

# the craft factor

Volume 4, Number 1

March, 1979



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# the craft factor



Editor: Seonaid MacPherson

**Saskatchewan Craft Council Board Members:** Marline Zora, Chairperson; Mel Bolen, Vice-Chairperson; Marge Foley, Secretary; Joan McNeil, Treasurer; Charley Farrero, CCC Representative; Margaret Ann Burrill, Publications; Rick Dawson, Publicity; Cathryn Miller, Exhibitions; Barry Lipton, Ex Officio.

**Legal Advisor:** Barry Singer.

**Cover Photo:** Quilt with Variable Star pattern by Gary Essar. Photo taken by Michael Prior and printed by Don Hall.

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# Letters

25 Parkdale  
Pointe Claire, Quebec  
Canada, H9R 3Y4

Editor, The Craft Factor:

I am looking for Canadian made Craft items to sell through Mail Order.

If you have a list of Craftspeople in your Province would you kindly send it to me. Please forward this request to other members of the Saskatchewan Crafts Council if you are unable to assist me.

Also, please send a sample copy of your Newsletter.

Thank you for your kind attention.

Sincerely,  
J. T. Fusion Enterprises  
(Mrs.) Joyce Trepanier

(Saskatchewan craftspeople are asked to respond to this request individually if they wish. — Ed.)

To Craftspeople looking for a new location:

The Town of Battleford boasts many fine historic buildings and has just acquired another constructed in 1912 recently vacated by the Bank of Montreal. Before making a decision as to the best use for this building, Council is inviting suggestions and proposals from the community at large.

The bank building would make an excellent studio for one or more craftspeople and perhaps provide space for the sale of handcrafts produced by others. The building measures 30 x 38 and has living quarters on the second floor. Council may consider leasing the building to suitable tenants.

The people of Battleford are interested in the development of crafts and the promotion of cottage industries. We are pleased to be known as the home of the Saskatchewan Handcraft Festival. The establishment of craft studios and permanent sales outlets would be welcomed in Town.

Inquiries and proposals from craftspeople who may be interested in the bank building would be welcomed and should be submitted to the undersigned as soon as possible. If further information is desired please call 937-2627.

Yours truly,  
Mrs. Eileen E. Barry,  
Town Administrator.

Dear Editor, The Craft Factor:

I wish to apologize to Anita Rocamora and Robert Oeuvarrd for failing to mention that they donated pieces of their work to help finance our trip to Kyoto. Their pottery was raffled at Park Art in Moose Jaw in May, 1978.

Thank you Anita and Robert. Your contribution was very much appreciated.

Thank you,  
Marge Foley

The Saskatchewan Craft Council requests nominations for a National Director of the Canadian Craft Council from Saskatchewan. Please submit your nomination to the Board of the Saskatchewan Craft Council postmarked no later than March 18, 1979 to the Saskatchewan Craft Council, Box 3181, Regina, Saskatchewan, S4P 3G7. The 1979 Annual General Meeting of the Canadian Craft Council will be held in Aurora, Ontario from June 21-24, 1979. The theme will be "Crafts Tomorrow". The Saskatchewan Craft Council will be sending chairperson Marline Zora and the board's Canadian Craft Council representative, Charley Farrero, to this meeting.

The Canadian Craft Council has accepted the Saskatchewan Craft Council's invitation to host the Annual General Meeting of the Canadian Craft Council in Saskatchewan in October, 1980. Charley Farrero, the Saskatchewan Craft Council's present Canadian Craft Council's representative, will be responsible for a committee working on all arrangements involved with this meeting. If you are willing to work with Charley on this committee, please contact him at Box 2052, Humboldt, Sask. S0K 2A0 or phone 682-3223, as soon as possible.

Wintergreen '79 needs a co-ordinator. If you are in the Regina area and interested in this position (honorary) contact Charley Farrero at Box 2052, Humboldt, Sask. S0K 2A0 by March 20, 1979.

# editor's bit

I am thrilled with the number of articles, their quality and informative content, that make up this issue of **The Craft Factor**. As you have seen, the photographs are also excellent and it was a great help that they were all black and white prints. Many thanks to all who contributed.

You will have noticed that we have experimented with a new look for **The Craft Factor**. This was done for the magazine to have more of an individual character and also to save some money in printing. Your comments and criticisms are most welcome.

The theme for the next three issues are as follows: **June — Ceramics, September — Woodworking and December — Fibres**. So start to think about how you'd like to contribute. Send your ideas, articles and photos to Margaret Ann Burrill, Publications Co-ordinator, SCC, Box 3181, Regina, S4P 3G7.

— Seonaid MacPherson

## Next Issue's Theme: Ceramics

## Cover Story

The quilt on our cover is by Gary Essar of Regina. It is an album quilt of the Variable Star pattern: an album quilt is one where each "block" is made of a different combination of coloured materials. In this case the materials are cottons and poly-cottons. It was shown in the Saskatchewan Hand-craft Festival in Battleford in July 1978 where it won a merit award.

Gary is originally from Kindersley. He studied art at the University of Saskatchewan in Saskatoon. His other degree is in art history from the University of Oregon in Eugene where his studies concentrated on printmaking. He started quilting in 1975 because he wanted to make a quilt to use and to find out something about sewing. Quilting is a family tradition: his grandmother was an active quilter and his aunt, Mrs. Edythe Berg of Coleville, helped him learn the basics of the craft. He has made several full-sized quilts (the one illustrated is his fifth) as well as many baby quilts. His knowledge of the craft has developed through practice, reading and looking at all the quilts he can. He has held quilting workshops in Prince Albert, Yorkton and Swift Current. In 1977 he was a juror at the Saskatchewan Hand-craft Festival in Battleford. His other interests include drawing and printmaking, furniture restoration, collecting and skiing. He is currently Assistant Curator at the Dunlop Art Gallery in the Regina Public Library.

## Regina Stitchery Guild Explores all Horizons

The Regina Stitchery Guild was organized in February, 1977 by a small group of enthusiastic stitchers who felt there was a real need to bring together those who shared a common interest in needlework. The first of several meetings was held to decide the aims of the Guild and the format of the meetings. An executive was elected consisting of a president, vice-president, secretary, treasurer and two co-ordinators to carry on the business of the Guild.

During our first year of organization, we became incorporated as a society under the provincial Societies Act, making us eligible for partial funding under the provincial Department of Culture and Youth. So far the Guild has been completely self-supporting. Membership fees of \$10 per year allow us to carry out our programs as well as publish a monthly newsletter.

We have become chapter members of the Embroiderers' Association of Canada and sponsoring members of the National Standards Council of American Embroiderers'. Association with national organizations allows us access to nationally and internationally recognized teachers, informs us of new interpretations of established techniques of needlework, and puts us in contact with other guilds across Canada and the United States.

The aims of the Guild are simple and straightforward. To learn, through mutual sharing of ideas, techniques, and knowledge is our basic goal. Fellowship is another important aspect of the Guild. Members with a mutual interest in a particular form of stitchery work together exchanging ideas, some even going beyond the traditional guidelines of the technique into variations and explorations.

Standards are another very important aim of the Guild. It is hoped that by encouraging individual members to reach for high standards in their own work, the standards of needlework in general will improve, eventually reaching the high standards found in other parts of Canada, the United States and Britain.

Programs for our meetings are set up a year in advance and are intended to be varied in content. After a short business meeting, the rest of the evening is spent in learning about a specific form of stitchery. In the past these programs have included cross stitch, bargello, pulled thread embroidery, blackwork, needlepoint plaid and seminole patchwork.

Workshops are an integral part of the Guild's program. Last June we held our first major workshop, bringing Ger-dine Crawford, a well-known Manitoba Quilter, from Winnipeg to conduct an intensive four-day quilting workshop. The morning session was devoted to basic quilting while the afternoon session was devoted to more advanced techniques including seminole patchwork, trapunto, Italian quilting and reverse applique.



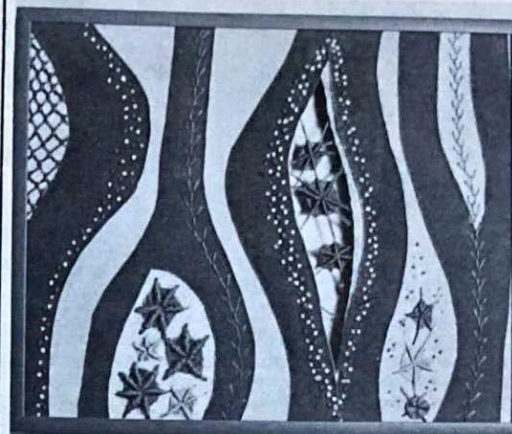
Carole Gilbert working on a sea wolf. The design was taken from a rubbing.

(Photo by C. Rogers)

Another major workshop is being planned for September, 1979. Anne Dyer, a well known British teacher and author, has been invited to Canada to conduct a two-day workshop in 3-Dimensional Canvas Work and Fabric Boxes.

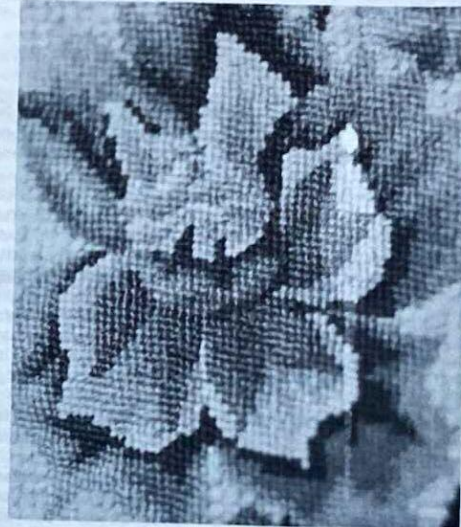
Throughout the year mini-workshops are held on a variety of subjects determined by responses to questionnaires completed by members. The Guild has organized workshops on framing, basic embroidery, children's stitchery and pattern enlarging and is planning others in canvas painting and name tags, as well as repeating popular workshops in framing and pattern enlarging.

Public response to the Guild has been very good. We have set up two displays for Regina Parks and Recreation's Show and Tell program, one at the Balfour Arena and another at Grant Road School. This past summer we set up a display booth at the Buffalo Days Exhibition. Our booth was



"Pink Thing" — original design in suede and floss by Anna-Marie Winter.

(Photo by Craig Rogers)

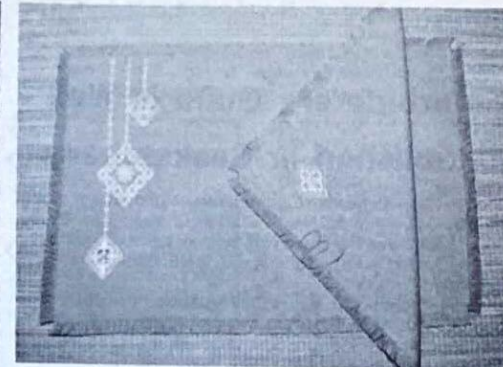


Petit point vest by Janice Routley. The original design was taken from wallpaper. Detail of petit point vest.

(Photo by Craig Rogers)

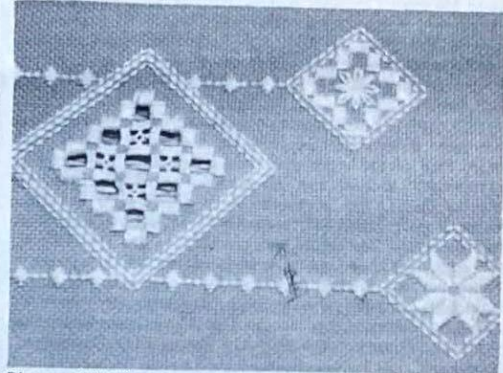
filled with stitched pieces reflecting a variety of needlework techniques from traditional to contemporary. Because needlework is such a "portable" art, it was possible to have continuous demonstrations. Each member manning the booth brought her current project enabling the public to view a variety of techniques in the working stage. This method of demonstrating was met with great success measured by the number of people who stopped to watch us work and ask questions.

Our participation in Wintergreen last year proved most successful. Several hundred stitched articles ranging from simple coasters and pin cushions to the more elaborate needlework boxes, Aran floor cushions and panels lined the walls and tables in our booth. Because of the success of our



Hardanger placemats designed and worked by Janice Routley.

(Photo by Craig Rogers)



Placemat detail.

(Photo by Craig Rogers)

first sale, plans are already underway for another sale this winter.

The Guild has begun plans for a stitchery exhibit in 1980. The purpose of this exhibit is to make the public more aware of needlework as an art form. The words "needlework" and "stitchery" are synonymous, encompassing a wide spectrum of techniques ranging from simple one-stitch designs found in cross stitch to more complex designs combining a wide range of richly textured stitches, fabrics and threads. Techniques can be combined to add even more interest and visual impact. Trapunto can be combined with metal thread embroidery and applique to give a richly textured effect.

Like other forms of visual art, stitchery is about values. It develops a tactile sense — a feeling for fibres, threads and fabrics. It develops a visual sense — training the eye to form colour and tone, balance and rhythm. Design is implicit in every part of needlework. Each stage of the creative process, like art, relies on a sense of proportion, pattern and style. Without a willingness to experiment, the full potentialities of a very exciting medium can never be realized.

— Anna-Marie Winter and Carole Gilbert

## Embroiderers Guild is Well Established in Saskatchewan

The Saskatchewan Embroiderers' Guild was first formed in January of 1973 with a steering committee. By the end of the year there were over one hundred members, which enabled them to affiliate with the Embroiderers' Guild in London, England.

With the co-operation of the extension division of the University of Saskatchewan, the Embroiderers' Guild has held courses in design and needlepoint, creative embroidery, embroidery techniques, design and color in embroidery, needle-lace and Ukrainian embroidery. These courses were taught by such well-known needlewomen as Mrs. Margaret Armstrong of Regina, needlepoint designer; Miss Jean Messer of Regina, book illustrator; Mrs. Flo Dutka of Edmonton, needle-artist; Mrs. Kajal Harris of Saskatoon, weaver and designer; Mrs. Cecilia Denysiuk of Theodore, Sask., embroiderer; and Constance Howard of London, England, designer and former teacher of embroidery for Goldsmiths College.

Our primary means of communication with the members has been a newsletter which is put out 4 or 5 times a year. Mary Hull of the extension division handles newsletters, competition entries, and the distribution of the travelling display cases. The competitions in needlework are held twice a year with such projects as greeting cards, wall hangings and Christmas tree ornaments, etc. The articles are generally small enough to fit in the travelling cases which are sent to most provincial fairs, craft festivals, Guild branches, libraries and schools. Requests for these interesting displays may be sent to Mary Hull, Associate Professor, Extension Division, Kirk Hall, U. of S., Saskatoon, Sask.

At present there are seven branches of the Embroiderers' Guild with such colorful names as Nimble Thimbles, Sew and Sews, Workbasket, Sharp Needles, Status Thimbles, Stitchcrofters, and Prairie West. There are also a few 'lone' members scattered across Canada. They can all attend the annual, and semi-annual meetings, annual picnic in June, annual retreat in November, and the many courses in needle-art. The president and some members of the executive make a yearly tour of the branches to give a slide show and display of needlework.

The Saskatchewan Embroiderers' Guild participated the past two years in the Battleford Handcraft Festival acting as agent for members from all across the province. These members vary in age from 14 to 89 and cover every ethnic background, thus enriching our experience.

The main purpose of the Saskatchewan Embroiderers' Guild is to promote the quality of needlework and encourage the creative skills required in this art form. This is done at the local level by lessons in such areas as hand-drawn, needlepoint, drawn-thread embroidery, cutwork, quilting, given by technicians from within the province. Community colleges have also provided courses and have often used members as instructors.

The Saskatchewan Embroiderers' Guild is proud of its record of the past five years. The future is assured for the steady growth of this form of art as many members move from the traditional to the creative.

— Verna Redhead, Prince Albert  
and Jean Seggie, Holbein



Interest was shown by people of all ages in the Regina Stitchery Guild Booth at Wintergreen this year.

(Photo by A. M. Winter)

## Stitchery as a Contemporary Art Form

I am thrilled that Stitchery is receiving some attention in **The Craft Factor**. I do hope that people who do not know much about it will have different outlook toward the work done with a needle after reading this issue.

Why has the word "stitchery" become a dirty word, like macrame? We all know the answer. It is probably all the glamorous women's magazines that have helped contribute to this attitude. They imply that anybody can do this craft. Pardon me, but anybody can also do pottery, silversmithing or weaving, etc.

Why do people tend to put me in separate categories when I say that I do spinning and weaving, or when I say I do stitchery and lace work. (I do all of them at various times.) Is it ignorance, or has the thought of the dollar sign something to do with it? After all, you can do stitchery on everybody's blue jeans and some thread is found in every home. But to possess a loom or a potter's wheel, etc. requires a little more. . . .!

To do stitchery is a very time-consuming way to express yourself. Stitch after stitch is laboured, though stitch for stitch can also be very expressive and beautiful. How you use all the different threads, natural or synthetic, can make such a difference. You can work your needle and thread in all directions giving you tremendous possibilities no other form of textile art can give. You are the master of the needle and thread, and you start to "paint".

For me, a highlight was visiting the 1977 Biennial of Tapestries in Lausanne, Switzerland. For years only weaving was accepted. Today you will find all kinds of methods of working in textiles. A good number of pieces in the show were unwoven; there were also a few contemporary tapestries done solely in stitching. They were gorgeous and artistic, with a breath of something new.

I would like to call on all needlework people to keep on working hard. There is a lot to explore and create with the help of thread, cloth and a needle. Stitchery can be as artistic as any other means of expressing yourself.

— Annemarie Buchmann-Gerber

## Some Seams and Seam Finishes for the Handweaver

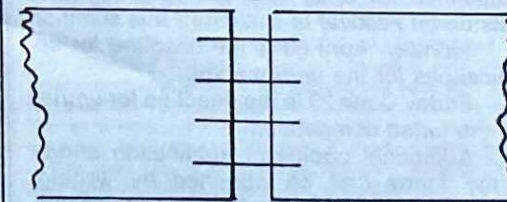
Handwoven articles can be greatly enhanced by the care taken in finishing them. Conversely, they can just as easily be spoiled by careless or inappropriate work at this stage.

When two or more pieces of handwoven fabric have to be joined to make a garment or article such as drapes or a bedspread, the function of the garment or article must first be considered. For a garment the seams should be strong to stand up to the strain of wearing, especially sleeve and underarm seams; on the other hand, bulk must be avoided. Is it desirable to have the seam highly visible or almost invisible? The thickness of the fabric and the structure of the weave will also affect the choice of seam and seam finish.

In making the following suggestions for seaming and decorating the seams on handwoven fabrics it is assumed that the fabric itself has been appropriately finished by washing, fulling (woollen fabrics) and pressing after being taken from the loom. If raw edges of the fabric show a tendency to fray it is wise to sew them on the machine with a straight or narrow zig-zag stitch. It may be necessary to outline shaped pieces before they are actually cut out from the large piece of fabric.

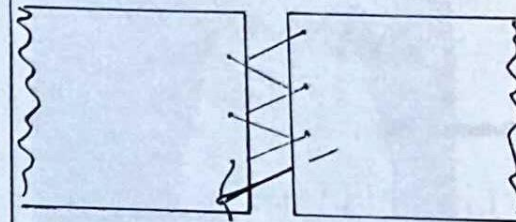
Whether to sew seams by machine or hand is a matter of choice and may be a reflection of the confidence in one's sewing skills. Some authorities say that handwoven fabrics should **never** be sewn by machine. If machine sewing is highly desirable for strength and speed, and does not detract from the handcrafted look, then its use can be appropriate. Slackening the tension of the pressure foot of the machine reduces the chance of having the seams pushed out of alignment. Extra care should be taken with pinning and basting on more awkward seams. If hand sewing seems more desirable then care must be taken to keep stitches small and even to ensure a strong seam.

1. **The Butted Seam** was traditionally used to join widths of cloth for bedspreads and draperies. The selvages of cloth lie edge to edge with no overlapping and care must be taken to match any pattern. By using the same thread in the needle as in the edge, a perfectly flat invisible seam is possible. (a) Baste edges together with large stitches, or baste each edge, selvages touching, to a piece of brown paper.



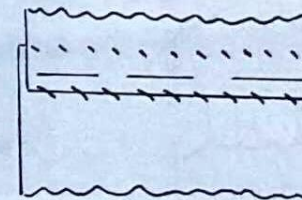
Edges actually touch

- (b) **Ball stitch** — Fasten thread to right selvage. Insert needle diagonally under left selvage. 2 or 3 threads from edge and bring it out. Insert needle 2 or 3 threads from edge of right selvage and bring it out. Stitches should be staggered slightly below each other.



This stitch may also be done boldly in a contrasting thread to emphasize a butted seam.

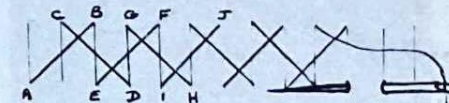
2. **The Overlapped Seam** can be used with selvages or with machined (to prevent unravelling) cut edges.



Overlap 1/4"-1/2" depending on thickness of fabric.

- (a) Pin and baste edges together keeping an even overlap.
  - (b) Using small even stitches hem each edge in turn. I have found that sewing by hand is almost as quick as machining as the machine foot tends to push the fabric out of place, even if it is basted — very annoying with striped fabric!
- If stitches are small the seam is very strong and more supple than machining. This seam can be decorated in a number of ways. Here are some of my favourite stitches.

### Herringbone Stitch

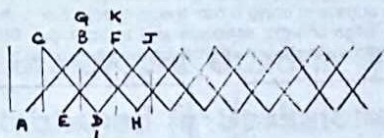


Bring needle out at A below seam. Go over to B above seam. Insert needle at B and bring out at C halfway back to left. From C go diagonally down to D, insert needle and bring out at E directly under B.

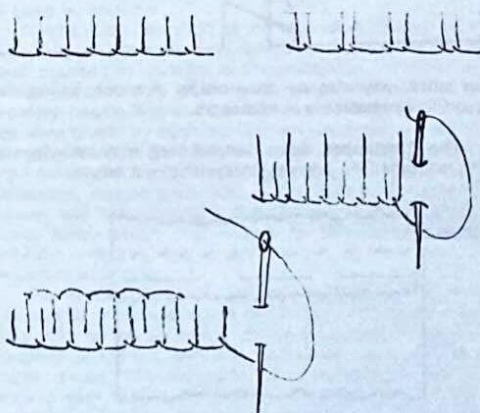
For a different effect, pick up smaller stitches with larger spaces between them.



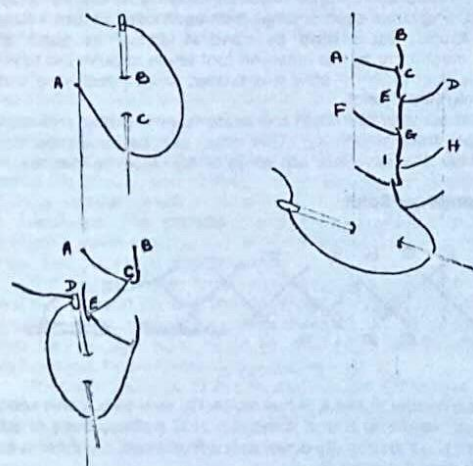
or close the stitches up together.



#### Buttonhole Stitch

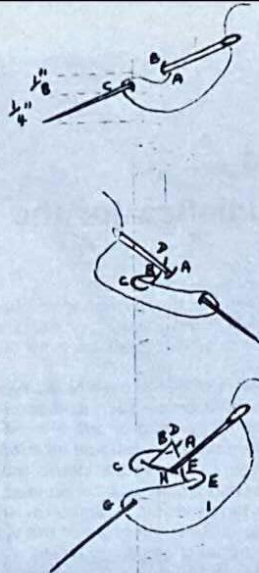


#### Feather Stitch



#### Twisted Zig-Zag Chain or Spanish Stitch

Bring needle out at A to right of centre line. Holding thread down and to left, insert at B on centre line. Come out at C on left line 1/8" down. Draw thread from A over needle and then under the point of the needle. Snug up and pull through gently. Insert needle at D, just to right of B, coming out at E on right line 1/4" lower down. Before pulling needle through



twist the thread from C over and under the needle as before, then pull through. Insert needle at F on the centre line just above the CE thread and come out at G 1/4" below C. Twist thread over and under and pull through. Insert at H just above the EG thread, coming out at I, and so on. Continue alternately from side to side, remembering not to pull thread too tight.

Decorating the overlapped seam with an embroidery stitch can be done on both sides of the seam producing a completely reversible garment or article. This is particularly effective where the two sides of the fabric are very different such as a warp-face, weft-face weave.

Many other stitches can be used. An excellent reference book is Jacqueline Einthoven's *The Stitches of Creative Embroidery*.

— Muriel Prior

## Battleford Deadline

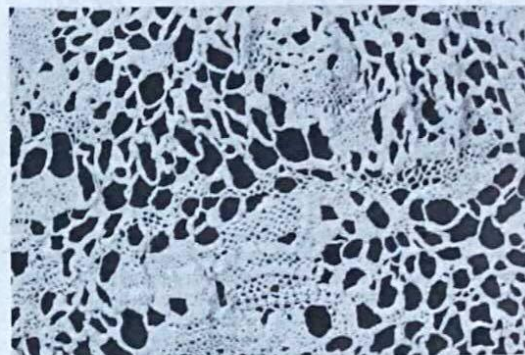
Craftspeople are reminded of the deadlines for entry into the Saskatchewan Handcraft Festival in Battleford this summer.

Monday, April 30 is the deadline for applications for the craft market.

Friday, June 29 is the deadline for entries in the juried competition.

Additional copies of application and/or entry forms can be obtained by writing: Saskatchewan Handcraft Festival, Department of Industry and Commerce, 7th Floor, SPC Building, Regina.

## Needlelace and Needleweaving



Sea Foam is a needlelace composition worked entirely in buttonhole stitches using handspun wool.

(Photo by Richard L. Harris)

The purpose of this article is to stimulate interest in a type of stitchery that is not well known. It is intended to serve only as an introduction.

Needlelace is a form of detached embroidery which does not go down into a background fabric at every stitch. It is attached only at the edges. The stitches are built up on each other, and may be closely set or open and lacelike.

Needleweaving is different from needlelace because it is woven in and out of a warp of threads which may be part of the background fabric as in drawthread work, or on a stretched warp made in advance.

The dividing line between the needlelace and needleweaving is very difficult to draw, as the warp for needleweaving may be long stitches of needlelace, or needlelace stitches may be built up on woven forms. The two techniques are very often combined.

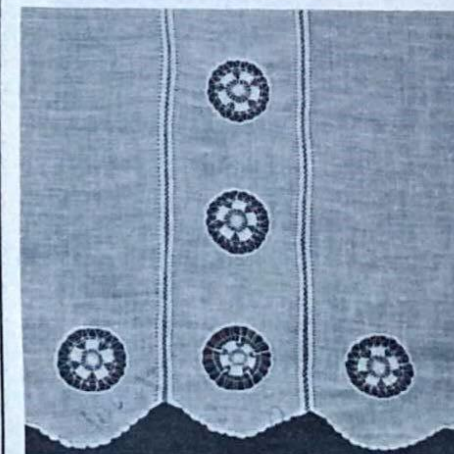
Traditional examples of work using needlelace techniques are the Tenerife lace cloths from the Canary Islands and the so-called Renaissance lace which consists of machine or handmade bobbin lace tapes arranged in a pattern and held together with a filling of needlelace stitches.

The stitches of needlelace are many and varied and space does not permit a detailed study of them. An excellent "how-to" book is *Needlelace and Needleweaving — A New Look at Traditional Stitches* by Jill Nordfors, published by Van Nostrand Reinhold. Besides showing very clear drawings of how to make the stitches, this book also contains excellent photographs of both traditional and modern pieces of work. *Lace* by Virginia Churchill Bath, published by Henry Regnery Co., Chicago, is a very exciting book which gives a lot of historical background. *Twentieth Century Lace* by Ernst-Erik Pfanschmidt, published by Charles Scribner & Sons, N.Y., is a picture book which is also good for its history of needlelace and needleweaving. *Needleweaving* by Edith John published by Batsford might appeal to the more innovative needle-artist.



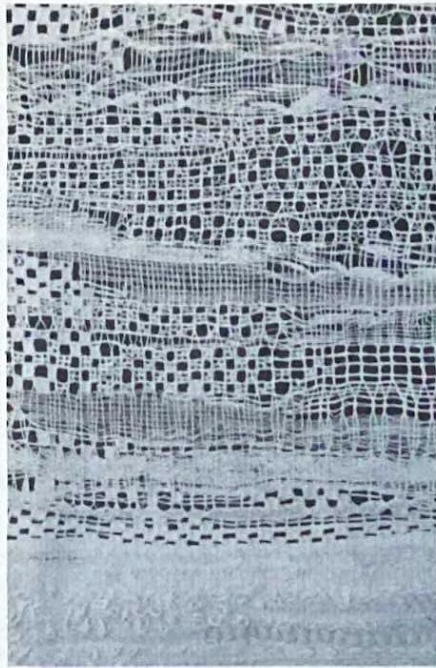
A Christening Gown designed and made by Kaija for her daughter Deirdre's christening. The fabric is linen handkerchief lawn and the inset medallions are Tenerife lace worked in a fine crochet cotton. The seams are hemstitched and then joined with faggoting.

(Photo by Richard L. Harris)



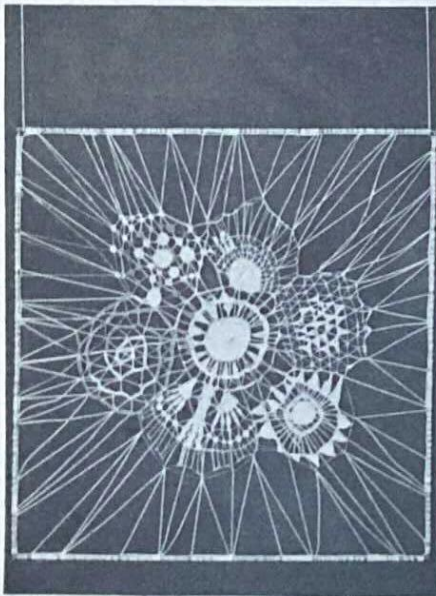
Detail of Christening gown.

(Photo by Richard L. Harris)



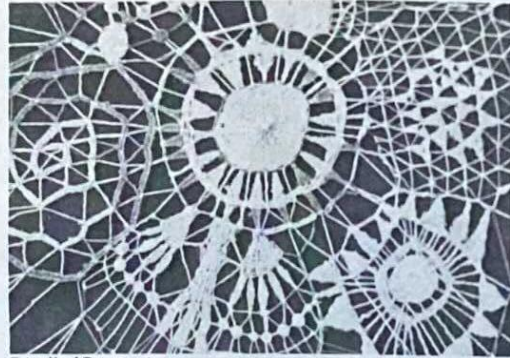
Prairie Winter is an interesting combination of tapestry techniques and needlelace worked whilst the warp is still on the weaving loom.

(Photo by Richard L. Harris)



Bouquet is needleweaving done directly in the frame. The warp is tightly spun commercial linen, the weft is natural and dyed handspun linen.

(Photo by Richard L. Harris)



Detail of Bouquet.

(Photo by Richard L. Harris)

It is our hope that this article will inspire you to further investigate these forms of stitchery. The minimum of equipment and material is required, so it is very cheap to do. Time, patience and imagination will be your biggest investment.

— Kaija Sanelma Harris and Muriel Prior

## Grants Available for Small Manufacturers

Craft producers may be interested to know about the recently introduced **Small Industry Development Program** administered by Saskatchewan Industry and Commerce. This is a forgivable loan (i.e. grant) program for small manufacturers.

If you qualify under the program, the amount of the loan will vary depending on your location:

- in Regina and Saskatoon loan amount will be **25 per cent of approved project costs** up to a **maximum of \$10,000** per project.
- in centres over 6,000 population, it will be **30 per cent of approved project costs** up to a **maximum of \$12,500** per project.
- in centres under 6,000 population, it will be **35 per cent of approved project costs** up to a **maximum of \$15,000** per project.

If you think this program can help you, contact any of Industry and Commerce's regional offices. These are located in Prince Albert, Tisdale, North Battleford, Saskatoon, Yorkton, Swift Current, Regina, Moose Jaw and Estevan (for Regina call 565-2223 — elsewhere see local phone directory under Government of Saskatchewan). Industry and Commerce's small business counselling service (which is free) is also available through any of these regional offices. Several craftspeople have found this service useful in helping them set up bookkeeping systems, etc.

Don't forget also that the **Aid to Trade Program** of Industry and Commerce may be able to assist you in promoting and selling your products. For information on Aid to Trade, please call Jenny Hambridge at 565-2221 or write to her at: Saskatchewan Industry and Commerce, 7th Floor, Saskatchewan Power Building, Regina, Saskatchewan, S4P 3V7.

## Surfacing in Ontario and Quebec

As one looks around, the evidence of surface design is everywhere. Our everyday life is filled with pattern illusions of space on two-dimensional surface.

Almost since the beginning of time when people started wearing clothes, they have been interested in applying designs and colour to the fabric. Inscribed tablets from Mesopotamia and Greek and Roman writings show that coloration was already well developed. Egyptian tomb paintings exhibit fabric of various colours, and the dyes that were in use 2,000 years ago have remained in use up to the present century. The dyeing and printing of designs on fabric is a very ancient art, and all over patterns continue to be abundant throughout the world as a clear response to a universal urge toward such decoration. Today, with considerable help from science and technology, it has become a multi-million dollar industry, and is evident in such fields as fashion, furnishings and household textiles, etc.

Yet, "surface design" has suffered a great identity crisis during the past several decades. Is the medium to be hand-made or machine-made? Is it an art or industry? Perhaps the major and obvious factor is modern technology. Big machinery has threatened the extinction of hand-printed textiles.

Textiles have tended to be looked at as furnishing fabrics, patterns presented as something to do something with. But they can be entities in themselves, aesthetically challenging and satisfying. Yet, despite the fact that the medium in Canada has generally been forgotten, "undiscovered", there has at the same time been a tremendous burst of creativity in the media. Creations in batik, tie-dye, screen and block printing, photo embellishment, painted fabric, applique, quilting, trapunto, and soft sculptural forms have become increasingly evident within the art scene in Canada today.

The reasons for this resurgence of interest are many. The revival of all the crafts in recent years, in opposition to machine-made objects is certainly one factor. The expansion of curriculum in art education has fostered an atmosphere of excellence in design and drawing coupled with the knowledge of dyeing and printing techniques. Another factor has been the development of new products which have allowed printers and dyers to produce works of greater brilliance, variety and colour fastness. And finally perhaps, the rediscovery of the Canadian tradition, quilting and the related arts, has had a strong influence upon the direction of fabric design.

Following a series of meetings held at the Ontario Crafts Council over the last few months, it has been decided to form a 'surface design' organization in Ontario to be called "Surfacing: Textile Dyers and Printers Association".

The unifying element is the process of printing and/or dyeing on preconstructed surfaces. It includes silk-screen printing, block printing, batik, painted fabric, tie-dye, photo embellishment, ikat, quilting, applique, trapunto, etc.

The purpose of "Surfacing" will be: to promote the appreciation and artistic development of printed and dyed fabric in Ontario through such activities as the organization of juried shows, the development of material resources, workshops and other vehicles for information exchange for artists, educators, industry, etc.

## WCC Conference 1980

WHERE: Vienna, Austria

WHEN: July 25, 1980 to August 2, 1980

THEME: Crafts Tomorrow

The Saskatchewan Craft Council is now accepting applications for delegates to the World Craft Council Conference in Vienna, Austria. Six people will be chosen as delegates from Sask. to attend the conference. The approximate cost will be \$1500.00 per delegate. The S.C.C. will be applying for granting for this conference but you must be prepared to personally bear some of the cost. You are also expected to give slide presentations and written reports upon your return from the conference. You must be an active member of the Saskatchewan Craft Council and have an ongoing commitment to crafts to qualify as a delegate.

If you wish to be a delegate send the following information to Saskatchewan Craft Council

Box 3181  
REGINA, SASK.

NAME:  
ADDRESS:  
PHONE NUMBER:  
MEDIA:

A SHORT BIOGRAPHY: (Craft Education, Experience and Background). A statement on why you wish to be a delegate and how you plan to use the knowledge and experience gained from this conference.

This application must be returned to the above address by **April 1, 1979**.

The applicants will be voted on by the SCC Active Membership either by ballot or at a general meeting by May 1, 1979.

The names will be sent to the Canadian Craft Council and you will be notified by May 10 if you are accepted.

**Deadline for this Application — April 1, 1979**

# Plan Now

The ninth World Craft Council Conference is to be held between July 25 and August 2, 1980 near Vienna.

As a delegate to the eighth WCC Conference in Kyoto, Japan, I can tell you it is a moving experience to be part of a conference such as this and well worth the time and money spent to take part. One valuable part of this conference for me was to put names and faces together of people I had heard about, and now to have contact with craft people all over the world.

So start thinking about whether you might wish to attend in 1980. Plans have to be made now. Money has to be set aside now and delegates will have to be chosen.

The conference in Kyoto accommodated about 2,400 delegates; Canada sent 100. The Vienna conference will be about 1,500, so fewer will be able to attend from Canada — so, let's send our very best. The good news is that it will be cheaper than the Kyoto conference.

Some general information about WCC.

The WCC was founded in 1964 by an international gathering at Columbia University, NY., sponsored by the American Craft Council.

Its purposes are:

- to maintain and strengthen the status of crafts as a vital part of cultural life.
- to promote respect for and recognition of the work of crafts.
- to offer encouragement, sustenance and welfare to artists and craftsmen.

The WCC is a non-profit, non-governmental organization associated with UNESCO in a consultative capacity. Its activities are financed through annual contributions based on the UNESCO scale from its 86 member countries and through support from foundations, international and governmental bodies and individual donors.

Regular meetings of WCC General Assembly are held every two years. These meetings and the international conferences have attracted practicing craftsmen, educators, administrators, museum curators and critics.

The first Assembly was held in New York in 1964. The following were in Montreux, Switzerland (1966), Huampani, Peru (1968), Dublin, Ireland (1970), Tarabya, Turkey (1972), Toronto, Canada (1974), Oaxtepec, Mexico (1976) and Kyoto, Japan (1978).

Mrs. Vanderbilt Webb, who is the founder and honorary chairman of the WCC made this statement to the 1978 conference:

"It is the creative spirit of man, expressed in a thousand different ways, that pushes him forward and this is what makes craftsmanship so important in the present industrial sway of our society.

"To this spirit — the recognition of the role of the craftsman in our society and appreciation of their work as part of cultural life — the WCC was founded."

Here are some statements made by participants in the Kyoto conference:

"The crafts should not be separated from daily life. They must adapt themselves to modern life." Kuwabara Takeo (Japan)

"Crafts should have some links with why man first needs to make things, but they don't have to be utilitarian. 'Craft' should not have to be defined because that stultifies growth." Erik Hilton (Scotland)

"The craftsman should be integrated into the community. I make things that people ask for — a chisel, a poker — and I want them to be useful and comely things." Ivan Smith (England)

— Marge Foley

# Fibre

## Excellence Stressed in Lily Bohlin Workshop

The Regina Weavers and Spinners Guild recently sponsored a five-day four-harness weaving workshop with Lilly Bohlin of Weavers' Loft, Victoria, B.C. A brief biographical sketch will show why we were so anxious to have her come to Regina.

Ms. Bohlin studied Textile Art at the University of Stockholm and Kunstfackskolan, obtaining a Fine Arts Degree. She taught for the Highland Home Industry and Edinburgh Art School, Scotland, for two years, then moved to Cork, Ireland where she taught in the Art School for nine years. In 1963 she established her own school and studio in Dublin while continuing to work as a consultant for the Department of Education.

From 1968 to 1972 her summers were spent teaching at the Banff School of Fine Arts; and in 1973 she immigrated to Canada, establishing her school and studio in Victoria, B.C. Even though well established in Canada, most of her work is still done for European architects and designers.

In our workshop the students delved more into Ms. Bohlin's philosophy of weaving than into the study of specific weaving techniques.

Excellence is the operative word in Lilly Bohlin's philosophy of weaving, beginning with the initial design for the chosen piece through the finished product.

Her high standards were immediately evident on seeing the materials she sent for the workshop. Only the best yarns and fibres are used in her work, her reasoning being that if she is going to put great effort into producing the piece, the quality of materials used must be very good (the best she can afford), and guarantee a long life for the completed work.

Ms. Bohlin's high standards were also evident in random remarks made throughout the week with us. She does not use apprentices to help produce her work, but prefers to work by herself from the original design sketch, to winding her own bobbins, and finishing her pieces.

Having woven a piece, Lilly is meticulous in finishing it to, as she says, "bring it to life". Looking back on my notes, it appears she has evolved her own special finishing techniques over the years, never hesitating to experiment further if she can improve the final product. She was generous in sharing many of her finishing techniques with us.

Lilly's pursuit of excellence doesn't stop with the finishing. For custom pieces she is very particular about how and where they will be exhibited or used. On the other hand, production pieces are quickly dismissed, but never before she is satisfied the piece is top line.

Lilly's approach to the workshop was the same as to her weaving: no compromises. Because we were a group of relatively inexperienced weavers we found ourselves at times yearning for some explicit instructions. Instead we were asked to conceptualize a new technique, eg. Theo

Moorman, and execute it. We were expected to visualize the interaction of warp and weft by reading the pattern draft, deducing the treadling and specific weaving techniques, and proceeding with our design. Then, and only then, were we allowed to actually throw a shuttle. Some of the more subtle design limitations of a new technique are very often not evident to the weaver until the actual weaving is done, so we seemed caught in a Catch 22 situation. To say we were challenged is to wildly understate the case.

The test of a good workshop, according to Lilly, is to see if it gives the weaver enough ideas to keep him/her going for several months afterwards, to feel inspired. By those standards the workshop was a success for me. The most important idea I carried away from it is an awareness of the design necessity.

One other philosophical tidbit from Lilly: "One cannot be a good weaver and a good bridge player." I leave it to the reader to figure that one out.

— Peggy Pitfield



Aganetha Dyck of Winnipeg was instructor at the felting workshop in Saskatoon.

(Photo by Michael Prior)



Bonnie Thornsby modelling hand felted hat made by Aganetha Dyck.

(Photo by Michael Prior)

## Felting Workshop: A Different Approach to Wool

A lot of fun was had at a recent workshop on felting held at Trinity Lutheran Church parish hall in Saskatoon. The workshop, organized by the Saskatchewan Craft Council and subsidized by the Department of Culture and Youth, was also videotaped by Sask Media, under the direction of the Department of Culture and Youth. The video tape will be available to interested groups from Culture and Youth. Aganetha Dyck, a Winnipeg felter, instructed seven students — all beginners to felting.

For those of us who were spinners of wool, it took a mental adjustment in handling raw wool from the usual "tender loving care" attitude to stomping, kneading and shocking wool in very hot water. Hand felting is a simple procedure but requires physical energy and would ideally be suitable for children. We began hand felting using clean carded fleece and with dirty, off-the-sheep fleece, and observed the differences.

Materials for felting:

1. Basin of hot water
2. Carded, washed wool
4. An old mesh curtain
5. Ivory liquid detergent

Procedures:

1. Lay curtain flat on table or counter.
2. Lay out a small portion of clean, carded fleece on curtain, making sure fibres all lie in same direction.



Kajja Harris (r) and Muriel Prior carding wool to be felted.

(Photo by Michael Prior)

3. Overlapping one edge of clean fleece, lay a small portion of dirty fleece-fibres lying in same direction as clean fleece.
4. Add second layer of the same with fibres going in the opposite direction to the first layer.
5. Repeat the above layers four more times.
6. Sprinkle pile of wool sparingly with Ivory liquid detergent.
7. Roll pile of wool up in curtain much as you would roll up a jelly roll.
8. Immerse wool in very hot water for a few seconds.
9. Remove roll from hot water and wring out.
10. Lay roll on flat surface and knead, pound or stomp until roll is cool.
11. When cool, immerse roll in hot water again.
12. Remove the roll and unroll and re-roll in the opposite direction.
13. Stomp, knead or pound again.
14. Repeat the above procedures until wool is felted — perhaps adding a little more Ivory liquid soap here and there. It doesn't take long for the wool to felt.

**Note:**

Too much soap stretched the felt but aided the felting process. Our samples were approximately 14" x 12" and about 4-1/2" high when we began. The finished samples were larger and about 1/4" thick. We experimented with adding small portions of other fibres, such as horse hair and silk. The results of these samples were quite exciting! We just had to get on and make something practical and proceeded to construct pockets and tea cosies. We used the old mesh curtain again and cut the shape of a tea cosy from a piece of fortrel fabric and then repeated the above process laying a 4" deep layer of wool on the curtain in the same shape as our fortrel guide then laid the fortrel guide on the wool and added another four inch layer of wool on the shape making sure our edges were all covered in except for the intended opening. We used washed, carded wool but could have used washed, uncarded wool that had been teased. Delightful designs using coloured tops and other fibres were laid on final top layer which now measured about 8-1/2" high. A dash of Ivory liquid, rolling up with care the great mound of wool in mesh curtain, and repeating all the above steps. Results were most satisfying although we all discovered we had been a little too generous in our sizes of tea cosies as we found the wool when kneaded down, spread or stretched. I would recommend starting out with one size smaller than the desired finished product.

Wool fibres are scaly when seen under a microscope and these scales make spinning, and in this case, felting an easy process as the scales interlock with one another in both processes. In preparing a piece for felting it is most important to have each layer's fibres lie opposite to the layer above and below. The thickness of the finished felt is dependent on the depth of wool you started with. It is amazing to observe how thin the felt is when compared with the original pile of wool in the beginning process. Carded wool was definitely nicer to work with compared with uncarded. As a group project, we felted a 4' x 6' rug, using an old sheet for our roll up guide. We repeated the process as for hand felting our samples and tea cosies except for using Mr. Clean liquid soap. Our rug took three hours to felt and the result was great. Four participants stomped while another ran for more hot water and another mopped up the excess water — definitely a summer outdoor job. In parts of Afghanistan, this is the way to make a rug!

Machine felting to be continued in June issue.

— Margaret Ann Burrill



Marjorie Stead and Robert Robb admiring sampler hand felted by Margaret Ann Burrill.

(Photo by Michael Prior)

## recipes

### Weaver's Cookies

(Recipe from Mary Andrews, Fort San, November, 1977)

- Mix together: 1 cup margarine  
 3/4 cup brown sugar  
 3/4 cup white sugar  
 2 beaten eggs  
 1 tsp. vanilla
- Sift in:  
 2 cups whole wheat flour  
 1 tsp. baking powder  
 1 tsp. baking soda  
 1/2 tsp. salt
- Then add:  
 1 cup crushed cornflakes (optional)  
 1 cup unsweetened coconut  
 1 cup raisins  
 1/2 cup sunflower seeds  
 1/4 cup sesame seeds  
 1/4 cup flax seeds

Flatten tablespoons full of the mixture on greased cookie sheets. Bake at 325° for 12 to 14 minutes.

— Muriel Prior

### Polish Weaving Shown in Saskatchewan

In October, 1978 an exhibition of Polish tapestries was shown in several centres in Saskatchewan. Maria Kantor-Lizuniec, the weaver from Cracow, Poland, accompanied her exhibition in Regina.

The show was very poorly advertised and I found it strictly by accident. The exhibition was held in the Bilingual Centre at the University of Regina. I had a meeting at the campus and as I passed by the Centre I saw several people hanging a tapestry show. I came back a few days later and photographed the weavings.

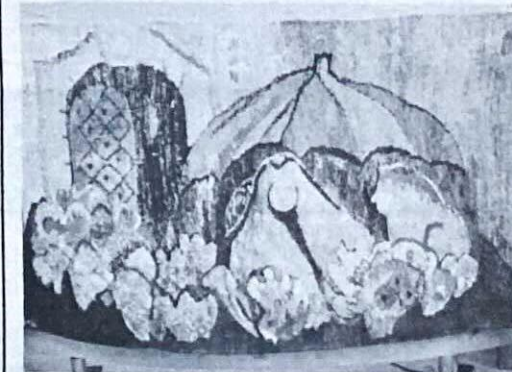
I found the exhibition visually stimulating and refreshing. Kantor-Lizuniec's work is both bold and intimate. I found her composition "By-street" most compelling; its forms are masterfully worked and its colouration mellow and sensitive. Her other works were well-done; there was a total of 21 pieces in the exhibition. I am aware that very few weavers saw the show and hope that my photographs will convey a taste of what a Polish weaver brought to Saskatchewan.

— Barry Lipton



Maria Kantor-Lizuniec standing by *The Meteorite*.

(Photo by Barry Lipton)



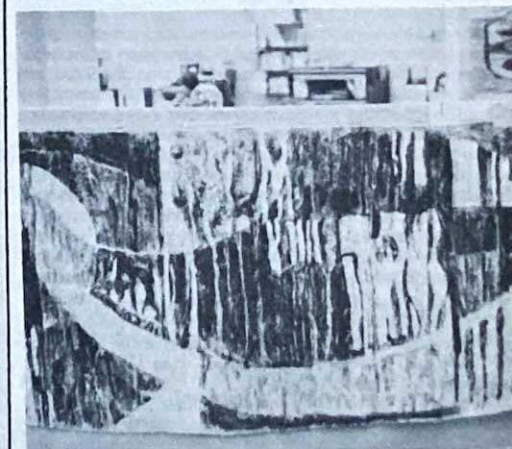
Flower Vendor

(Photo by Barry Lipton)



By-street

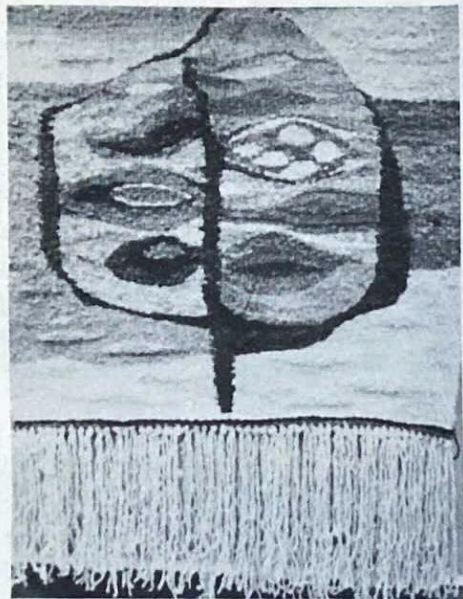
(Photo by Barry Lipton)



Black and White

(Photo by Barry Lipton)





Nut Coloured  
(Photo by Barry Lipton)



Margaret Forrest holds the first lamb of the season at the Roy Johns sheep ranch. Margaret is wife of Logan Forrest, shepherd for Sheep's Haven Ranch where 1,500 lambs are expected this spring from the Suffolk-Dorset Cross ewes.

(Photo courtesy Lloydminster Times)



Display of drum carder and wool skeins in Ewe and Dye Shoppe.

(Photo courtesy Lloydminster Times)

## Ewe and Dye Shoppe of Interest to Wool People

Sheep's Haven is the name for the sheep ranch, located 4 miles south and 3 miles west of Lloydminster. It is one of the few bonafide sheep ranches in the country. There are 1,000 ewes and the ranch expects a crop of 1,500 lambs this spring. Shepherding the flock are husband and wife team, Logan and Margaret Forrest. Logan, the shepherd is a native of New Zealand.

In operating a sheep ranch, Sheep's Haven has gone a step farther and opened a Ewe & Dye Shoppe at the home ranch site that has a storefull of sheep fashion clothes and other wearable made from sheepskins, that are tanned, dyed, clipped and fashioned into many beautiful coats, hats, vests, slippers, mitts and gloves and of course skidoo mitts.

In the Ewe & Dye Shoppe are carding machines and bulk natural wool that you may wish to spin into your own yarn; or you can buy skeins in all colors to knit your own heavy-knit sweater. Or maybe you wish to buy a completed sweater; they are available too.

The public is cordially invited to call at the Sheep's Haven ranch and see what's in store for you at the Ewe & Dye Shoppe. Beautiful sheepskin coats for him or her are yours in a choice of styles; sheepskin vests are the warmest in cold weather protection, there is a big selection to choose from.

Want a soft, cosy sheepskin rug? You will find these at the store as well. They make ideal floor or bathroom rugs; baby carriage covers, or ornamental throw, even the dogs and cats love to sleep on them.

Genuine sheepskin car covers, ready to slip on are in the store. You will have either Joan Johns or Margaret Forrest there to show you the sheep fashions and wearables you will surely like. Before coming, you should phone just to be sure someone is in, they may be out lambing; phone 875-4888 or 3908.

For the working man, besides the sheep vests are sheepskin boot liners. Those that have bought them, rave about the warmth they give; no more cold feet for them.

Of course, there are so many grand gift ideas in the sheep fashions from gloves, mitts, slippers to the fashioned hats for both men and women, and when you see them you will agree they are well made and fashionable and best of all, right in style today.

— Art Gellert for the  
Lloydminster Times,  
Jan. 24, 1979  
Reprinted with permission

## Saskatchewan Dyes by Kate Waterhouse Re-issued

A new edition of **Saskatchewan Dyes** by Kate Waterhouse is now on the market. Subtitled, "A personal adventure with plants and colours", this delightful booklet gives complete recipes for using common plants found in Saskatchewan for wool dyes.

Chapters include information on utensils needed for dyeing, procurement of wool, washing fleece, mordants and mordanting, collecting dye plants, preparations and several recipes.

What is especially nice about this edition is that it comes complete with eight dyed samples of wool attached to the back cover, including lilac leaves, carrot tops and *umbilachria muehlenbergia* (lichen). Lists of suppliers and reference books are also included.

Personal experiences, anecdotes and tips from Kate Waterhouse are scattered throughout the text — excellent information for both beginning and experienced dyers.

**Saskatchewan Dyes** is a valuable resource book for all serious dyers as well as an interesting account by one of Saskatchewan's pioneers in the fibre arts. It is available by contacting the following: Write Way Printing Co. Ltd., 24-15th St. West, Prince Albert, Saskatchewan or Kate Waterhouse, Box 442, Craik, Sask., S0G 0V0.

### SASKATCHEWAN DYES



by KATE WATERHOUSE  
A PERSONAL ADVENTURE  
WITH PLANTS AND COLOURS

## Lois Etherington Betteridge, MFA: An Autobiography

I have always believed that I controlled my own life, yet when I started to write this, I realized the extent to which it has been affected by chance. How else could one explain my choosing Kansas from all the universities in the U.S.A.? Kansas was the only university offering silversmithing, a craft I did not even know existed until I got there. It was 1948. In Canada, crafts tended to be of the cottage industry variety and not a part of my milieu.

In 1952, a neophyte silversmith, I returned to Canada and, with \$500 given me by my father, threw my first pebble into the pond by opening a studio. It was in a small town near Toronto where I reckoned I could make early mistakes unnoticed.

A year later I moved into a ramshackle, but strategically located, store on the fringe of Toronto's prestige shopping area. It worked out well: my store-front drew in pedestrian traffic; entering the only annual craft competition and establishing contact with decorators, architects and an avant garde church supply house created more ripples. I got my first commission (for a chalice and ciborium) and my ulcer at about the same time, perhaps because I was supporting myself entirely through the sale of my work supplemented by teaching jewellery in community classes for \$20 a week. However, I managed to eat steaks, drive a car and have my hair done once a week.

About that time a trade jeweller advised me, "Never tell a customer that you cannot do a job", and I followed that advice. I was well aware of my technical limitations and, as a result, often had to stretch to teach myself skills, usually with limited equipment. I shudder when I think of the quality (or lack of it) of the first chasing tools I had to purchase because I did not know how to make them. Given such a limitation, the results weren't all that bad, but fortunately Hero Keilman arrived in Toronto and I learned from him how to chase and make my own tools.

A deep yearning to know more prompted me to apply to Cranbrook Academy of Art and I was granted a scholarship to go there in 1955, gladly leaving the hassle of earrings, ashtrays and rent behind me. Dick Thomas may not be aware of how much I needed the Cranbrook experience precisely at that time. However, he must know that it was the combination of meeting his stringent standards and receiving his encouragement in the environment he created that profoundly influenced my performance as a silversmith.

I returned to Canada to teach weaving, design and metal at Macdonald Institute (a college of home economics, now a part of the University of Guelph) to see if I would find teaching satisfying. In the well equipped facilities I continued my studio work and landed several interesting commissions besides jewellery. One of these, for a new chapel, comprised the Stations of the Cross chased in lead and other chapel fittings in bronze.

I came to find teaching an interruption and resigned my job to go to Britain to study with William Bennett, but again chance stepped in. Before I could leave for England, I met and married a British veterinary surgeon whose post-graduate work committed me to another year in Guelph. Luckily, I was generously given the use of the metal studio at the college which allowed me to work on a commissioned professional cross and baptismal font.

We moved to England in 1961. I spent the first months learning my way in the rural countryside and having our first child. I was fortunate to show annually at the Bear Lane Gallery in Oxford with British craftsmen prominent in other media. Those exhibitions, and craft shows elsewhere in England, led to several excellent commissions, including a tea and coffee service for a country manor. My terms in accepting that commission included getting my customers to agree to use the vessels and not stick them in cases alongside their large collection of antique silver. They complied, and each time I delivered a new piece they produced the others to show me tell-tale signs of use!

One aspect of silversmithing in Britain that is an interruption to work in progress is the legal requirement that all works in gold and silver be assayed for quality. Just before completion, it must be sent to the assay office for hall-marking. (Later, when I lived in Birmingham, some customers requested that their pieces carry the London hallmark rather than be downgraded by carrying the mark of an industrial city!) I also found the law that work of sterling or gold could not be hallmarked if it contained any base metal, even a pinstem, to be somewhat restrictive.

The arrival of our second child was another kind of interruption. Having babies in need of my attention demanded different work habits, so I learned to work in short, intense spurts. The children, in a playpen near my workbench, enjoyed my company and I theirs. I had resolved that I could be my own person and have and enjoy a family as well, and, while compromises have been necessary from time to time, because my studio has always been in my home, I have been able to work steadily and still remain available. When the children went to school, I had to rediscipline myself to work without hopping up and down every few minutes.

It was in England that I laid to rest a taboo I had been struggling with. Sometime during my student days, carving in wax and casting had been thoroughly devalued as being an easy, less than valid, technique. I had therefore been fabricating to create forms that I now decided were more suitably achieved by sculpting. That decision allowed me a freedom to explore form, particularly in rings, and my designs developed appreciably. Obviously I still fabricate, as the design demands, but usually it is merely supportive of the main idea.

At the same time I became particularly involved with the malleable qualities of metals. By chance I discovered the wide variety of low cost lead pipes available in Britain. In lead, exploration and resolution of form takes only a few hours. I played freely with it and by doing so was able to loosen up the forms in my holloware.

Returning to Canada in 1967, I resolved to work solely in my studio. By then, however, we sported our own craft school (Sheridan School of Design) and more colleges were starting up. I was hard-pressed not to become formally involved in teaching, but I satisfied my desire to make a contribution to education by giving workshops and lectures and accepting graduate students into my studio for varying periods.

For the past ten years I have continued to work on commissions. Numerically, these have been largely for jewellery, but I have taken every opportunity to make holloware. I do not feel that I have wasted my time on commissions because I have used each one to explore ideas and



Lois Etherington Betteridge.

(Photo by Keith Betteridge)

techniques. The disadvantage though, is that one is pulled, willy-nilly, from one direction to another thereby interrupting steady development. Now I feel that I must devote more time to a single direction and, with resolve, I have spent the past eight months working entirely on holloware. This has proved the rewarding experience that I anticipated.

I usually spend eight to twelve hours a day working in my studio (I prefer to work alone) but I also play hard. As a family we are avid cross-country skiers and white-water canoeists. The considerable time we spend in the wilderness is restorative and enriching. Intuitively I find nature to be my springboard. That is not to say that I relate my work to specific forms in nature, but in essence it is organic. I have a real commitment to the useful article. I believe it is valid to make a saltshaker or a teapot because we use them daily in what for many of us is the only time we relax with family and friends. For me, this is reason enough to elevate the commonplace to an object of beauty or even ritual.

I see hollow vessels "in the round", as one sees sculpture, because they must "work" from all angles. Yet, because they must function, (the vessel must have a base to support it and the coffee pot must have a spout and handle) one must make the ultimate compromise of making the functional object sculptural, but not sculpture — that is the challenge.

When I conceive an object, I want it to express its function, relate well to its environment while creating a particular atmosphere and invoke certain reactions. It is my statement of how I feel about an object (an egg cup for example) at the time. Later, I might feel something more, or have something different to say about egg cups. I freely romance the everyday object into a visual and tactile experience. Subtleties of form and the relationship between forms within the object contribute to the whole, even though everything about the piece is not obvious at a glance. They are the reward to the user who becomes involved. In some ways, then my objects are completed when they are used.

I suspect that I may sound dogmatic, but actually, I am constantly examining and challenging my work and my development as an artist as dispassionately as possible. Ten years ago I agonized over my validity as a silversmith, but I worked my way out of that. Now I work with confidence, spiced always with some pleasure and surprise at the directions in which I find my work evolving.

— Reprinted from *Goldsmith's Journal*,  
Society of North American Goldsmiths,  
Vol. 17, April, 1978

## woodworking

### Wood Procurement

The procurement of good quality "sticks" is difficult for the wood person. Material must be sound, free of splits, and missing knots and sap veins. It should preferably be dry with a spectacular grain and under \$100 per thousand board feet (mbf).

I lucked out the odd time and got very good boards for \$45 to \$100 per mbf, but that was a few years ago. Now, if you can find boards worth using for under \$300 mbf, you should feel you have cheated the wood merchant.

The potential wood person must realize that to find good lumber he must deal with two very organic entities. First, the merchant or mill operator has a certain system for handling his goods. This may or may not be a good method to store good boards. On the other hand, wood may be cut from trees that once moaned and groaned in the wind and weather. "Sticks" often assert themselves, attempting motion by cupping, twisting, bowing, cracking and snaking. "Buyer beware" is therefore the thing to keep in mind. You must learn to read the condition of boards as they lay rough-sawn in a pile, frequently discoloured by sun, water and pet pigeons.

The only true school for the reading of boards is to buy sticks that look good to your eye. As you work you will find certain known formations are solid and others are unstable. Some grains are pretty, but be sure not to take a board that has no inner strength. Some boards will cup or warp no matter how well the board is cured or how solid the grain is.

There are charts of various woods in wood working manuals listing hardness, susceptibility to cracking and warping, screw-holding ability, and strength of glue joints, etc. But, you still must find a fairly good sample of the species of tree before it will meet the standards.

One very interesting colouration to be found in wood is the result of rot or fungus. It occurs in most wood and is obviously encouraged by letting lumber stand in dry piles that have insufficient spacing. It is usually a bluish-black in colour ranging from polka dots to wide bands of colour that follow figures in the wood. The rot has various stages. The first is a light discolouration on the surface, usually removed when the rough board is planed. The next phase is the preferred, with colour penetrating deep into the wood but not seriously damaging the fibre. The third phase is a complete penetration followed by breakdown of some fibres. Boards at this stage are lighter, have poor screw-holding ability and have porous end grains. Of course, the last stage is fungusville, when the boards are finally reduced to a mushroom-like pulp.

All of the species indigenous to Saskatchewan rot quite nicely when left to themselves. I am not telling anyone to let their precious supply of sticks turn all blue and black for beauty's sake. But be aware that the condition does exist and use it to your best advantage.

Just because a board weighs 5-1/2 pounds a board foot and has water running off it does not cancel it out as useable material. But . . . boards improperly stored in this condition are to be strictly left alone. There is usually at least one pile of such material in the back corner of a wood cutter's yard, and it can be bought cheaply; however, you must weigh in your mind how much waste there is and whether in two years you will still have a bargain, or merely "cheap" lumber.

I prefer to purchase green lumber right off the saw so I know who to blame if it cracks and splits. I usually buy it in late summer or early fall. I stack it at least four inches off the ground with a minimum 3/8 inch dry strips between each layer, remembering that two-inch boards need to breathe more than one-inch boards. Store it in the shade, preferably inside and at least covered with polyethylene on all sides. I use an old school bus which is weather tight but allows some air to move through cracks and holes. Moisture must leave the wood slowly so that cracks are not formed in its haste to leave. The dry air of winter freeze-dries the wood so that by spring most of the heavy juice has left and heat of spring and summer can cook out the remaining vapours.

I have used wood that has been cured only eight months in this manner, but I don't recommend using wood that is less than 1-1/2 years old.

Remember that ultimately you are the only one to shoulder the responsibility for the quality of the wood you use. So, always be sure of your sticks before you incorporate them into a project.

If you have problems write to Country Craftsman, c/o The Craft Factor, and stand by for further installments.

— Rick Dawson,  
Country Craftsman

### Craft Displays to be in Saskatchewan Information Centres

Last summer, the Saskatchewan Department of Tourism and Renewable Resources (DTRR) planned to set up hand-craft displays in several of its Tourist Information Centres, which together serve one-quarter of a million tourists a year. Unfortunately the plans were frustrated by delayed and damaged delivery of the specially ordered display cases.

All the showcases are now in place and the DTRR intends to have displays set up by the official opening of the tourist season at the end of May. Tourism officials will be contacting craft producers during March/April to request loan of items for displays. All pieces will be displayed in locked cases and will carry the approximate price of the item and the name and address of the producer. Crafts will not be sold from the Information Centres.

If you are interested in selling to tourists during the summer months, this is a great opportunity to promote your work. Since display space is obviously limited, Tourism will be guided by the Saskatchewan Craft Council's general craft standards in selecting craft products for display. It is hoped to change the displays frequently, depending on the response from craft producers.

For further information, contact Mrs. Flo Wilde, Department of Tourism and Renewable Resources, 1825 Lorne Street, Regina, Saskatchewan, S4P 3V7.

Correction — in the last issue of *The Craft Factor* there was an error on Page 8. The bottom right photo should have had the caption: Studio of Fujiwara Kei — National Living Treasure.

## Ceramic Workshop — Patti Warashina and Robert Sperry

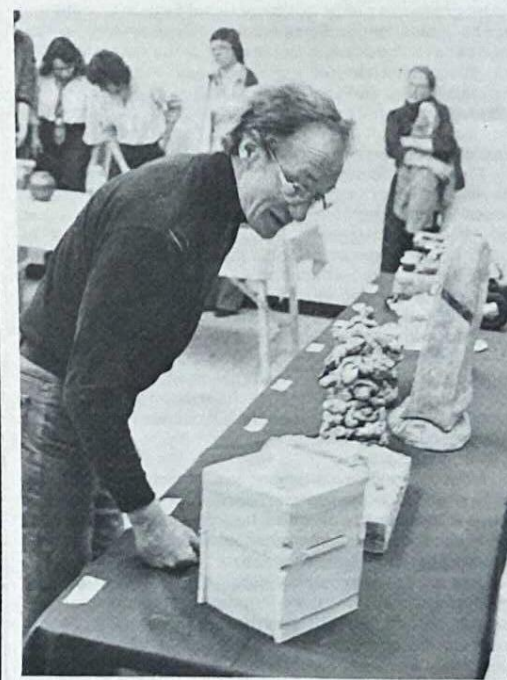
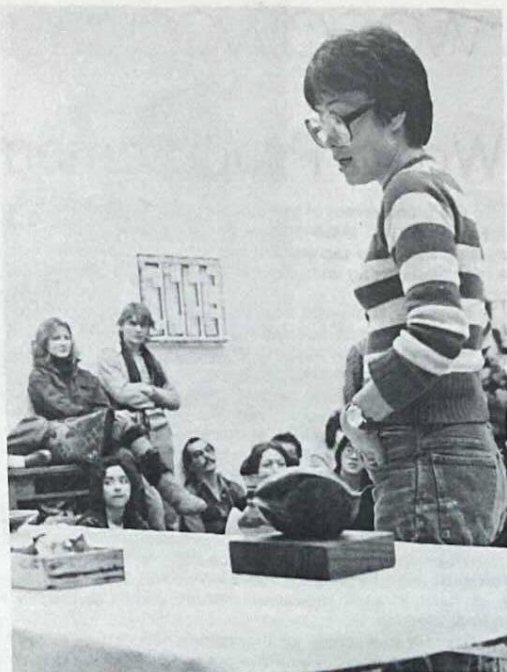
Patti Warashina and Bob Sperry both work in clay and teach at the University of Washington in Seattle. They recently gave a workshop at the University of Regina which was attended by about 100 people from Regina, Saskatoon and Calgary. The workshop consisted of slide presentations, handbuilding, throwing and decorating demonstrations, a movie and a student work critique.

Patti Warashina's work leaves nothing to chance. She is a professional whose work is highly technical, well-planned and skillfully carried out. Her medium is clay, but her finished pieces are anything but clay-like. They are sculptural, some forms being geometric backgrounds; some forms based on familiar objects or figures, on which she paints intricate, colourful and rich surreal-like recognizable images.

She demonstrated an underglaze decorating technique on a large bisqued pyramidal-like form which came apart as three boxes piled on top of each other. Only a real pro could make decorating like this look so easy — she whipped through a technique in which she first roughed in an image in pencil, then masked off certain areas using tape then a latex-based paint and air-brushed on commercial underglaze stains. She then whipped off the tape and paint, which peeled off, and continued airbrushing in different colors until she had finished. The result was a complex, naturalistic, surreal sort of image of clouds, a man-in-the-moon face and jagged forms, which was kind of funny and horrific at the same time. She would then normally cover this in clear glaze or acrylic paint.

My thoughts on this piece were . . . is this pushing clay so far that possibly a plywood or plastic form, and paint, would have been easier? The form is merely a backdrop for precision painting; it seems too hard-edge for clay. Is it contorting a medium beyond its reasonable limits? But then, I like clay. It looked like a mold piece but, as she said, it is as easy to handbuild it as it is to make a mold.

She also did a handbuilding demonstration, building a fairly large container with lid and handle. She rolled out thick slabs of low-fire clay, precisely cut, the clay being of 50% ball clay, 40% talc, and 10% plastic vitrox, (plastic vitrox being a plastic form of feldspar which makes the clay more plastic). It was based again on a pyramidal shape, four sides curving in at the top to a small opening. The thickness of the clay (about 3/4 of an inch) allowed her to paddle the form into a soft-cornered box with a voluptuously curved somewhat horizontal line near the top (sort of like a roll of fat hanging out over the box). She beat away at this shape with a stick to make the indents and curves. She placed a round, fat big handle on top, which she had thrown on the wheel. The surface was smooth, un-seamed and streamlined, but heavy looking because of the shape. Her craftsmanship is perfection itself; never would her pieces crack or come apart at the seams, as mine so often do.



Patti Warashina (above) and Robert Sperry provide valuable criticism to pieces done by workshop participants.

(Photo by Mel Bolan)

Bob Sperry's work is different. He sat at the wheel, effortlessly throwing large bowls, plates, jars and cups. It was a soothing experience; his technique was fast, free and relaxed. They seemed an odd couple to me at first, but after seeing the slides of his work, cross-fertilization of ideas between the two became evident. His pottery has gone through many changes of feeling, but then he has been working and teaching for over 25 years.

His demonstration, besides the throwing and tooling, included some interesting decorating techniques. He showed how a high-fire glaze, heavy in feldspar, can be put on in varying thicknesses to produce various sizes of crackles, and so thickly that it crawls, and how these can be combined on, for example, a large plate to produce highly textural patterns with only one glaze. Drops of the same glaze can be on top to a height of about 3/4 of an inch that will slump but basically stay put. An advantage of the feldspathic glaze is that under-oxides can be used and expected to stay put. He also uses lustres; most interestingly by rubbing them into the crackles (he uses gold, copper or black coral), and firing them to cone 015. Also, he sometimes uses low-fire commercial glazes over a fired glaze, and re-fires. He included in his demonstration his brush technique, a loose, free and Japanese-like style.

He considers form to be not important to him, treating it as a background on which to draw and decorate. It appears that he has never allowed himself to get into a rut, being confident enough to allow changes of style to influence him and to experiment with them imaginatively, while remaining with basically functional shapes. His career has also extended to film-making; he showed a film which he made of a traditional Japanese pottery village, informative while being poetic and personal.

— Joan McNeil

## Three Major Ceramics Events to Occur in N.Y. This Spring

The Everson Museum of Art and Syracuse University in Syracuse, New York will be the venues for three major events in the ceramic arts: the exhibitions "A Century of Ceramics in the United States 1878-1978" (May 5-September 23), "Adelaide Alsop Robineau" (June 1-September 23), and a three day conference "The Ceramics Symposium: 1979" (June 1-3).

The "Century" exhibition is the first of its kind, bringing together over 400 masterworks by 120 artists and spanning one hundred years of achievement. These works, both vessels and sculpture, will be installed in a decade by decade presentation and occupy the sculpture court and five galleries of the Museum. It will give the viewer a visually coherent view of the stylistic development of the medium as an art form. The accent has been placed on those artists for whom ceramics is the primary medium but the "visitors" from other media, whose contribution is significant, have also been included and amongst those represented are Elie Nadleman, Alexander Archipenko, Louise Nevelson, Helen Frankenthaler, Friedel Dzubas and Kenneth Noland.

In conjunction with the exhibition E. P. Dutton will be publishing a 416 page book "A Century of Ceramics in the United States 1878-1978" by Garth Clark with contributions by Margie Hugto. The book includes a detailed text, a chronology and biographies of over 150 artists that traces the narrative of American ceramics and illustrates this progress with 380 black and white and 40 color plates.

The exhibition of the porcelains of Adelaide Alsop Robineau (1865-1929) pays tribute to a Syracuse resident, whose influence as an internationally acclaimed artist-potter, editor of the popular ceramics journal *Keramik Studio* (founded 1899) and as a teacher at Syracuse University, was one of the major influences on the development of a studio pottery movement in the United States. Included in the exhibition will be many of the masterworks from Robineau's own collection including the legendary 'Scarab' vase that took the artist one thousand hours to incise.

"The Ceramics Symposium: 1979" will open with a keynote address by the writer, Clement Greenberg. The purpose of the conference is both to present important historical papers and to initiate debate on the concerns of the contemporary ceramic artist, ranging from aesthetic theory and the standards of criticism, to dealing with the shifting patterns of patronage in the field. Over thirty papers will be delivered by various scholars and several artists have been invited to participate in the panel discussions and open forums. In order to ensure greater individual participation, the number of delegates is being limited to 600.

It is planned that the papers delivered at the conference and summaries of the panel discussions and debates will be published after the conference and be available at cost to conferences in both a book and microfilm format. In addition, duplicates of the tapes of the various addresses will be available.

For further information contact:

Ann Mortimer  
Everson Museum of Art  
401 Harrison Street  
Community Plaza  
Syracuse, New York 13202

## Bill C-59 Unfair to Craftspeople

The Minister of Finance in his budget speech of 16th November has changed the exemption from federal sales tax on production equipment again. As of 17th November 1978 it will only be allowed to small manufacturers who will be specified on an Order in Council which is yet to be published.

Consequently if you purchased production equipment between 25th May 1978 and 16th November you are eligible for a tax refund and you should approach your local Revenue Canada office about this. As of 17th November you must again pay the tax.

Anyone affected is urged to write to the Minister of Finance (Hon. Jean Chrétien) and the Minister of Revenue (Hon. Tony Abbott) urging that craftsmen as presently specified under small manufacturers be included on any Order in Council which will allow them the tax-free purchase of their production equipment.

## Wintergreen a Success

I think that it is safe to say that Regina's annual Wintergreen Craft Market has finally made it as a successful, profitable venture taken on by the Craft Council. Most exhibitors were happy with their sales (the most important thing), the Craft Council can breathe safely again now that all of the bills are in, and hopefully the public who came to this event were happy with their purchases and will come again next year. Not to say that there were no wrinkles, but these were small enough to be ironed out by next year's committee. We were fortunate to have the financial assistance of Sask. Industry and Commerce for promotion; next year this will not be so. From now on it is up to the Craft Council and the Committee to carry on where 1978 left off.

Jurying was done by the Committee. Because we had more applicants than we had booths, we juried as democratically as we thought we could. Slides, photos and work were shown anonymously to the committee members by myself and points were given to each applicant by each member, excluding myself. Points were totalled, applicants listed in order to points, and the cut-off line was drawn. About twenty applicants did not get in, some because their work did not meet SCC Standards, some because of lack of space. We were sorry that we could not accept these people, but we only had so much space to work with. The quality of some of the slides and photos was very poor, even from some good craftspeople, and I think that this is something to think about next year. We restricted the pottery booths to 50% of the booths; seemingly a high figure but a true reflection of the number of potters in the province compared to the other crafts.

We will be in the same location (Saskatchewan Centre of the Arts, Regina) again next year. One drawback of the space is the separation into two rooms; this cannot be helped. Otherwise the space is good, and it is a good idea to stay in the same location for a change.

Some of the comments from the exhibitors concerned the entertainment — too much volume; the food — not enough variety; the stage — working in opposition to the sales booths. I think that these are valid criticisms and can be worked out more thoughtfully next year.

The committee was great. Working on the sale with me were Margaret Ann Burrill, who managed the entertainment; Pam Acton and Cheryl Kelln, on advertising; Yoshimi Woolsey, on display; and Emma Radfelder, on demonstrations. Another great person, Jenny Hambridge, guided us, gave us moral support, and attended all of our meetings, not to mention giving us access to the secretarial staff at Industry and Commerce. And last, but not least, Allan Thain of the Saskatchewan Arts Board helped us with the advertising campaign and made all of our contacts for us.

— Joan McNeil,  
Wintergreen Coordinator



The Bozyks adjusting a few of Stu's creations in the showcase.

(Photo by S. MacPherson)



Gladys Neatby explains batik technique to customers at Wintergreen.

(Photo by S. MacPherson)



Lots of interest was shown in the SCC Information Booth at Wintergreen.

(Photo by S. MacPherson)

## Wintergreen, 1978, Financial Report

### Proposed Budget

Advertising .....	\$2,000.00
Entertainment .....	1,000.00
Building Rental .....	540.00
Display .....	500.00
	<b>\$4,040.00</b>

### Proposed Advertising Budget

Leader-Post: November, 1978 .....	\$ 140.00
December, 1978 .....	260.00
CFMQ Radio .....	100.00
CKCK Radio .....	400.00
CJME Radio .....	200.00
CKCK Television .....	500.00
Miscellaneous .....	400.00
	<b>\$2,000.00</b>

### Actual Expenditure

Advertising .....	\$2,107.55
Entertainment .....	1,185.00
Building Rental .....	851.39*
Display .....	420.24
Miscellaneous .....	45.14
	<b>\$4,609.32</b>

### Actual Advertising Expenditure

Leader-Post: November, 1978 .....	\$ 162.00
December, 1978 .....	324.00
CFMQ Radio .....	104.00
CKCK Radio .....	306.00
CJME Radio .....	200.00
CECE Television .....	500.00
Miscellaneous: Carillon .....	68.00
poster .....	303.33
flyer .....	61.51
misc. ads .....	78.71
	<b>511.55</b>
	<b>\$2,107.55</b>

\*This figure is considerably higher than our budget figure. Unfortunately we did not get in writing the fact that we had to pay for a sound and lighting man, and a hostess, for the full two days. We were led to believe that we could hire the sound and lighting man for only as long as we needed him, and the hostess we were told nothing about. Thankfully we made more revenue than we anticipated, and next year, as we are using the same facilities, we will make fuller use of these two employees.

### Revenue

Door Admission .....	\$2,401.00
Exhibitors' Booth Fees .....	887.50
5% Commission on Sales .....	1,363.32
	<b>\$4,651.82</b>

Therefore, Total Revenue .....	\$4,651.82
Total Expenditure .....	4,609.32
Revenue over Expenditure .....	<b>\$ 42.40</b>
Total Sales: Approximately .....	\$27,266.40
Total Spent per Person .....	11.36



Margaret Ann Burrill mans a fine display of straw weaving.

(Photo by S. MacPherson)



Yoshimi Woolsey (centre) makes a few last minute adjustments to her display at Wintergreen.

(Photo by S. MacPherson)



An interesting variety of weaving was displayed by the Regina Weavers' and Spinners' Guild at Wintergreen. Pictured left to right are Sharon Fraser, Ruth Walker, Cheryl Kelln and Helen Friesen.

(Photo by S. MacPherson)

## Banff Seminar on Boards, Motivation Management and Fund Raising

A seminar dealing with the functioning, duties and responsibilities of boards of trustees and on motivation, management and fund raising was held in Banff, Alberta January 14 to 19, 1979. It was attended by Marline Zora, SCC Chairperson and Mel Bolen, SCC Vice-chairperson who found the sessions very valuable as they relate to the SCC.

### Marline Zora Reports

The five days spent in Banff at this Seminar were intensive; the material that was provided was informative, stimulating and illuminating, if at some times seeming so simple as to be common sense. Much, though not all, was relevant to our situation.

The Seminar was attended by seventeen participants of varying backgrounds, including art gallery directors, symphony orchestra board chairmen, theatre company board chairmen and college board administrators, etc. Those leading the seminar were knowledgeable in their respective fields. They appeared to have done their 'homework', having interesting and informative presentations and answering questions as they arose. They dealt with such areas as business and the arts, symphony orchestra management, theatre management, art gallery boards, FM radio station boards, aspects of art and the law, and the view from the side of the charitable foundation. Though none of the leaders had any direct experience with something so lofty as a craft council, much of the information given does pertain, and some can be adjusted so as to be useful.

The first two days were devoted to the composition, responsibilities and legal implications of a board. We discussed such aspects as the optimum size for a board to function properly; the importance of executive committees and workable quorums; and the importance of who constitutes the board, (preferably a group that has some diversity of interests and skills, but who can still function together as a body).

Board members have a number of responsibilities to the board, the most important of which seems to be commitment to the organization. The members must have clearly in mind the aims and objectives of the organization, and are obligated to act honestly and in good faith for the best interests of the corporation.

The function of the board is to set policy, (management is hired to implement this policy); therefore, each board member must be knowledgeable and informed, as well as the staff. It is the board's responsibility to raise and manage the money necessary for the running of the organization; therefore, budgeting is a joint task for both management and board. Legally, the board is "jointly and severally responsible" for any actions taken by the board. The board must stay out of the day to day actions of its staff, unless there is "financial mischief", in which case the board must step in because of its legal responsibility.

Responsibilities of individual board members were spelled out, particularly those of the chairman. The importance of keeping communications open was emphasized, as well as the importance of delegating work to committees, which then report back to the board. It was stressed that

minutes should be kept confidential to the board, but that digests of the proceedings and decisions at board meetings be sent to the general membership. Accountability to the public satisfied by the annual general meeting and the yearly audited financial statements.

We spent some time discussing the importance of written contracts, especially in regards to what should be put in a contract, and what should be dealt with in the minutes. Again, the board is responsible for the payment of salary contracted. The contract itself deals mainly with money matters, the details of responsibilities are dealt with in the board minutes.

It was also stressed that prospective board members should be informed as to what is expected of them before they agree to serve on a board. (This is particularly true for us since we are very much a "working board".) The publication of a trustee's manual was strongly advised. This would include information about the founding of the organization, bylaws, guidelines as to conduct, principles of how the organization is funded, the role of the trustee, the function of professional and/or management staff, etc.

From here we can go on to the principles of fund raising.

### Mel Bolen Reports

From discussions with government (Sask Sport, Saskatchewan Arts Board, Departments of Culture and Youth and Industry and Commerce) it has become obvious that the majority of money that the SCC functions on now, and more importantly, required to establish and maintain a momentum, comes from a fluctuating transitory source — Sask. Sport.

Discussions during the Banff seminar opened up new aspects to funding programs. We were introduced to the possibilities of approaching the private and corporate sector for ongoing annual funding.

The government does not have a definite cultural policy and has shifted much of the responsibility of funding from its cultural departments to the Lottery Trust. The SCC is at a crucial stage of development and must single out basic priorities that require core-funding. **The Craft Factor** must continue to expand and voice the feelings and views of the membership. We must locate an office space staffed by salaried personnel where records can be systematically kept and information obtained. Workshops and shows should be expanded and are excellent examples of the projects that industry would be interested in sponsoring. We are in a state of expansion in terms of community/corporate awareness while the governmental attitude is one of restraint. We must begin to establish a broad varied base of core-funding in order to maintain and expand these priorities.

During the seminar financial theories and strategies were discussed and demonstrated by Mary Alice Stuart (primarily a volunteer full-time fundraiser) and by Robert Bedard (a professional full-time cultural consultant). Numerous tactics and considerations were brought to our attention, the end product being a varied plan of action enabling organizations to approach prospective private and corporate donors in the proper context, speak their language and maintain a working relationship.

I think the seminar was very relevant to the present and near future problems facing the SCC. If possible, I think a number of board members should attend the conference on a yearly basis. Equipped with the insights gained from the seminar we will be able to foresee certain future difficulties and initiate a present program that will establish a stable operative base.

And of course, the question that everyone is asking — well the answer is NO, we didn't do any skiing.

## Juried Crafts Exhibition at Dunlop

The First Biennial of the Saskatchewan Craft Council, a juried exhibition of works by council members, opened recently at the Dunlop Art Gallery, Regina Central Library.

This is an important exhibition since it demonstrates both the validity of this comparatively young organization and the goal of mature, high-quality craftsmanship it sets for its members. The high standard of the work is particularly interesting when one realizes that, for some reason, a number of established and well-known artists did not submit work to the exhibition. But while this may have been a disappointment to the organizers, it really has had no discernable effect on the exhibition itself. As jurors Lea Collins of Regina and John Graham of Winnipeg state in the catalogue:

"... we were impressed with the general excellence of work submitted for our consideration. It was of particular interest to observe the degree to which the prairie landscape with its qualities of light and space left its imprint upon much of the work, whether in direct imagery or merely in the textures, forms and colors of the more abstract pieces."

Throughout the exhibition, the common denominator is quality, good design and dedicated craftsmanship. There is, moreover, an aura of good taste. There is nothing glaring or garish, no feeling anywhere that some bit of extraneous border or decoration or trim has been tacked onto a piece just to be clever.

In such a display, where everything is good, it's difficult to single out certain pieces as distinctive. The trouble is, they are all distinctive. Inevitably, the preferences are personal ones.

And so: I liked a Landscape Shawl by Cathryn Miller, woven of wool and mohair with the landscape theme expressed in undulating bands of shades of brown; Patrick Adams' striped rugs of linen and wool woven in stripes of variegated grey; Jeanette Staples' raku storage jars, especially the dark one with the incredible shimmery gold lustre.

There's Mel Bolen's clay pot, an absolutely perfect balance of shape and coloring, its roundness stroked with charcoal and sienna; a voluptuous little white and silver porcelain vase by Joan McNeil, and, again in porcelain, a most elegantly shaped vase by Robert Oeurvrad.

There's a beautiful pair of dark leather boots by David Orban; Moira Theede's hooded jacket of natural fleece and handspun wool in a subtle Donegal-like weave. Ms. Theede also contributes one of the show's most exquisite items: a hand-knitted baby shawl of hand-spun fleece.

Yoshimi Woolsey's three-panel batik screen, Summer Solstice, with its design of birds and leaves on dark blue is a lovely thing. The most charming piece in the show; Prairie Delight by Emma Radfelder, a cluster of provincial wildflowers shaped in clay and gaily colored.

One piece is in a class all by itself: a painted clay sculpture by Wendy Parsons. It is called After The Shopping Spree and depicts a canine Parsons "person" slumped in a chair with one of its aching feet plopped in a pail of sudsy water.

Craft council chairman Marline Zora expressed thanks to Sask. Sports Fund and the Dunlop Art Gallery for financial assistance with the exhibition and to the Saskatchewan Arts Board for a grant enabling the council to start a permanent collection. Several works from this first Biennial have been purchased for the collection.

— by Lora Burke

Reprinted from the Regina *Leader Post*,  
Dec. 20, 1978.

## Craft Council 1st Biennial Exhibition: Jurors' Statement

It is the opinion of the jurors that the Saskatchewan Arts Council set its feet upon the right path when it drafted its 1978 Standards Report. Without inhibiting creativity, the report clearly defines and ranks the criteria to be used in evaluating the quality of a craft art work. The inherent latitude which these guidelines provide is valuable for individual artists appraising their own works as well as for anyone responding to it.

The pyramidal four tier system clarified and thereby simplified our task of selecting work to be considered part of a showcase of some of the best work being done in the province. In this regard, it was a matter of disappointment and concern to us that a number of established and well known craftsmen in the province, for whatever reasons, were not represented among the entries. If the differentiation between art and craft is truly to be dissolved, then artist-craftsmen of whatever degree must themselves demonstrably subscribe to this idea.

Nevertheless, we were impressed with the general excellence of work submitted for our consideration. It was of particular interest to observe the degree to which the prairie landscape with its qualities of light and space left its imprint upon much of the work, whether in direct imagery or merely in the textures, forms, and colours, of the more abstract or non-objective pieces.

As we approached the conclusion of our task, it became increasingly apparent to us that some of the work submitted warranted special attention. Therefore we have taken the liberty of designating these pieces with the suffix 'distinction'.

The following are comments related to those works receiving the suffix distinction. Please note that they are not listed in any particular order.

*Porcelain Slab Construction* — with lustre bands: (Joan McNeil)

Control of hand, eye, and idea, the whole totally unifies, so that no detail distracts enabling the eye to carry the idea from part to part without interruption.

*Large Jar*: (Mel Bolen)

Strong form with well stated foot and rim, the glaze decoration matching in strength and clarity with its directly stated application.

*Two Landscape Plates*: (Marge Foley/Louise Walters)

Joint endeavour of two artists, achieving a totally compatible blend of a strong, simply stated and well footed plate with a sensitively expressive painting in the glaze application.

*Landscape Shawl*: (Cathryn Miller)

Rich development of consistent texture in a traditional weave, using variable bands of colour tones so constructed that they continue uninterruptedly to left or right when one end of the shawl is placed beside the other, a demanding unity of idea within the discipline of the medium.

**Mirage** — small stemmed raku pot: (Olive Kalapaca)  
A quick, almost spontaneous, construction of form built from ribbons of clay, totally sympathetic with the raku technique and spirit, in which all the parts and the whole are one.

**Carpet**: (Patrick Adams)

Demonstration of disciplined sensitive richness of pulse available with a limited number of visual elements in a demanding medium, the low key tones relying for their effect upon recurring value contrasts and subtle width variations in Molinari type stripes to enrich the surface.

**Elevator Tapestry**: (Ann Mills)

An outstanding example of technical expertise and sensitive colour intelligence combined to create a richly seductive prairie statement.

**Landscape Raku Column**: (Jeanette Staples)

An extension of a traditional medium to create an imaginatively evocative statement of prairie space and light, in which the thin colour and graphite-like glaze, applied to the cylinder and its extending webs, modulates and shifts from warm to cool around the column. (Note: this work ideally should be exhibited on a slowly rotating base so that this spatial aspect of the work is made clear to the viewers.)

— **Lea Collins and  
John Graham**

## Purchase Awards

Four pieces were purchased by the Saskatchewan Arts board for its collection. They are: Porcelain Vase by **Joan McNeil**, Landscape Tapestry by **Anne Clark**, Summer Solstice Batik Screen by **Yoshimi Woolsey**, and Landscape Shawl by **Cathryn Miller**.

(Photos of purchase awards unavailable at time of printing.)

## How to Deal With Jurying of Your Work

Jurying has long been a standard method of selecting pieces for shows all over the world, and as many people in Saskatchewan don't yet have much experience with the process, perhaps a little explanation might be helpful.

Members of a jury are selected on the basis of their background and experience. Their decisions on any show they select must be regarded as final, but not necessarily absolutely right. Jurors do their best to decide fairly and objectively, but unavoidably their own biases affect the choices they make. It is a good idea to remember that occasionally (though not as often as we sometimes like to think) a piece which isn't chosen by one jury might have been picked by a different group of jurors. Even in one jury of three people, opinions may differ on individual pieces. That is why the Saskatchewan Craft Council changes juries every year.

Critique sessions are enormously important, whether or not your work is accepted for the show. Jurors are not there to justify their decisions, but rather to explain how your work appears to an objective and experienced viewer, and to discuss the strengths and weaknesses of design and technique displayed by your submissions. This may help you in developing your work.

Criticism of your work is not meant as a personal attack on you. Of course you are very attached to something you have spent a lot of work and care on. If you have never had formal criticism before, it can come as a shock to have somebody say what may seem like very brutal things to you. The best approach is to try and listen to the criticisms that are made, and use what you want to in your next piece. Juries too can learn from discussing your work with you and the process can be mutually beneficial. They have made their choices to the best of their ability, and so the show they put together reflects careful thought based on their own education and experience. If jurors leave a piece out of a show it may be for reasons other than the qualities of technique and design. They may have missed the point, or perhaps there wasn't enough room and a limit had to be arbitrarily placed on the size of the show.

If your work isn't included in a show, it doesn't mean you should give up or be personally offended. Listen to what the jurors have to say, learn from them if you can, and keep on trying. Being a craftsperson is an ongoing process of learning and discipline and self-correction. The juried shows are there to help you see how others view your work, to help you in that struggle for excellence that we all take part in.

— **Cathryn Miller**

## SCC Board Meeting, November 17, 1978

Members present at the meeting were Barry Lipton, Mel Bolen, Marlene Zora, Joan McNeil, Charley Farrero, Marge Foley, Rick Dawson and Pam Acton.

Dennis Nokony of the Department of Culture and Youth (C&Y) was present at the meeting. He was seeking input from the Board on how C&Y and the SCC could work together. He suggested that C&Y might video tape some of the workshops that the Craft Council has set up. With the possibility of working together on a resource centre, the video tapes could be available for teaching. C&Y has taped a workshop given by Randy Woolsey and Stu Bozyk which will soon be available. Cost of production was about \$2,000. Any concerns should be put in writing to the Department of Culture and Youth, Regina.

There is \$4.5 million available for projects related to "Celebrate Saskatchewan" 1980. Barry suggested that the SCC might host the 1980 CCC Annual General Meeting. Also the possibility of setting up "one man exhibitions" as suggested by Paul Bennet using 1980 funding could be looked at. These exhibitions would travel to small communities and use local facilities. Ideas and plans should be presented to the SCC Board for further discussion with Yars Lozowchuk who is heading up "Celebrate Saskatchewan".

It was moved and carried that the SCC continue to support the CCC. Charley Farrero will attend the February meeting of the CCC in Toronto.

## Another Look at WCC '78, Kyoto

Since returning from Japan a mere five weeks ago, due to the overwhelming impact of 2-1/2 weeks of experience, insight and information, I've not been able to recount to anyone the details of the WCC Conference and the whole Japan experience. Since viewing my slides and going over the conference material, it at last begins to gel in my mind.

The Canadian experience was enough alone to sit on for 2-1/2 weeks. The one hundred Canadians from the far reaches of our country included 10 Inuit people, thanks to Janie Royea of the Canadian Craft Council (CCC) and her hustle to collect \$26,000 to bring these people to Japan. Communication was a problem due to the many dialects and the solution was a sort of assembly line translation of the Territories' assemblies. As I roamed with Janie I heard about their struggle to form a Territories Craft Council, with distances and monies being their biggest problems.

At last I was able to put faces to the names of our CCC executive and hear something of their concerns re the National Craft Council, etc. Then I had the opportunity to meet various Canadian artisans, gallery curators, retail shop owners and government reps, etc., who had me sufficiently saturated before we even got to Kyoto, where we met the remaining 1,900 delegates from 60 countries!

Kyoto was a refreshing relief after three days of crowded tourist shuffle through the concrete city of Tokyo. Kyoto, the cultural centre of Japan and the only city untouched by war bombings, did indeed have more vitality, culture and history than other places I experienced in Japan. Here we were able to set our bags down and explore for 10 days.

The opening-day ceremonies of the WCC Conference brought a number of very stimulating and insightful remarks from a few of the head speakers, plus a number of what seemed to be the usual formal opening speeches.

The keynote speech delivered by Takeo Kuwabara introduced and summarized a lot of what I heard from the Japanese speakers throughout the conference. He dealt with the questions of Japan in transition from an old, ie. traditional, to new, ie. progressive, society. He touched on the question of cultural attitudes that may restrict or enhance Japan's culture and the attitude of a highly structured society where defining and categorizing are fundamental to perpetuating the culture. This contrasted with the more North American attitude reiterated strongly by most of the American participants of anti-convention, of allowing for fewer restrictions and more overall freedoms for the artists to express their attitudes; for example, the lack of definition and restriction in the use of one's media, subject matter and manipulation of technique, etc.

Over and over again I saw from one extreme to another the question of tradition vs. progressive attitudes, sometimes, I thought, to the point of overstatement.

Arline Fisch, vice-president of the WCC and North American delegate to the conference, stressed that America is prepared at all cost to push creative expression as the prime goal of the product with economic considerations being only secondary. For craftspeople producing full time as a profession, I think we concern ourselves with at least survival income as a priority. I tend to see it in a less

glorified manner, as my work (pottery), with all it entails, is not always a loving and exacting process.

"We are committed to the aesthetics more so than the economics. We intend to amuse, to frighten, to soothe, to assault. We are provoked by challenge. We are challenged by the technology we have with us," Fisch stated.

Kwabara spoke of their cultural transition in the arts, the strengthening of "art for art's sake" and the lessening of "craft". Art and craft are becoming strongly differentiated with the society moving from a slower, class-oriented society to a more popular mass society due to increased technological developments and Western influence. In a conversation with an Ethiopian potter who now lives in Japan, we discussed this question of Western influence and the advent of technology. He pointed out his optimism that Japan will maintain its traditions, its rituals, its arts and thus, its wealthy culture, compared to that of Africa, because Japan is being very conscientious about its state of transition. Africa, unlike Japan, is fragmented and is slowly and subtly being infiltrated with influences which are not directed or controlled. Industrialization is new in Japan. The Japanese are watching with a cautious eye as their religions have trained them to do.

The consequences of these radical changes have really occurred only since 1951; but even more surprising is the fact that only in the 19th century did Japan begin to end its strong ties with China which consisted of both economic and philosophical ties. Japan adopted the Confucius influence in its craft and art. It's with these criteria coming from the Confucius religion that they determine the quality of their works. They must regard these important aspects:

1. The season when they are made,
2. The environment they are made in,
3. The materials used and
4. The skill applied.

The Japanese, however, added the fifth criterion,

5. The tool, for which a special holiday is celebrated where tools are worshipped. The tool is dated with its first use and buried ceremonially when it dies. Nature and human nature, they tell us, are one in the same, thus nature inspires form and design and through it one expresses his own feelings and intuitions as fundamental parts of his own work.

The Western contingent (which was comprised mainly of Americans; one Canadian, Robin Hopper; one Mexican, Hugo Valesquez, and one or more reps. from the European countries) dealt with the question of spirit. Richard Hirsch quoted from a letter of Paul Soldner (U.S. Pottery) that the quality of a piece is recognized when it transcends technique and the totality of the parts that comprise the piece. If it has a special force as a totality it is a successful piece. They perceive that to achieve this, one must not limit himself or be bound to traditions, rules and regulations; that to categorize anything or anyone immediately limits the object in question. To illustrate these points, during a debate between Raku Kichizaemon 14, Hirsch and Soldner, there was question of the use of the term "raku", because in Japan, only the Raku family can call their fired pottery wares Raku. The term, as the West pointed out, is very broadly used in North America to facilitate a description of a process. However, they stated that they don't care about defining and categorizing, and since the West is "backwards" (as in our process of reading and writing left to right, driving and walking on the right, sitting and lying on structures instead of the floor, etc.) Soldner and Hirsch conceded — raku shall now be known (if it must be known as anything) as "ukar".

Kwabara went on to discuss the role of art and the role of craft in Japan. He stated that past traditions and rituals of their culture insisted upon fine art and craftsmanship. The Samurai sword, for example, was the most valued

possession of a Samurai, who would live like a pauper to have a blade honed by a famous swordmaker. The kimono, once a highly prized and used example of fine craftsmanship is now nearly obsolete. The folding lacquered screens, pieces of genius, are becoming less and less significant — so, what can craft now give to present-day society? "Craft," says Bernard Leach, "is the expression of the spirit. Craft relies not only on the rational process (technical aspects) but on the heart of the people."

Kawabara spoke with disgust of the pretentious mass-produced products coming off the assembly lines, which simulate their fine and sacred hand-crafted works, as an example of the presence of the technique and the rational but with the obvious lack of spirit and heart. Kawabara sees a very significant turning point in Japanese culture re their art vs. craft with the advent of the tea ceremony and the growing prestigious focus on the tea bowl and the artist who created it. It suddenly left the realm of the crafted bowl and became the art piece. The bowl is a very significant utensil to the Japanese people and the desire to attain fine bowls is ever-present — but the working class cannot afford the expense of the art piece.

"Imagine a prized Raku tea bowl (in all its beauty of crudeness) placed strategically on a modernistically designed steel table," Kawabara said. That statement to me, captured the dilemma modern Japan is facing. The problem the craftspeople are facing (particularly in Japan, but in other countries as well) is the "contradiction of decoration," Kawabara called it — the state created by a society rapidly changing from old to new.

Kawabara will not put forth a proclamation against the encroaching technology, the popular mass society of Japan and the world; but he put forth this statement: "Industrial design is a challenge and adventure for the future of crafts."

— Sandy Ledingham

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## Nominations Called for the 1979 Bronfman Award

The \$15,000 Saidye Bronfman Award for Excellence in the Crafts is available to the most outstanding craftsman of 1979. \$10,000 will go directly to the craftsman and \$5,000 will help prepare an exhibition of that person's work which must be seen within two years of receiving the award.

The Selection Committee will include:

1. The President of CCC
2. The Chairman of the Exhibition Committee of CCC
3. A nominee from the Bronfman Foundation
4. One other person appointed annually by the first three members.

The procedure for nominations will be:

1. Nomination must be from an association or from two members of an association.
2. The nominators must clearly state the major contribution that has been made by the craftsman in a letter of nomination and support.
3. The nominee must submit a complete portfolio to the Selection Committee. This must include slides and/or photos as well as complete biographical information, any other supporting documentation and evidence of Canadian citizenship.
4. The nominee must submit his 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.
5. The closing date for nominations will be **FRIDAY, MARCH 30, 1979.**

The criteria of selection includes the following:

1. The work of the craftsman must be outstanding.
2. The craftsman must have made a major contribution as a craftsman for a significant period of time.
3. Consideration will be given to innovation in relationship to traditional methods.
4. The craftsman must be a Canadian citizen.
5. The quality of the portfolio is important and will serve as a major indicator for the Selection Committee.
6. In the opinion of the Selection Committee, all things being equal, the final consideration will be given to the craftsman who has also made an outstanding contribution to the crafts beyond his work (i.e. leadership, research, teaching, social contribution, etc.)

**The closing date for nominations is Friday, March 30, 1979.**

For further information, please contact Peter Weinrich, Executive Director, the Canadian Crafts Council, 46 Elgin Street, Suite 16, Ottawa, Ontario, K1P 5K6 or telephone (613) 235-8200.

## A Potpourri of Herbs



"I dreamed that, as I wandered by the way,  
Bare Winter suddenly was changed to Spring. . . ."  
"The Question", P. B. Shelley

When it is 35 below and the north wind is howling, it is hard to think of gardens and spring, but, the time is here to order your seeds and by the time you read this it will almost be time to start some of the longer-maturing plants indoors.

Herbs are not as common to the gardener's repertoire as they might be, but they are fairly easy to grow in most Saskatchewan gardens. Herbs will keep very well when dried and their pungent fragrance will bring a breath of summer to next winter's meals; they will make the potatoes sing and dance and the chickens hum *The Marseillaise*.

Kate Waterhouse and I were talking about providing a list of herbs to the readers of *The Craft Factor*. Kate has grown many herbs over the years — some going into the soup pot and some into the dye pot. Kate's garden has grown the following (a = annual, p = perennial): borage (a), sweet basil (a), coriander (a), dill (a), parsley (a), sweet marjoram (a), purple sweet marjoram (a). At home in the flower bed as well as the herb garden are: rue (a), thyme (a), chives (p), garlic chives (p), savory (a), sage (a), summer savory (a), hyssop (p), mint (p), horehound (p), oregano (a), and for those of you with cats, try a little catnip (p) for your pet.



Your favourite recipe book will give you their uses in cooking and a herbal will provide some information on their medicinal uses. Herbs are also useful companion plants to vegetables so consult a book on organic gardening for the proper combinations.

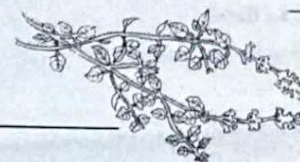
Many herbs can be planted in large flower pots and the pots buried in the garden. When fall comes it is very easy to bring the plants indoors and put them in a sunny window. A word of caution: watch the pots very carefully as you may have unwanted insects and they could get into your other plants.

Kate says that with any herb, start a little and find your own taste. She also recommends that when you get the February blahs, take out the herbs.

Seed Sources:

Cameron Nursery	Hawthorn Hill	Neighbourhood Mailbox
RR 2	RR 1	1470 East 22nd Ave.
Cameron, Ont.	Waubushene, Ont.	Vancouver, B.C.
K0M 1G0	L0K 2C0	V5N 2N7
Catalogue 50 c		

Rosmarinus Seeds	Otto Richter & Sons	Sources are taken from Harrowsmith, with thanks.
RR 1	Box 26	
Souris, P.E.I.	Goodwood, Ont.	
C0A 2B0	L0C 1A0	
Catalogue 75c		



— Barry Lipton and  
Kate Waterhouse

## News Bits

The Tenth Biennial International Juried Needlework Show, sponsored by the Embroiderers' Guild of Pittsburg, will be held April 22 to May 13, 1979. Entry dates have passed, however, more information is available from Clare Hoffman, 1200 Heberton St., Pittsburg, PA 15206 USA.

Craft World is a new bi-monthly news magazine in the crafts in Indian and other countries. Annual subscription rates are US \$9 (sea mail), US \$15 (airmail). For information and subscription: *Craft World*, A-59, Janta Colony, Journal House, Jaipur — 302004, INDIA.

*Craft Hunter's Guide*, published by Bord Failte with the co-operation of the Crafts Council of Ireland, contains many colour photographs of various craft products made in Ireland, as well as names and addresses of craft workshops throughout Ireland. For information and price: Crafts Council of Ireland, Thoman Prior House, Merrion Road, Ballsbridge, Dublin 4, IRELAND.

The *Directory of Craft Organizations in Canada*, 2nd edition, is now available for purchase from the Craft Resource Centre of the Ontario Crafts Council. This publication lists 194 Guilds throughout Canada. For each Guild, the name, address, phone number, executives and membership information is given.

Access to the Directory is supplied by a provincial index subdivided by town or city and by media i.e. all fibre guilds or pottery guilds are arranged alphabetically by section.

To place your order, send cheque or money order for \$3.80 made out to the Ontario Crafts Council to:

Craft Resource Centre,  
Ontario Crafts Council,  
346 Dundas Street, West,  
Toronto, Ontario  
M5T 1G5

# exhibitions

## Kesik Gallery

1429 11th Ave., Regina  
Joan McNeil, ceramics and Dick Gustin, photography  
March 13-31, Opening March 12 at 7 p.m.

Don McVeigh, drawings and watercolours  
April 3-21, Opening April 2, 7 p.m.

Russ Yuristy, drawings, watercolours, ceramics  
April 23-May 12, Opening April 22, 7 p.m.

Joe Fafard, ceramics  
May 14-June 2, Opening May 13, 7 p.m.

## Norman Mackenzie Art Gallery

University of Regina  
A Terrible Beauty: The Art of Canada at War  
March 3-April 2

Collection Ambitions (1835-1914)  
April 13-May 13

Drawings by Jack Weldon Humphry  
May 15-June 15

Ministic Sculpture, May 16-June 13

## Moose Jaw Art Museum

Crescent Park, Moose Jaw  
Violet Owen, figurative paintings and drawings  
April 3-29

Separate Schools Exhibition, May 1-27

Park Art, May 26

Public Schools Exhibition, May 29-June 24

Saskatchewan Batik, June 26-July 22

## Shoestring Gallery

306 A 20th St. West, Saskatoon  
Mina Forsyth, recent paintings, March 1-31

Franklin Heister, recent drawings  
Edward Epp, paintings, drawings and prints  
April 2-28

Prairie Suite, Shoestring artists and non-members' works  
April 30-May 29

"Function to Fantasy", a show of crafts from the collection of the Saskatchewan Arts Board, organized by the Norman Mackenzie Gallery, will be travelling to the following communities:

Waldeck School, March 13-14

Gravelbourg School, March 20-22

Mortlach, May 16-17

## National Exhibition Centre

Swift Current  
Artisan '78, May 12-June 8

## Dunlop Gallery, Regina Public Library

Artisan '78, June 16-July 15

## Mendel Gallery, Saskatoon

Saskatoon Spinners' and Weavers' Guild  
Second Annual Show and Demonstration  
Theme: Natural Fibres  
April 21-22, 10 a.m.-10 p.m.

There will be a "Made of Wood" show at the Mendel Gallery in Saskatoon June 2-3, 1979. Woodworkers interested in taking part should phone Mike Hosaluk at 382-2380, Saskatoon, for more information.

## Handmade House

1-124A 2nd Ave., Saskatoon  
"Pot Pourri", Charley Ferrero,  
stoneware and porcelain things  
April 2-28, Opening 8 p.m., April 2

## Classified Ads

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For a fine collection of fine and fancy wool yarns, contact: R. R. Robb, 842 Matheson Drive, Saskatoon, Sask., S7L 3Y7.

## People Needed

The Craft Factor Committee needs help in selling ads. Should you be interested in helping in this area of our quarterly publication, please contact board member, Margaret Ann Burrill at Box 3181, Regina, Sask. S4P 3G7

## The Craft Factor Advertising Rates

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Full page — \$50.00  
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Quarter page — \$12.50

20% discount for ads purchased in advance to run in four consecutive quarterly issues.

### Classified Ads:

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