIL  
 graphic design

business cards ~ logos  
 letterheads ~ posters

box 19 485 3406  
 craven sask sog owo

## Editor's Bit

Being editor is usually a rewarding job because you do end up with a finished product. However, it can be a very difficult and often mind-boggling undertaking when dealing with such a variety of people and their various styles of article or photo submissions. As editor, I believe that a person's submission should reflect in his or her personal style, with corrections made only for spelling, grammar, consistency and clarification.

People who submit material could help a great deal by considering the following points: 1) Try to have your material typed. If typed, it **must** be double-spaced. 2) If you absolutely cannot get your story typed, then please make your writing as legible as possible. Print if necessary. It is most important that names of people and places be legible and spelled correctly so that errors do not appear in the magazine. 3) If you are taking photos for **Craft Factor**, please use black and white film as all slides and colour prints must be made into black and white prints anyway

before having the magazine printed. This extra step just adds to the cost of the magazine and the photo quality is never as good as an original b & w. 4) Please write captions for your photos indicating people's names, their position in the photo and what is happening in it.

I'm looking forward to editing the **Craft Factor**. It also feels good to be getting back into my weaving and into crafts in general again. If anyone would like any help or suggestions about writing for **Craft Factor**, please feel free to get in touch with me at Box 38, Disley, S0G 3C0, phone 485-3254.

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### Next Issue's Theme: Stitchery

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The March issue of **Craft Factor** will have **stitchery** as its theme. This will include such areas as

embroidery, quilting, smocking, and cloth toys, etc. Anyone wishing to send in articles, stories, book reviews, or photographs dealing with stitchery or any other area of the crafts is welcome to send them to Margaret Ann Burrill, **Craft Factor** co-ordinator, Box 621, Lumsden, S0G 3C0. Deadline for the March issue is February 16, 1979.

The Saskatchewan Craft Council Board would like to hear from you the membership. To best act on behalf of Saskatchewan craftspeople, feedback from you is necessary. So if you have any comments, questions, gripes or kudos, send them along to Box 3181, Regina, S4P 3G7.

- Seonaid MacPherson

---

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# FIRST BIENNIAL EXHIBITION

DECEMBER 16 - JANUARY 23  
OPENING DECEMBER 15  
DUNLOP ART GALLERY,  
REGINA PUBLIC LIBRARY

