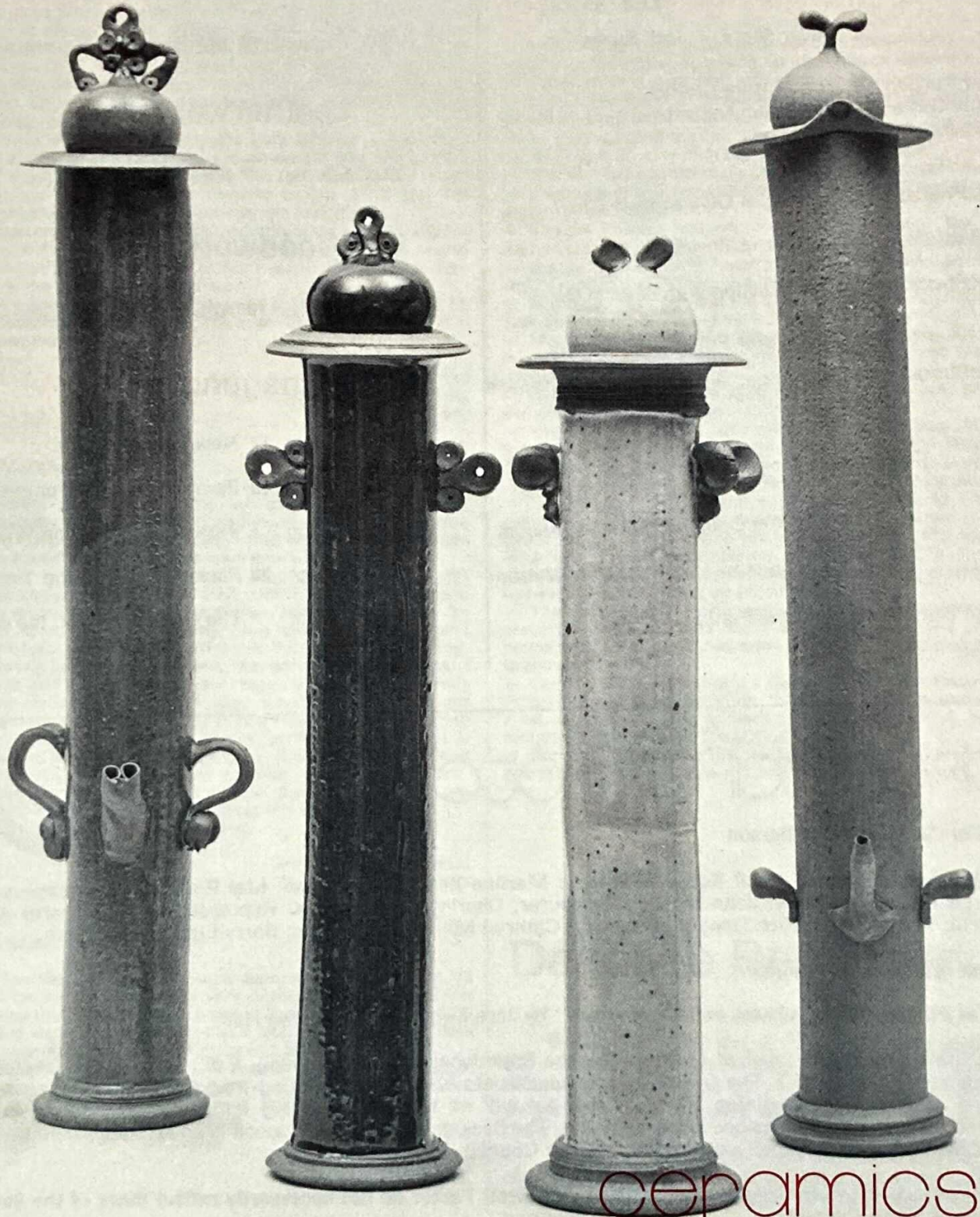


the craft factor

Volume 4, Number 2

June, 1979



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the craft factor



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Cover Photo: "Coke Suckers and Money Jars" by Jack Sures. Photo by Don Hall.

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Letters

To the Editor:

I wish to make a correction to the announcement on page 1 of the last Craft Factor (March, 1979) regarding the election of a "national Craft Council director". What is requested are nominations for a representative from the Saskatchewan Craft Council to replace me on October 1, 1979 to the board of the Canadian Craft Council. The CCC has a board of 20 directors—12 of these being provincial or territorial representatives elected by their respective craft organizations, plus four national directors elected at large in the country and four appointed national directors.

Terms of office are: two years from October 1 and attendance at two national CCC board meetings per year and all SCC board meetings as an ex-officio board member. Expenses (travel and sustenance) are covered by the SCC, but not compensation for time loss or honorarium are paid.

Also required are: a strong flexibility (or is it durability?) in dealing with two organizations' goals and priorities; an overall commitment to the future of crafts; a positive attitude in conflicts, and a good sense of humour.

We already have some interested candidates. Deadline for nominations is June 30, 1979. The board of directors of the SCC will then make the decision.

Charley Ferrero
Box 2052
Humboldt, Sask.

Dear Ms. MacPherson:

Across the country crafts are assuming a position of acceptability and respectability as they mature into their own. This is evidenced in so many ways that artisans as well as the public are becoming more and more aware of this growth.

Your magazine is one of the tangible evidences of this growth and having worked in craft publications now for several years, let me congratulate you on what has been done with the March issue. It is presented well, the information is clear and the mixture absorbs one's attention from beginning to end. Others will be influenced by what you are doing. That is what I mean in part by acceptability and respectability. Because of the healthy exchange of craft periodicals among craft organizations across the country, the sharing is enormous. Do keep reporting to us on what is happening in your particular province. It is interesting to us who do not live there. It is another evidence of the healthy regionalism that survives throughout Canada. Regionalism for me is the essence of the vitality that we are currently experiencing in the crafts in this country.

Your contribution is appreciated.

Orland Larson, President
Canadian Crafts Council

Dear Editor, The Craft Factor:

Your issue of the Craft Factor concerning the Battleford '78 event (which I attended) was very interesting as was your last issue on the WCC in Japan. I was in Japan for 12 days in 1965 viewing work of many artisans and touring. What are 12 days for a country of centuries of history and culture?

Keep up the good work. I suspect there isn't too much correlation between the amount of time, energy and talent expended in producing an issue of The Craft Factor and the salary of the workers. Many thanks.

Johanna Michalenko
Saskatoon, Sask.

SCC Board Meeting Report April 28

— Hart and Geoffrey Massey were in Saskatoon in May to view crafts with the object of buying for the Massey collection. The SCC sent them names and addresses of award winners from Battleford and Biennial shows and invited them to visit Saskatchewan when these shows will be held.

— At the request of the Canadian Craft Council, the SCC office has sent them a list of craft suppliers in the province.

— The SCC has applied to the Department of National Revenue for charitable donation status. So far no word has been received regarding their decision.

— Charley Ferrero and Marline Zora will attend the CCC Annual General Meeting in Aurora, Ontario, June 21-24.

— Margaret Ann Burrill reported that we now have 95 active and 76 subscribing members in the SCC.

— Mel Bolen reported that the SCC has received funding from Sask Sport for 1978/79 and 1979/80.

— Marge Foley reported that Merton Chambers (ceramic muralist) will be available for workshops in 1980 and she will pursue this.

— It was decided that the Craft Factor should be sold at a 25 percent discount to retail outlets for resale.

— The SCC nominating committee is: Rick Dawson, Arelee; Rob Robb, Saskatoon; Dick Lobe, Rouleau; Yoshimi Woolsey, Cupar; and Pat Adams, Saskatoon. Stan Wychopen has agreed to contact prospective board members in the Battleford area.

If you know anyone who is interested in letting his/her name stand for nomination to the SCC Board, please contact one of the committee. Voting will take place at the 1979 AGM.

— After a hearty discussion about the SCC's future, philosophy, etc., it was agreed that we must have a workable five-year plan formulated for the next meeting.

— The Acquisitions Committee has prepared a report to present to the Sask. Arts Board concerning our views on our permanent collection. A discussion on this took place with Mayo Graham on May 3.

— Cathryn Miller attended the Culture and Youth Recreation Program meeting in Saskatoon. A brief is to be prepared by June. If anyone wishes to have input into this brief, please contact Cathryn through the SCC office.

— Barry Lipton reported that the book C and Y is preparing on Saskatchewan craftspeople will be available in September.

Deadline Reminder

Entry forms for the Juried Craft Competition, 6th Annual Saskatchewan Handcraft Festival, Battleford, July 20 to 22 must be received by the Department of Industry and Commerce no later than June 29, 1979.

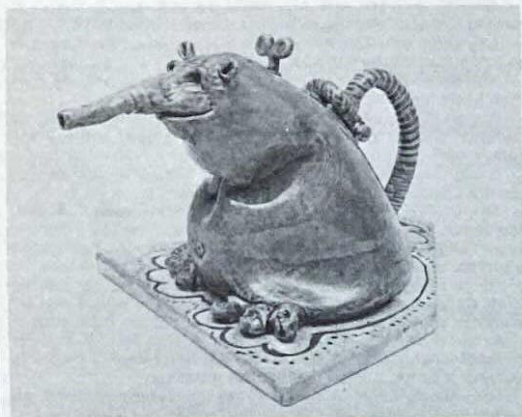
Official entry forms must be used and can be obtained by calling I & C at 565-2189 or by writing the department at 7th floor, SPC Building, Regina, S4P 3V7.

Cover Story — Jack Sures

Jack Sures' curriculum vitae is 18 pages long. Each sentence in it attests to a life that is dedicated to the advancement of craft, the teaching of craft, and, of course, the developing, exploration and producing of his own work in ceramics.

The cover story in this issue is about Jack Sures not only to inform craftspeople about an outstanding craftsman, but because he has been nominated for the 1979 Saldye Bronfman Award for Excellence in the Crafts.

Due to the usual problems of space limitations, we have had to severely edit Jack's very extensive C.V. and provide only the highlights of his career. Besides, we wanted to give more room to the photographs of his works.



Teapot

(Photos by Don Hall)

- born in 1934, Brandon, Manitoba
- received Bachelor of Fine Arts at the University of Manitoba and MFA at Michigan State University.

- after a variety of jobs and extensive travel throughout Europe and the Middle East, he returned to Manitoba in 1962 where he set up his first pottery studio. Here he held classes and rented kiln space in his 30 cu. ft. down draft kiln (first gas kiln in Man.) which he built himself. At the time he was the first professional potter in Manitoba and had an apprenticeship program going as well.

- his first mural commission came from the School of Architecture, U of M, in 1964, for which he received \$150. In this year he had his first one-man show with the Canadian Guild of Potters.

- in 1965 he entered his first juried competition, Ceramic '65 in Sarnia. A piece of his was taken out of the Guild Shop and sent to Switzerland where he received the Medal d'Honneur.

- had one-man shows in Winnipeg, Regina, Saskatoon and Moose Jaw and received a Junior Canada Council Grant to study in Japan.

- in 1965 he came to Regina and set up ceramics and printmaking at the U or R. He's taught Marilyn Levine, Vic Cicansky, Ann James, Mel Bolen, Don Chester and many others.

- in March, 1966 he went to Japan where he met Soji Hamada and Tatsuo Shimaoka, Louise Doucette and her husband Saito. Jack was greatly influenced by the attitude to life and to art in Japan.

- he returned to Regina in September, 1966 to involvement in more shows and workshops, etc.

- he had, at this time, 18 pieces commissioned by the Secretary of State for presentation to visiting dignitaries to Expo '67. He's not sure who got the pieces, only that the Queen of England and Idi Amin didn't.

- he was consultant to the Canada Council in 1967/68.

- at this time, he won the three top prizes for stoneware in Canada including best piece in the show at Ceramics '67; best stoneware in the Canada Crafts Exhibition, Montreal; and the Kit Ross Memorial Prize at the CNE Canadian Guild of Crafts Show.

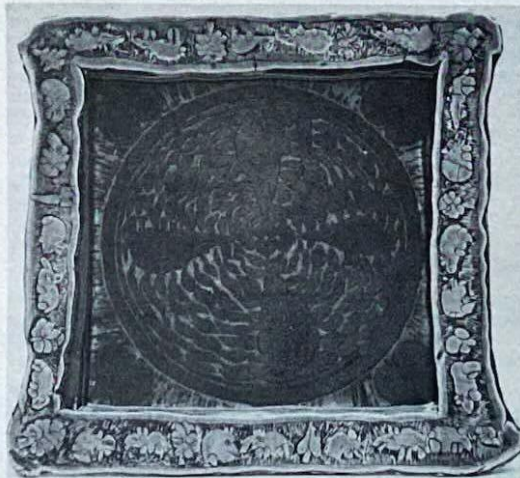
- in 1968 he was invited to participate in the 4th National Invitational Craft Exhibition at the University of Indiana. This he considered a great honour as it was the first time a Canadian had been invited to a national American show.

- in 1969 he became chairman of the Department of Visual Arts at the U or R.

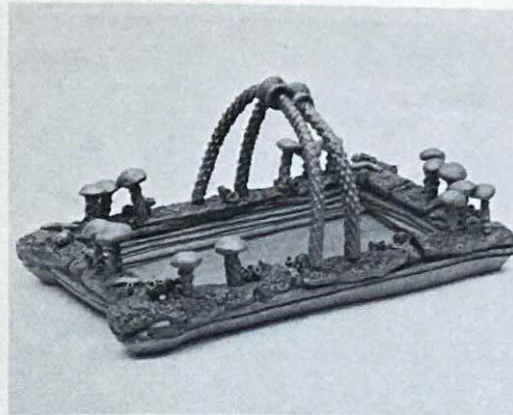
- he did a 150 square foot mural for the Vet College at the U of S and his works were shown in Ceramics '69 and Craft Dimensions Canada Exhibition in Toronto. He was elected to the board of the Canadian Conference of the Arts and attended the founding meeting of the North American Alliance of the WCC in Vermont. He was also elected to Regina Council of the Arts in 1969.

- in the meantime, there were more one-man shows.

- in 1972 Jack received a Senior Canada Council grant to work in France. He lived and worked in Paris until 1973 in the studio of Albert Diato.



Caught on a pistol



Palm tree boat like

- in January he was asked by the International Labour Office of the United Nations to go to Granada in the West Indies to set up a ceramics program under their Caribbean Craft Development Program. This occurred during the revolution which resulted in a serious shortage of supplies; however, despite that he set up the program and built a nutmeg shell firing kiln. He returned to France in 1975 to finish the Canada Council grant.

- he returned to the U or R in September, 1975 where he found he had to rebuild and repair a lot of the equipment in the pottery studio which was damaged during his absence.

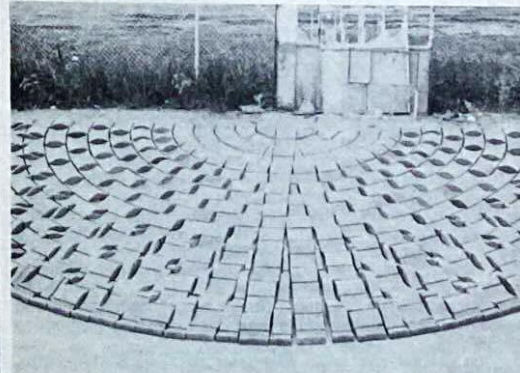
- a large exhibition of his work was held in the Norman Mackenzie Gallery in 1976. During this year he did a six-week workshop tour of Ontario for the Ontario Guild of Potters.

- in 1977 he had a one-man show at the Canadian Guild of Crafts in Montreal.

- he taught courses at the Banff School of Fine Arts and the Nova Scotia School of Art and Design.

- he commenced work on designing a 2900 square foot mural for the new Provincial Office Building in Saskatoon. Installation of this work will commence June 1, 1979.

- this year Jack has 14 pieces in Artisan III, a Canadian government group exhibition which opened in Paris last month and will travel to England, Germany and Switzerland.



2900 square foot mural for new Provincial Office Building in Saskatoon.



A little less leaning a little less loving



Coming and going

The Pottery Studio

Approximately ten years ago the Pottery Studio of the Department of Extension at the University of Regina was established to provide a learning center in ceramics for non-credit students. Among the many involved in the planning and development of these facilities were Dr. Lloyd Person, Marilyn Levine and Marlene Zora.

Over the years, many potters who are outstanding artists and well known names in Saskatchewan today, have been associated with Extension Pottery in various capacities.

Marlene Zora who is presently the SCC chairperson and an instructor of pottery with the University of Saskatchewan was instrumental in the initial set up of the Studio. Marilyn Levine, now a well known and respected artist in California, was the first head of the Pottery Studio. The high standards that she set and the efficient methodology that was initiated by her still influence the Studio today. Through the years other heads of the Studio were Mel Bolen and G. (Mort) Morton.

Instruction has always been of the highest caliber and the studio has been fortunate in securing such names as Ron Arvidson, a Nova Scotia potter; Randy Woolsey, a potter of Japanese tradition; Sally Barbier, who brought her artistic talents from a University in Texas where she had previously been instructing; and Saskatchewan's own Joe Fafard.

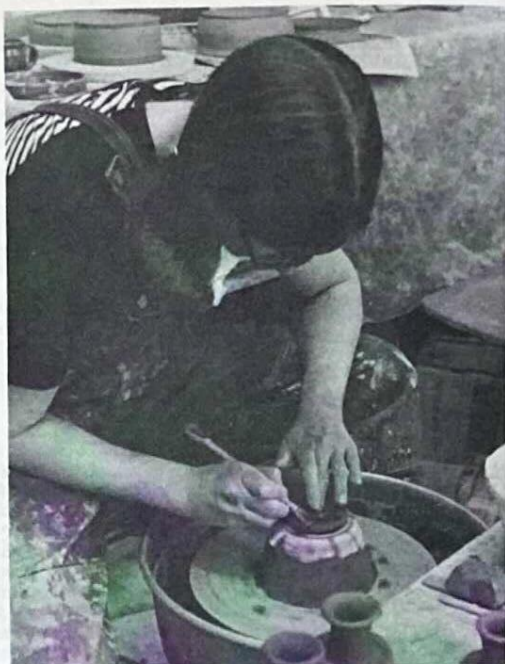
The current head, Donavon Chester, is a well known Saskatchewan painter and potter. Recently his work was honored when his landscape platters were chosen as gifts for the Canadian Premiers at the Premier's Conference. Instructing with Chester is Helen Rogers with Jeanette Staples and Don Taylor as the assistants.

The Studio began in one small room, the present glaze room, with six students. Over the years it has expanded to fill one floor of the east wing of the College Building and to accommodate 300 students. Originally the Studio had only three potters' wheels. Now there is a throwing room, equipped with 20 wheels, counter space, storage bins, wedging tables and plaster bats. Clay is prepared with three clay mixing machines, two of which are recent acquisitions. It is with these machines that students mix their own clays in batches of twenty-five to two hundred and fifty pounds at a time. A wide selection of clay bodies are available and individual compositions vary from heavy stonewares and modelling clays to the finest of porcelains. In the glaze room all conceivable glaze materials are available and experimentation is encouraged. Many students formulate and mix their own choice of glazes, but for the less venturesome, glazes are provided by the Studio. The kiln room is a beehive of activity, the two gas kilns are fired four times a week and pots are constantly being loaded and unloaded from the electric bisque kilns. When the weather permits Raku and sawdust firings are done outside. These ample facilities are augmented by a materials storage room and a damp room which keeps the ware during its very important drying stages. Private studio space for the Studio Head and the Instructors complete the facilities.

The original purpose of the Extension Pottery was to provide an educational opportunity in pottery for interested people in the area. In keeping with this goal, each year approximately twenty-two classes with an enrollment of twenty per class are offered. These classes are chosen to introduce all aspects of pottery. They cover such subjects as clay preparation, handbuilding, wheel techniques, decorating, glaze formulation and application, kiln loading and the several aspects of firing, bisque, reduction, oxidation, luster and Raku. The scheduling of classes is always arranged with extensive practice time provided. The Studio is open seven days a week and whenever classes are not in session all the students are free to come in and work on skills and techniques.

Over the years the studio has provided an artistic outlet and many hours of pleasure to a large number of people in the Regina area, from high school students to retired citizens. The Studio has much to be proud of and through the years has contributed significantly to the arts and culture of the whole of Saskatchewan.

— Joanne Korpan, Connie Geller and Helen Rogers



Student at wheel

(Photo by Quorum Photography)

Pottery Artist Dies at 92

ST. IVES, England (AP)—Bernard Leach, the artist whose pottery became museum pieces, has died in this ancient fishing village in southwestern England where he set up his work shop almost 60 years ago.

Leach was raised by his grandparents in Japan, Singapore, Hong Kong and England.

Through Japanese friends, he learned about Asia's ancient pottery and porcelain. In 1919 he became the devoted student of Shoji Hamada, a Japanese potter.

Together they founded the St. Ives pottery in 1920, and their brilliant work attracted students from Europe and the Americas.

Leach pots now sell for around \$4,000 each and many are owned by collectors and museums in Asia and the West.

Leach said last year he had made about 100,000 pots in his lifetime but had destroyed at least one-quarter of them through accident or intent.

"When Hamada or I could not stand the sight of any of my pots any longer and I wanted a little exercise, I put them on a keel of a nearby boat," Leach recalled.

"We would put a brick through them from a little distance, trying for a bulls-eye if possible."

He credited his eldest son David, one of his five children and also a potter, with making his pottery works a flourishing success.

The pottery was taken over later by Leach's third wife, American potter Janet Darnell Leach.

— reprinted from the Regina Leader Post, May 8, 1979

Delightful Delicacies in Clay

Emma Radfelder has had a special attachment to flowers for many years now. The desire and need to make flowers was born in Emma as a young 13-year old living in Mossbank. It could have been age-old peer group pressure, or perhaps it was the desire for something new and different during the dull windblown days of the Dirty '30s that made it necessary for Emma to have her first pair of high heeled shoes. Since money wasn't easily come by in her family of seven children, Emma used her creativity and initiative to make flowers out of colourful crepe paper and sell them to the neighbours at five cents apiece. It wasn't long before Emma had her shoes.

With the knowledge that her hands were useful tools, Emma has used a variety of materials to create things that are useful or decorative. And whether it was crepe paper flowers, custom sewing or porcelain flowers, she has never had a problem finding customers to buy her wares.

Emma began her career in clay in 1973. Thinking back to her work with crepe paper and being inspired by fine European china flower arrangements, she decided that she too could model realistic representations of flowers—especially wildflowers common to the Prairies. So, she set up a studio in the basement of her Mossbank home and proceeded to develop a technique of her own.

Her first efforts at crafting the delicate flowers, Emma admits, were fairly primitive compared to the state of the art she has achieved today. It has taken these past six years of practice and patience to develop and refine techniques and tools. She has attempted to make her flowers—primarily roses, western red lilies, wild crocuses and wild roses—as realistic as possible. In her ornamental arrangements she incorporates the grasses, pussy willows and bits of picturesque debris that are often found alongside these flowers in nature. Her latest projects are to create a wheat sheaf, pitcher plant and lady's slipper.

In perfecting her flowers, Emma has studied extensively their physical features. She observes the flowers as they exist in nature and uses full-colour photos from wildflower books and calendars. Where most peoples' freezers are full of provisions, the Radfelder freezer has a special section devoted to jars containing the individual species. These, along with dried flowers, help her to recreate the minute details of the flowers throughout the winter.

Growing public demand for Emma's flowers has made it necessary for her to develop a production system that allows her to assemble many flowers at one sitting. Although the petals, stamens and leaves are often cut from a single shape, she achieves definite individuality for each flower and for each arrangement through her hand finishing, assembly and glazing. Each finished product is truly unique.

Emma prefers to use a clay imported from Florida—EM-210 low-firing modelling clay. She has used local clays from the Assiniboia area, but found that lime deposits caused spontaneous chipping on finished items.

Sharing her craft seems important to Emma and she has done so at many workshops throughout southern Saskatchewan. These sessions have been geared mainly to ceramicists working from molds who can enhance their work by attaching the handmade floral decorations to partially dried greenware before firing. She has also kindly shared with us the following article on rose making.



Emma Radfelder demonstrating her prairie lily technique. (Photo by S. MacPherson)

As a craftsperson, Emma has been very successful in selling her wares to the public. Since her first craft sale, Bazaar 1974, she rarely has had items left over to take home. Her name has appeared in the Saskatchewan Travel Guide for the past few years so tourists and tour groups frequently stop by her house to buy a special Saskatchewan souvenir or gift. She has had many commissions including one to make over 200 gift ornaments for a Saskatchewan Figure Skating Association competition. One of her pieces achieved award of merit at the 1973 Saskatchewan Handcraft Festival and another was accepted into the SCC Biennial in 1978.

Emma Radfelder is one of the founding members of the SCC and has been an active member ever since. She has set high standards for her work and has put a great deal of effort into improvement to meet these standards. After all her work in various media, Emma seems to have found her niche in clay. It is a great challenge for her to create these delicacies and, lucky for us, she has no intention of changing her medium.

— Seonaid MacPherson

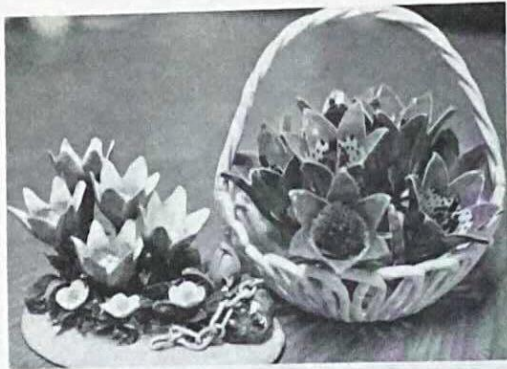
Roses and Roses

There are many ways of making ceramic roses, probably as many ways as there are people who enjoy making them. The easiest way to teach "Rose Making" that I have found is the method used as follows:

If the clay is very moist roll it out on dry newspaper, turning the slab over and over as you work. The newspaper will absorb the excess moisture and give the clay a good working consistency. If the clay is very dry it should be pugged with a small amount of water to working consistency and left to rest for at least eight hours.

Using a rolling pin, or clay rolling tool, roll out a slab about one-eighth inch thick (use two popsicle sticks or anything similar as a guide). Place the rose petal pattern on the rolled out clay and using a needle tool cut the clay around the pattern. Cut out a total of nine clay petals for one rose. Place these petals on a piece of damp sheeting to keep them from drying out.

Prepare each clay rose petal by thinning the edge of the



petal. Cup each petal as follows:

Place the petal in the palm of your open left hand. Draw the thumb or forefinger of your right hand from the top edge to the halfway point on the petal. As you move your thumb or finger down the petal, it will cup upward toward you. Slightly push bottom point together.

Holding petal in left hand, gently curl back the edges of each petal with right hand.

Two major mistakes seem to occur in the cupping of flower petals, and should be guarded against:

- The cupping of the petal is not achieved by making a thumb or finger print in the clay. The finger or thumb must actually move from the petal top edge toward the centre.
- The tendency to cup the petals too far down. My method of attaching petals to a rose requires that the lower pointed half of the petal be left heavy. Cupping petals below the halfway point results in the petals falling backwards as they are attached to the flower.

Prepare all eight petals as directed above, placing them on the damp sheeting so they will not become too dry. The ninth petal is left flat with only edges thinned. Now assemble the rose.

1. Roll a carrot-shaped piece of clay at 1½ to 2 inches long. Holding the point of the carrot up, place the flat petal on it so that it extends slightly above the tip of the carrot. Wrap the petal around the carrot and slightly curl half the petal.
2. Smooth three petals onto the stem, placing them opposite one another and smoothing the thick, bottom half of each petal onto the heavy part of the carrot.
3. Arrange a row of 5 petals, evenly spaced, around the first 2 rows, being sure to keep the tops of the rows even. It is easy to move the rows of petals up or down the carrot, which makes it impossible to get the petals of the rose to fit improperly. Remember, keep the petals arranged evenly and all the same height. If a fuller rose is required arrange another row of petals in the same manner as above, securely smoothing each one onto the carrot-shaped stem.

The width of the finished petals will depend upon how thick the clay slab was from which the petals were cut. If the clay was especially heavy, the petals will become wider as they are thinned and take less petals. On the other hand, if the clay was thin, the petals will be narrower and will take more petals until you reach the desired size.

4. To finish the rose, securely smooth the petals onto the carrot, being certain that none of them are loose or floppy. A test to determine how well the petals have been smoothed onto the carrot stem is to gently shake the flower. If the petals feel floppy they should be attached more securely.

If the rose opens too much, the petals are attached too close to the bottom; if the rose remains closed and will not open the petals have been smoothed onto the flower above the halfway point.

Carefully squeeze off all of the excess clay from the bottom of the rose. This squeezing off the bottom of the extra clay will

cause the rose to open and give it shape and natural beauty. This excess clay can be removed by cutting it off with a clay knife, or the needle tool, etc.

Use your fingers to gently re-curl back edges of the petals here and there and push them so that they will not appear to be too tightly closed and stiff. The curling back of the petals will determine whether or not they have been properly thinned. If the petals won't roll back with little effort, it indicates that the edges were not thinned quite enough. This is a point to keep in mind when shaping petals for clay flowers. Smooth any rough edges with a damp brush.

Leaves

Roll out another slab of clay one-eighth inch thick and cut out the leaves from pattern, same as rose petals. Thin the edges of leaves with flower tool, vein the leaf, then with knife or other sharp object serrate the edges of the leaf and form various shapes of natural looking leaves.

— Emma Radfelder

Breasts at Handmade House

Charley Farrero presented an exhibition of sculptural objects entitled "Pot Pourri" at Handmade House Gallery, Saskatoon, April 2 to 28.

"Pot Pourri" was generally about sensuality and particularly about breasts. Charley chose to use breasts as a jumping off point for a series of interesting visual explorations. Porcelain wall pieces set in wood frames used the female form in some unexpected ways yet managed to retain a sense of serenity and order in the pieces.

Another series of small sculptural forms dealt with breasts in almost every conceivable visual environment, for example, behind bars, under blankets, in liquid-filled canning jars, in meat packaging, etc., deliberately lending a sort of joke shop quality to that portion of the show.

Some vases and bowls did not incorporate realism but instead conveyed sensuousness through glazes and undulations in the basic form.

Handmade House was pleased to present this unique and controversial show. The visiting public responded in varied ways—some amused, some confused, some titillated and even some unaware of what they had seen! The staff of Handmade House enjoyed the dilemma thoroughly.

Bravo Charley!

— Gale Steck
Handmade House

Conversation with Joan McNeil



Joan McNeil at work in her studio

(Photo by Kate Williams)

Joan McNeil's house is perched alone on the north side of the valley in Craven. It allows a panoramic view of the valley floor, the Qu'Appelle River, undulating hills and sky (nearly always blue). It's just the kind of scene you'd see on one of her porcelain vases or plates.

It seems that striving for a certain independence has been a strong force in Joan's life. Beginning her artistic career as an architect with an architectural firm, she found the profession to be too restricting. Although she enjoyed drawing and planning, she became bored with the length of time it took to complete a project. And the process of gaining recognition in her field was also taking too long.

For added stimulus, in 1970 Joan decided to take evening classes in pottery through the U of R's Extension Department. She had one class from Jack Sures and concentrated mainly on throwing. After three years, she learned the joys of handbuilding and has been doing that ever since. Since then it has been a gradual process of weaning herself from architectural work to ceramics. Finally, this year, Joan is able to make a living totally from her work in ceramics. Architecture has, however, had an influence on her work.

"Rather than wasting time struggling to be an architect, I am looking at this background as solid experience to apply to present creative problem-solving work."

To Joan the artistic process has meant a series of explorations, perfection and transition.

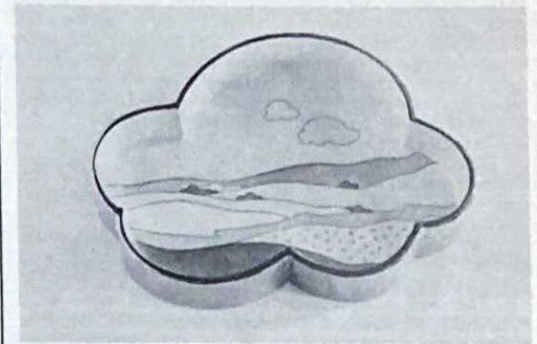
"I am always looking for something that is really going to work and be perfect... getting ideas for new forms and shapes takes a while to work out technically."

As a result, changes in her work are not drastic. For the past four or five years she has concentrated on smaller functional porcelain pieces with the familiar lusted landscapes. However, she now wants to try larger, more sculptural forms.

At this point the transition becomes more difficult. There is somewhat of a conflict because public response does slow down change.

"To make a living I still have to think in terms of craft fairs; and experimenting can be a strain, so it is nice to be able to work on older designs during the change."

Knowing that she must stay with one idea long enough to perfect it, Joan has decided she can get the needed discipline by enrolling in the MFA program at the



Cloud — porcelain and lustre

(Photo by Kate Williams)



Planter — white stoneware and underglaze colour

(Photo by Kate Williams)



Shoe — porcelain with lustre

(Photo by Kate Williams)

U of R, with a ceramics major. This she intends to do in January, 1980 after completing the required prerequisites.

Joan likes to work mostly in porcelain, but lately has been trying some white stoneware.

"Porcelain is nice because it is so plastic. You can twist and bend it into undulating shapes and curves. It is easy to use in handbuilding but just up to a certain size. Bigger pieces tend to crack, warp and shrink. I like white clay; its whiteness lets me draw on it... the one main glaze I use is clear Cornwall stone glaze which gives a clear satin smoothness... I started with lustres because I like bright clear colours and the sharply defined edges you can get in drawings."

One of the most important influences in Joan's work was the workshop she took from Sally Mitchener last year. Here she was exposed to more freedom and more ideas.

"It was my only experience of admiration for another person's work which proved to be really inspiring and stimulating."

The new sculptural tendencies in her work were noticeable, especially in the pieces displayed in her show at the Kesik Gallery in April. Apart from her landscape pieces were many objects using porcelain to a greater potential and incorporating a more subtle use of colour. To Joan, though, the transition to sculptural works does not mean a foray into symbolic objects.

"Shape and form are more important to me than symbolism." For example, her porcelain shoe, shown at the Kesik, was inspired by a photo of a Japanese shoe that she liked the shape of. It was an experiment, she said, that could go further in terms of developing different shapes based on the same form.

"There is a difference between making things for a fair, a shop or a gallery. When working for a gallery show, new ideas come more freely." It is obvious that Joan's new ideas are catching on as every one of her works in the Kesik show was sold.

Although she is now a ceramicist, Joan has not totally abandoned her work in architecture. Working on her own, she has had more time to design a few houses for people, including Marge Foley's new house near Quill Lake.

"I prefer projects where I can work on my own—where the scale is more personal."

Joan is presently teaching a class in ceramics through the Community College at the Connaught Library. Her work will again be in the Kesik during its casual summer sale and is for sale at the Churchmouse in Regina. There will also be a display of her work at the Connaught Library in Regina this summer.

— Seonaid MacPherson

5 TH STREET STUDIO SOCIETY

Fifth Street Studio Society
with the assistance of the
Saskatchewan Arts Board
presents:

SUMMER CLAY - '79' WORKSHOPS

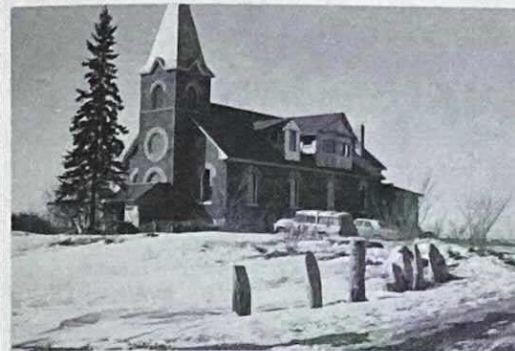
- 1) **MARILYN LEVINE**, Oakland, California
lecture, demonstration surface, treatment of clay
Advanced level, June 23, 24/79
- 2) **ANITA ROCAMORA**, Humboldt, Sask.
porcelain sculpture, lustres
All levels, June 29, 30, July 1, 1979
- 3) **SANDRA LEDINGHAM**, Saskatoon, Sask.
basic throwing, glazing techniques
All levels, July 30 - Aug. 10/79 (weekday mornings)
- 4) **JACK SURES**, Regina, Sask.
large form sculpture
All levels, Aug. 10, 11, 12/79
- 5) **RANDY WOOLSEY**, Cupar, Sask.
Salt glazing
All levels, Aug. 17, 18, 19/79
- 6) **PAUL SOLDNER**, Aspen, Colorado
Raku and throwing techniques
Advanced, Aug. 25, 26/79

All workshops \$35.00 plus materials

FOR MORE INFORMATION CALL US OR WRITE:

Fifth Street Studio Society
905 5th Street East,
Saskatoon, Sask. Canada.
(306) 242-1122

North Star Pottery, Humboldt



North Star Pottery. Church was built in 1926.
(Photos courtesy North Star Pottery)

North Star Pottery, situated in an old church a few miles west of Humboldt, is a communal studio for four ceramic artists: Anita Rocamora, Mel Bolen, Robert Oeuvarard and Charley Farrero.

Anita, Robert and Charley came originally from France but arrived at different times. They studied ceramics in Regina with Jack Sures and also with Mel Bolen, whom they invited to move to Humboldt in 1976. The church was renovated to house a large production studio and living quarters.

A shed attached to the north side protects the 45 cubic foot downdraft propane kiln built in June, 1977. The kiln is fired monthly (more often in times close to exhibitions and sales) to cone 10 (2300 degrees F.) in a reduction atmosphere. Each kiln firing and examination of results are intense moments in the life of the potters. Not only 200 pots of production will come out; but new experiments and tests are anxiously awaited.

And that is the principal goal of the four individuals involved in North Star Pottery: uninterrupted experimentation. Each one has a different approach to clay and the strong individual background complements the common environment.

The four potters have participated in craft markets and provincial and national exhibitions with much success and recognition. The "one of a kind" is the most common of the wares exhibited in the gallery in the front part of the studio. Repetition is unknown to North Star Potters. Some of the influences might overlap for a while but only to increase the personal creative growth forward.

A definite pot-pourri of personalities assembled can only create a boiling centre of expression witnessed by the fantasy porcelain of Anita, quiet bowls of Robert, strong large platters of Mel and colourful pieces of Charley.



North Star studio.



Charley Farrero, Robert Oeuvarard, Anita Rocamora and Mel Bolen of the North Star.



Loading the kiln

Exchange:

Willow Bunch Stonewares Ltd.

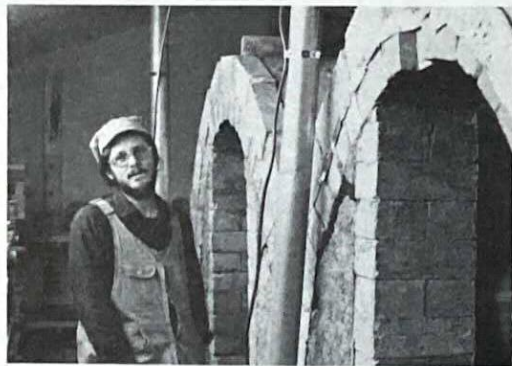
Steve and Chris Henderson and Nancy Ball have begun something quite different in Saskatchewan craft production and marketing. After researching and travelling to learn about the clay situation in Canada, they moved from their home in Nelson, B.C., to Saskatchewan.

In an interview with Seonaid MacPherson, Craft Factor editor, in Willow Bunch, they stated some of their accomplishments, ideas and goals.

Craft Factor: I understand that the kiln you have built is based on an Oriental Hill Climbing Kiln. Could you tell us a bit about its design and function?

Steve Henderson: It's probably the oldest kind of kiln known about. Its origin is in China, Japan and Korea. Historically, they started out with a tube kiln and eventually, through an evolutionary process, broke it up into separate chambers. What they did hundreds and hundreds of years ago with their first kilns was they had a hillside where they got their clay. They'd dig a tunnel through this refractory clay and they would set the ware in the tube. It was like one big, long kiln lying on its side at an angle up through the hill, coming out through the top of the hill. Eventually they discovered if they had several chambers it was more efficient because of the tremendous differences of heat in such a long tube.

But this is a very old kiln design—strictly Oriental. It was not used in Europe at all.



Kiln at Willow Bunch Stonewares, Ltd. with Steve Henderson explaining its features.

(Photos by S. MacPherson)

Craft Factor: Are these kilns at all common now in Canada or the U.S.?

Steve: Yes, they are being used, but they aren't very common. I must emphasize that ours is not a hill climbing kiln, but uses some of the principles. Because our kiln room is long and narrow and there wasn't enough clearance we ended up building the chambers on the same level.

We also chose the design because we wanted to use some of the waste heat in firing the first chamber in order to heat up



Nancy Ball finishing rough edges on cups in Willow Bunch studio.

the second one. It also gives us the possibility of just firing half, of loading just one chamber and firing it. Also, I wanted to be able to do vapour glazing as well as the normal reduction firing, and I wanted to have two chambers without having to build two separate kilns. We are not going to be using salt when firing; we'll probably use a combination of sodium carbonate and sodium bicarbonate or, washing soda and baking soda.

Craft Factor: What is the difference between using those and using salt?

Steve: Salt is far more corrosive—it would eat up the steel chimney for one thing and it gives off chlorine gas which is highly poisonous.

You have probably noticed that the entire chamber of the kiln is coated in kiln wash—that's ball clay and kaolin mixed with aluminum hydroxide. That stuff won't take the glaze. Usually in a salt kiln your entire kiln is coated with glaze as well as all the pottery and the kiln furniture. The idea of coating the kiln with alumina is so you don't get this glaze buildup. With salt you eventually destroy your kiln because of the corrosive action of the salt on the bricks. Ideally you'd use the most expensive hard brick high in alumina and they are less corroded by this. We used medium duty bricks from Claybank that were culls at a very reasonable price.

The latest information I have on sodium carbonate and sodium bicarbonate as a sort of sodium vapour is that there is less of a buildup and less residual action on the bricks. Salt will build up to the point where you don't have to add any more to get a glaze on your pottery—the vapour comes off the bricks and lands on the pottery. That doesn't happen with this soda ash. With soda you would be able to use the same kiln for both kinds of ware—normal reduction firing where the glazes are applied to the outside of the pottery and vapour glazing.

I put the alumina wash on in any case because, as far as I know, it has not been proven beyond a doubt that the soda won't corrode the bricks, and I don't want to have to rebuild the chamber any sooner than I have to.

Craft Factor: How did you discover Saskatchewan and what makes the Willow Bunch area so attractive to you?

Steve: After I decided that I wanted to be able to build my own clay and use unprocessed materials for all of the ceramic process—for the glazes and the body—it seemed that there must be clay in the plains, so I wrote to the Saskatchewan government, minerals branch, and asked for information regarding the clay resource. To my great surprise a letter came from Paul Gullov (he is also a potter in his spare time) enclosing a book with information on where the clay is. He told me what maps to order and included a list of leases presently under disposition. Over the next couple of summers we drove around Saskatchewan, mostly around Eastend, until last summer when we decided we'd investigate the rest of it, and we found the clay in this area.

The resource in Saskatchewan is vast compared to anywhere else in Canada. There is a lot of good stoneware clay in Nova Scotia and we could have done the same type of thing in Manitoba, but the choice there is far more limited—there are better clays here.

Craft Factor: How would you best describe the clay that you are using from this area?

Steve: In this area, especially around Willow Bunch, is the most vast selection of different types of clay in the smallest area. I'm not sure if there is any really good fire clay, but I wouldn't be surprised. What we have is a sandy clay and a ball clay. The ball clay is too fine grain to use by itself and that is why we have to put in the sandy clay to open up the texture so it can dry without cracking and so the shrinkage won't be too high. It does mean that we have to use something in it as a body flux. Usually what is used is feldspar or nepheline cyanite. Fortunately we have an abundance of volcanic ash which is almost identical to feldspar in its chemical makeup. What I've been using comes from St. Victor and evidently it is not the most pure volcanic ash. It has bentonite in it which is sometimes used in pottery as a plasticiser. Very pure bentonite can be used in making an extremely white porcelain with good drawing properties. But this stuff here has quite a bit of iron in it so I don't think you could use it for that. I thought there might be a problem in making our clay too plastic because our ball clay already has plenty of plasticity. It may help to use the volcanic ash in glazes to keep it in suspension. Part of the problem with glazes, which is essentially using ground up rocks, is that they have a tendency to settle out in water. So the more clay is in the glaze, the less likely it will settle out. Part of the beauty of volcanic ash is that it is already ground up. Basically it's finer than a 200 mesh screen.

So what we are using in our clay is the volcanic ash for body flux, the ball clay for plasticity and the sandy clay for workability. We get everything we need without having to do anything more than go shovel it into the truck.

One thing we have available in the area we have under disposition is a very white ball clay that used to be mined and shipped out here years ago. It was used in the U.S. to make whiteware and some of the less pure stuff to make porcelain insulators for power lines.

Craft Factor: Do you plan to use this clay?

Steve: Possibly, but I am not terribly interested in making porcelain myself and it would be much more difficult to get the stuff.

Craft Factor: What kind of pottery are you interested in making; how do you plan to eventually sell your wares?

Steve: I am basically making simple utilitarian table and kitchen ware made efficiently with as little outlay of money as possible. The objective is to sell it reasonably so that cost is not a deterrent to buying. We hope to wholesale our work through the small variety and hardware stores throughout Saskatchewan. To begin with it will be the ones in our immediate area. We have a school bus that's being painted right now and we will renovate it to contain a sleeping area and storage area for the pottery.

Chris Henderson: One of the problems that arises in getting nice stoneware to the rural areas of Saskatchewan is that the freight is so terribly expensive. Steve and I felt it was shame people couldn't have nice stoneware—that more people couldn't afford it. So this way, by producing it efficiently and cheaply, and by distributing it ourselves, more people will be able to buy it.

Steve: One other reason we chose this area is that we know, although we haven't found them yet, that there are clays in these hills that will mature at a much lower temperature than the stuff we are using, even with the flux added. And that is another reason for a two-chambered kiln. The crockery we do will be vapour glazed and if we can fill that chamber up, stacked with simple things and no shelves (meaning rough edges and no glaze on the lips, etc.) and if we can use some of these clays that mature at cone 4 or 5 instead of cone 10, there can be a considerable saving on fuel and time which will also bring the cost down. According to the book, that clay is all around here, but we haven't pinned it down yet.

Craft Factor: What do you see for yourselves in the future?

Steve: We haven't talked about "pottery village"; that is one of the things we'd like to see—a whole community of potters popping out right there in the couleewhere we get our clay and the whole operation could happen. There is even coal there to fire the kiln. I see a self-contained industry of craftspeople working together, yet independent.

Craft Factor: Are you finding the community here fairly supportive of your work?

Chris: Oh yes. They are really excited about it. They are very curious about our pottery and have a look through every once in a while. They are very co-operative and very nice.

Art '79 St. Peter's College, Muenster

Sponsored by Carlton Trail Community College
The Summer Arts Program is scheduled for July 2-13/79

Two-Week Courses: Tuition fee \$70.00 and materials

Instructor	Margreet Van Walsem, Prince Albert
Creative Weaving	Lorna Cutting, Saskatoon
Painting	Jack Severson, Regina
Pottery	Charley Farrero, Humboldt

One-Week Courses: Tuition fee \$35.00 and materials.
July 2-6

Instructor	Joshimi Woolsey, Cupar
Batik	Steve Bengtson, Saskatoon
Basic Guitar	Diane Paterson, Saskatoon
Stained Glass	Paul Lapointe, Saskatoon
Wood Sculpture	

July 9-13:

Instructor	Anne Szumigalski, Saskatoon
Creative Writing	Sandi Semchuk, Saskatoon
Color Photography	Steve Bengtson, Saskatoon
Intermediate Guitar	Stu Bozyk, Marquis
Jewelry	Marni Gladwell, Regina
Modern Dance	

Registration: Contact June Jacobs for further information or registration at:

Carlton Trail Community College
Box 720
Phone: 682-2623

Registration deadline is June 13.

St. Peter's College offers dormitory facilities at \$2.50/night; not private and must provide your own bedding. There is also camping and tenting at St. Pete's and at neighbouring Humboldt and Waldsea Lake. Humboldt also has several hotels and motels for accommodation. Home cooked nutritious meals are served at the College at reasonable prices or you may provide your own. Day Care services will also be available.

New Office for SCC

The Saskatchewan Craft Council has opened an office. It's located in Saskatoon at 136 Avenue F South, and is open weekdays from 10:00-12:00 and 1:00-4:00. The telephone number is 653-3616 and mail should be sent to Box 7408, Saskatoon, S7K 4J3.

The office already has two bulletin-boards crowded with notices about exhibitions, courses and workshops, finances and funding and various governmental and other programs related to crafts.

We have shelves and files full of Craft Factors, publications from other craft organizations, information on material sources, exhibition catalogues, SCC activities up-coming and past, and other goodies.

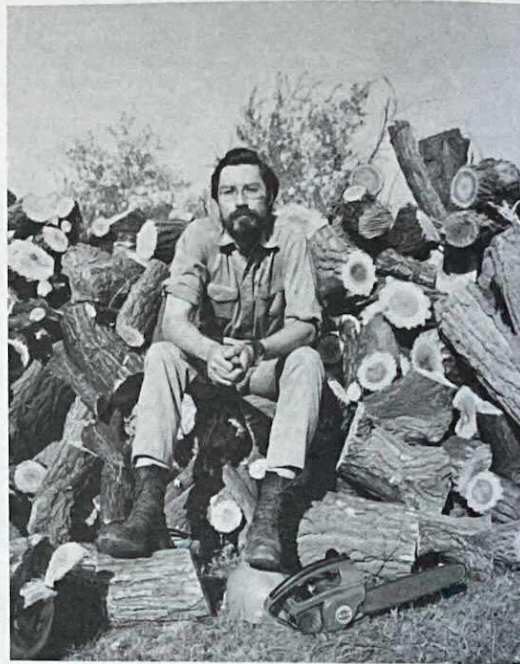
We also have an ugly orange desk (scheduled to be repainted RealSoonNow), and behind it an ugly orange chair, and behind the desk and on the chair a part-time secretary/technical assistant whose aesthetic merits you must judge for yourself. I am the person behind the desk and the voice on the phone and the fingers behind the SCC typewriter. My name is David Miller. I'm a born-and-bred Saskatchewan boy who Went East To Seek His Fortune (and attend the National Theatre School) in 1966, and Returned To Stay in 1973. I've been living, since then, near Saskatoon with my weaving wife Cathryn, our foul-tempered cat Milenki, and a plumbing system that sometimes works.

I've worked at many different things, but for ten years I've earned most of my living as an actor. Though I've worked from one coast to the other, much of my acting has been with the Globe Theatre in Regina and on tour across Saskatchewan. In between acting assignments, I've been a founding member of the SCC and founding director and first co-ordinator of the Saskatoon Farmers' Market. My acting days are done, for the time being at least, and I'm greatly looking forward to staying home, working for the SCC and spending more time developing my craft: building stringed instruments.

I'll be meeting SCC members here in the office, and around the province at shows and sales, where you'll likely find me manning the SCC information booth.

Please feel free to contact me by phone, or mail, or with a visit to the office, if there are any enquiries I may be able to help with, or if you have any comments, suggestions, or information for the SCC.

— David Miller



David Miller

(Photo by Sandy Semchuk)

SCC Bylaws Available

Copies of the SCC bylaws are available to interested members who contact the SCC office at Box 7408, Saskatoon, S7K 4J3 or by phoning 653-3616.

SCC Annual General Meeting

Keep Saturday, October 27 open on your calendars for the SCC Annual General Meeting. More details on time and place will be in the September Craft Factor.

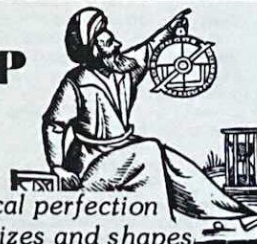
ECLECTIA BOOKSHOP CRYSTAL PARLOUR

new age design — full lead [30%] Crystal — precision cut optical perfection drilled — for jewellery — mobiles — eclectic design — selective sizes and shapes

TEARDROP — STARFIRE — SNOWFLAKE — SNOWBALL — HEART — PYRAMID — PENDANT — DISC — CRYSTAL CHANDELIER — CUBE

Downstairs [River Heights Shopping Centre]
#2-2700 Montague St., Regina, Sask., 586-4962

Write for Catalogue



Fibre

Fibre Arts Demonstration at Mendel

The Second Annual Show of the Saskatoon Spinners and Weavers Guild was held at the Mendel Art Gallery April 21-22, 1979.

The theme for the show and demonstration was "Natural Fibres — Their Preparation and Use". Cotton, linen, silk and wool were shown in various stages from the raw state through to finished products. Members of the Guild were on hand at all times to demonstrate spinning and weaving. Various types of wheels and looms were shown.

Clothing, afghans, draperies, pillows, rugs and wall hangings showed the diversity and beauty of the natural fibres.

Staging a show of this kind was a valuable learning experience for Guild members, and provided them with an opportunity to show their best work to the public. One of the main aims of the Guild in staging such a show is to educate the public in the appreciation of quality in the crafts. Judging from the many favourable comments received this aim was successfully fulfilled. Plans are already being made for next year's show!

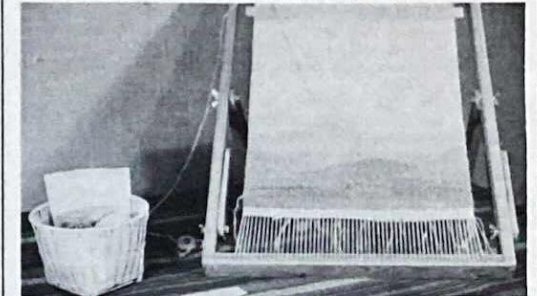


Myrna Gent spinning wool on an Ashford wheel.

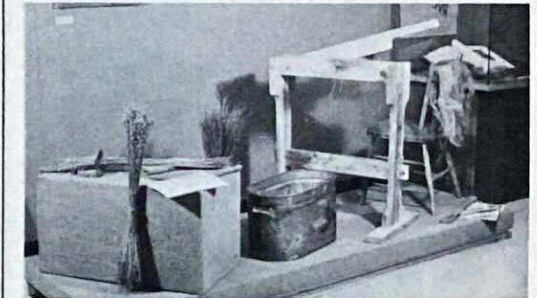
(Photos by Michael Prior)



Part of the silk display: top right—silk cocoons; bottom right—Tussah silk nails; bottom left—combed and spun Tussah silk; top left—combed cultivated silk.



Tapestry weaving in progress using hand-dyed, hand-spun silk.



Display showing the processing of flax.



The various demonstrations attracted much interest.

Weavings by Margreet Van Walsem

An exhibition of weavings by Margreet Van Walsem was held at the Norman Mackenzie Gallery from February 2 to 25. The following excerpt was taken from a review by Lora Burke in the *Regina Leader Post*, February 19.

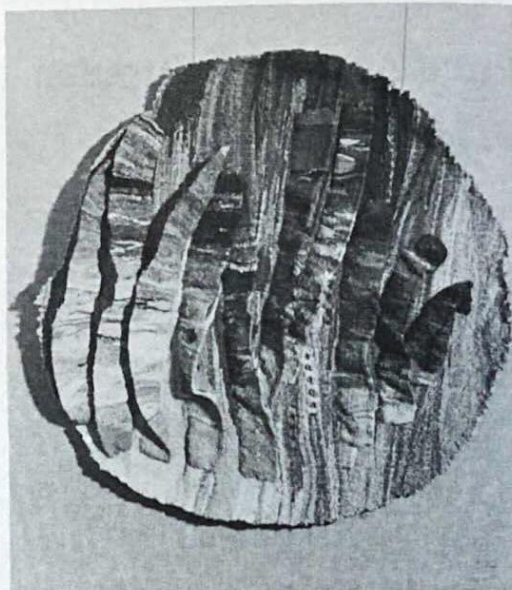
The Van Walsem works are wall hangings woven of natural fibres. A three-dimensional quality comes from raised areas, knotted and over-woven and from spaces: patterned holes which are part of the design. The connotation is mainly landscape and the coloring, achieved with natural dyes, warm and familiar.

The feel of Prairie landscape in bas-relief is seen particularly in pieces like *Inside Out*. Van Walsem's segmented tapestry, *Palaver*, will be familiar to many Reginans. Owned by the Saskatchewan Arts Board, it has been displayed in the Centre of the Arts.

Some of Van Walsem's works have a kind of spooky quality. I am thinking particularly of *Seer* and *Crinkum-Crankum*. These are really fabric sculptures; the fibres are exploited for texture and sections of the pieces bulge forward and recede. What with the deliberately rough and ragged treatment and the shadows created by humps and hollows, I found... especially with *Crinkum-Crankum*... a suggestion of the old half-human world of ancient magic. If *Crinkum-Crankum* could speak, it would sound very much like one of MacBeth's witches.



Seer. 1974. [Collection Shirley and Al Setton, Regina]
(Photos by Bob Howard)



Deep Lines '75. [Collection Saskatchewan Arts Board]



Palaver. 1971-73. [Collection Saskatchewan Arts Board]

Margreet Van Walsem's development as an artist and weaver has been typified by sensitivity to material and process. By accepting and meeting challenges her work has grown in maturity and subtlety and the Saskatchewan Centre of the Arts is privileged to house *Palaver*, an early tapestry which demonstrates her competence and daring approach. Working with Saskatchewan fleece and Saskatchewan dye plants since 1969, Margreet Van Walsem has been a pioneer of modern tapestry as an art form. While exploring the design possibilities of the medium, using simple and direct weaving techniques and equipment, she has shared her experience and ideas with her many friends and students in the province. Her generosity and encouragement have been beneficial to many people in the development of their creative skills, whether it be tapestry, painting, batik, writing, felting, spinning, dyeing, drawing, horticulture or enjoyment of art and life. Saskatchewan is fortunate that it is here that she has settled.

Margreet Van Walsem was born in the Netherlands. She studied at Leyden University, started weaving in Canada under Anton Skerbinc in 1969, and continued under Margaret Grant in 1971. In 1969 she also took the dyeing classes given by Ester Hasel as part of the weaving class at the Summer School of the Arts, Fort San, Saskatchewan. She participated in weaving workshops with Jagoda Buic (Yugoslavia) and Ritzl Jacobi (Germany) in Toronto in 1974. She has a commercial art diploma from Newport, Connecticut, has studied drawing and painting under Bruce Parsons and George Glenn, and participated in Emma Lake workshops.

Since 1972, Margreet Van Walsem has taught workshops throughout Saskatchewan in both weaving and batik. She has also given numerous classes in carding, spinning and dyeing. She has participated in a variety of special assignments including representing the province of Saskatchewan at the World Craft Council Conference in 1974, and a study trip to Lausanne, Switzerland, for the 6th Biennial Exhibition of Tapestry in 1973.

Her work has been exhibited since 1969 and is represented in many public and private collections. She lives in Prince Albert and shares a studio with three friends.

— Ann Newdigate Mills

taken from catalogue of Margreet Van Walsem at the Norman Mackenzie Art Gallery.



Friends. 1976. [Collection G. Glen, Prince Albert]

Machine Felting

Requirements: Old wringer washer (wringer need not work)

- Plenty of hot water
- Clean, natural or coloured fleece
- Cheap cotton thread
- Old nylon sock
- Elastic bands

There is no end of creations that can be machine felted, but in this article I will explain the procedure for only one: a felted wool 'nerf' ball approximately 9 cm. in diameter.

To begin, take a good handful of clean fleece and tightly wrap with cotton thread into the shape of a ball for the centre core. The amount of wool used determines the size of the ball and the wool need not be of good quality or long staple. The desired wool for the exterior should be shaped around the core, covering the core approximately 2.5 to 4 cm. deep. A mixture of coloured wool with natural black or white fleece gives an exciting marbled effect! You may need some cotton thread to keep the outer wool in place and which can be cut away after felting.

The ball is now ready to be shoved into the toe of the old sock and the sock closed off as tightly as possible with two elastic bands right next to the ball. The sock with the prepared contents should be thrown into the old wringer washer filled with hot water, and the machine set into operation.

For energy conservation and other practical reasons, machine felt more than one article at a time. If the machine is over loaded, felting will take longer and more hot water will need to be added during the process. If you want to go into the production of wool 'nerf' balls, I would suggest twenty of the above size for a start. Let the machine run for one hour and then check the ball in the sock for felting. It isn't likely to be completely felted but I'm sure it will give some satisfaction to see the process taking place!

Add more hot water and operate machine one more hour. The felting process should be quite complete at the end of two hours.

Remove the ball from the sock, cut away any threads, and leave to dry on an empty toilet paper roll. The ball will be quite compact, saturated and somewhat smaller than the original ball. It will take about three days before the ball is completely dry.

The wool 'nerf' ball is a great house toy for youngsters over three years of age, and a great conversation piece as well. For a brushed look, use hand carders and brush the dry wool ball. Mini felted balls using natural dyed wool will give an added personal touch to the family Christmas tree.

Happy Felting!

— Margaret Ann Burrill



Pot felted in washing machine by Aganetha Dyck
(Photo by Michael Prior)

Metal Thread Embroidery

Metal thread embroidery is not a new form of art. Gold drawn into fine wire was used in embroidery during biblical times and of course ecclesiastical embroidery reached its peak in England during the great age of Opus Anglicanum which lasted from 1250 A.D. to 1350 A.D. The 'Black Death' meant an end to much of this work in the Broderers' Guild as many craftsmen and designers were victims of the plague. Many pieces were lost due to the gold and silver being needed for the wars of the fourteenth century and the threads were picked out and melted down to help finance these wars.

Indeed many items from later periods were lost due to the pastime called "parfilage" which meant unravelling gold and silver threads from fabrics with the object of selling them. These "drizzlers" carried scissors in their purses in order to snip at whatever threads they could in passing. When you consider that in 1517 one of Henry VIII's robes had 450 ounces of fine gold and 850 pearls on it, it could have been a profitable pastime.

Many countries have a history of metal thread embroidery: Poland, Spain, Italy, Iceland, France, Turkey, Iran, China and Austria to name a few. Generally this embroidery was connected with the church, religious orders and the ruling classes.

Metal threads have been used in blackwork, canvas, drawn thread and applique; in fact, it can be used in many experimental methods and adds new dimensions to stitchery. There are no specific stitches to learn, but the "thread" does present problems in manipulation and different techniques must be developed. Generally the thread is laid on top of the fabric and couched down (a fine silk thread is used to tie down the surface metal thread at regular intervals) to hold it in place and then the ends are pulled through to the wrong side and secured.

Metal threads are actually made of gold and silver although synthetics are being developed which cut down on the cost and the problems of tarnishing. The variety of threads include:

Japanese gold: This was traditionally gold leaf pounded onto paper, cut into narrow strips and twisted around a fine silk core. There are several diameters and qualities available. Imitation jap is synthetic and comes in gold and silver colours.

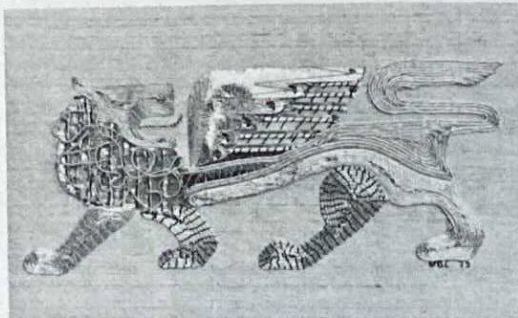
Passing Threads: This thread is similar to Japanese gold but is finer and has a higher metal content.

Purl (Bullion): This is finely coiled wire that is hollow and can be cut into short lengths and threaded like a bead. It comes in different thicknesses and types including pearl purl, a stiff coil sometimes associated with military badges.

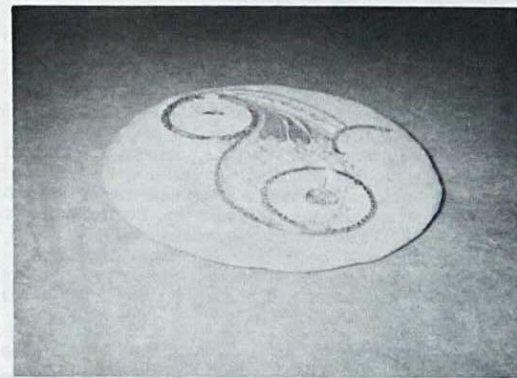
Metal Plate: Flat strips of metal about one-eighth inch across which are couched down to the fabric are called metal plate.

Metal Cords, Braids and String: These are easier to find, some even in department stores and can be used for variety.

Synthetic Threads: Many synthetic (Lurex) threads are made and some can be used on the sewing machine. They have a cold shine and lack the warmth of real silver and gold, but are certainly less expensive.



Design and stitching by Virginia B. Carter
(Photo by Wendy Carter)



Designed and stitched by Janice Routley
(Photo by Anna-Marie Winter)

The photographs illustrate two designs using metal threads. The lion is worked in japs, passing threads, plate, purl and gold kid with red silk threads for accents on a gold coloured silk background. This was designed and worked by Virginia Carter and is illustrated in colour in her soon-to-be-published book *Handbook on Metal Threads for Embroiderers*. The second photo shows an adaptation in goldwork from a Haida Indian plate design. It was worked in metal and velvet threads on a blue linen background.

As can be seen from these two samples metal thread can be adapted to a variety of design and incorporated into many techniques of stitching.

For those interested in pursuing metal thread work both the National Standards Council of American Embroiderers (Correspondence School, Carnegie Office Park, 600 Bell Ave., Carnegie, PA 15106) and the Embroiderer's Guild of America Inc. (6 East 45th St., New York, N.Y. 10017) offer correspondence courses.

— Janice Routley

Handwork for the Feet

A short distance beneath the paper where I am writing these words is the ground. A short distance in time backwards and upon that ground, two of the more conspicuous things were the buffalo and man. The Indian had more uses for the buffalo than any people anywhere had for any single animal. These people, using the skin of this critter, made utensils for cooking and storing their food, every article of clothing, their bedding and their homes (tipis) were made of prepared skin; most of their tools and equipment had skin, prepared as leather or as rawhide, within their construction. Leather was the plains culture. With so little material variety it would seem that theirs would be a monotonous civilization; but with leather and its decoration they developed a sophistication of expression that even our "advanced" culture looks back to wistfully.

And so, Europeans came, the buffalo went: Saskatchewan 1979—a leather wasteland. (Testimony to this is years of *Craft Factors* with not one article on leather so far.)

These prime ecologists, the Indians, respected nature and reflected her way with everything they did. Their footwear, the moccasin, had many styles and two basic methods of construction. The simplest way involved soft leather, which was sewn inside out and when completed was reversed. The thread was hidden on the inside. The other means of construction was with heavier leather and a wooden form shaped like a foot. This form is called a last.

The native inhabitants of North America, observing that all things above the ground grew upwards towards the sun, built moccasins from the bottom towards the top. The reverse procedure is the typical European way of shoe making. They paid homage to Father Sun in yet another way while building their footwear; all work around the moccasin, whether sewing or shaping seams, rotated in the same direction as the sun travelled around the earth.

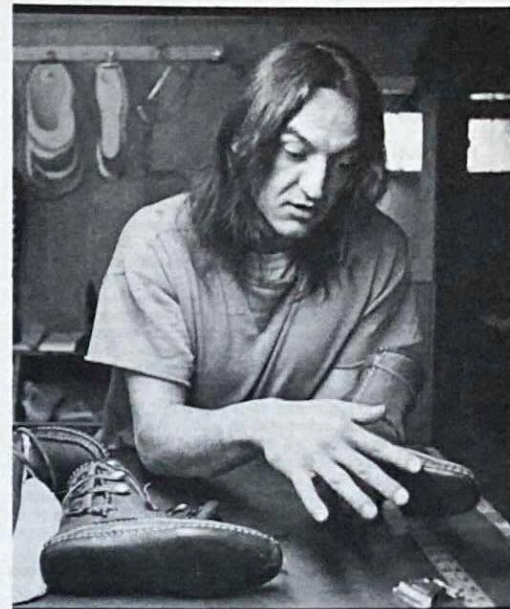
The moccasin is flat and flexible, like Mother Earth and the feet, and allowed the rhythm of the universe to flow through them.

A while ago, in the eastern part of North America, the Europeans borrowed the lasted moccasin method from the indigenous folk and with the help of their religion, science, they raised the level of sophistication of the tools and materials involved and standardized the last sizes. Later the machine entered the picture along with the industrial revolution, the end result being that presently there are many factories on the continent making lasted moccasins; there is even one in Saskatchewan.

My involvement in handwork for the feet began in 1972, while I was travelling in Colorado. During a stop in Boulder I saw a pair of unique moccasins in a custom leather store. Their esthetic quality, their obvious ruggedness and comfort grabbed me. I tried them on, and it was like Cinderella's stepsister with the glass slipper, they were way too small. As this was the only pair in the store, I asked who made them and was told it was a guy by the name of Herb Perry, who lived in a town south of Boulder.

A day later I met him at his shop in Colorado Springs. I went there with the intention of buying a pair of moccasins from him and ended up asking him to teach me everything he knew. He had white hair and a long beard and our first meeting convinced me that he was a magician; for he not only cast a spell on me to become his apprentice, but he could transform lifeless pieces of leather into the most animate objects, footwear, using only his hands. It was a week after our first meeting that he overcame his initial reluctance to accept me. I was to become his first apprentice; I was a foreigner and working with him had legal snags that had to be overcome.

The strong sense of magic that I had at first eventually turned to a quiet absorption over the next four months as I learned the various skills needed to make hand lasted moccasins. It was an honour to learn from a professional with forty



David Orban and buffalo moccasins.
(Photo by Kate Williams)

years of experience. Herb told me at the beginning that he had learned his trade in New England from one whose family still makes moccasins in Maine, and that they and a person in New York State were his only competitors.

The main skills taught to me during my apprenticeship were pattern making, leather cutting, lasting, and stitching. The one thing that isolates me and my three colleagues in the States from the machine operators doing these procedures in the factories, is our handwork. The most gratifying aspect and the skill that took the most time to perfect is lasting. This is where I shape, stretch, and tack pieces of water-saturated leather to the last. Here is where the magic lies; taking two-dimensional pieces of leather and turning them into a three-dimensional form. All the edges to be sewn are bevelled with a knife and the pieces are then pulled over the last with a plier-like tool called a lasting pincher. When tacked to the form, an awl is used to make holes in the bevel, one stitch at a time, the lock stitch being made with a length of thread using two needles, one on either end, simultaneously passed through the holes. When stitching, the most time-consuming process is completed, the leather and last are placed on a drying rack for a few days. When dry the last is removed, a few finishing touches are added, and the moccasin is ready to be worn.

I use lighter weights of leather for uppers and heavier weights for the soles of my footwear. Because various weights of one colour are needed for a pair, and cowhide offers that range, only cowhide is used. I use two tannages of leather which I get from two sources, one from Vancouver and one from Ontario. A side of cowhide comes from the tannery in a specified weight ranging from four and a half to twelve ounces per square foot. I make about twenty-five styles of boots, shoes, moccasins, and slippers in seven different colours using the hand-lasting technique. Many of these can be sheepskin lined for winter wear.

I also build an assortment of moccasins and sandals not

using lasts. Occasionally I sell a pair of samples, but the bulk of my work is custom ordered. One shoe might be made from one to ten pieces of leather, varying in height from mid-thigh to beneath the ankle. I make the slippers and moccasins in single soles or with a replaceable double or triple sole which makes them durable enough for street wear. A common commission I get is for people with mismatched feet (one foot differing in size from the other) and sometimes for different leg lengths. There are various irregularities that I come across, all of which I have been able to accommodate. One of my most interesting challenges has been to make a pair for a person with a wooden leg.

I originally set up shop in Saskatoon, with the aid of two grants from the Human Resources Development Agency, in 1973. My biggest acquisition was one hundred and fifty pairs of lasts that were custom made for me in Ontario. Also, at that time, I custom ordered thread from the only textile mill, located in Massachusetts, that makes the kind I use. Since this first place I have set up my workplace in several locations; at a farm in Northern Saskatchewan to where I presently work out of a basement in Regina. For the last couple of weeks I have been building traditional dancing slippers for the Romanian ethnic dancers here. The monotony of making dozens of pairs of these slippers will be far outweighed by the enjoyment of watching these dancers kick up their heels during a performance.

For the last year or so my interest has been centered on design, colour, and texture as applied decoration for my boots. The possibilities are innumerable: carving, applique, dying, stamping and modelling are the few that I have tried. It is a rare person who chooses the moccasins that could be double the cost of an undecorated pair. And so the predicament I find myself in is being unable to free myself of my normal leather working routine to fully explore some of these decorative techniques. Perhaps this will change.

— David Orban



woodworking

Alternative Wood Sources

Quite recently, while I was down on Saskatoon's river bank manoeuvring some elm logs toward my truck, a man asked me why I was going to all this trouble. I replied that I was turned off the "supermarket" approach to buying wood. As I was sweating and out of breath I didn't have the energy to expand on my present disillusionment with our "instant" society.

If we treat wood as just a material out of which we make things, we deny ourselves a more intimate relationship with our medium. There is a great deal of satisfaction in beginning your woodworking where it should begin, with the tree.

With increased costs and the decrease of available, quality wood, a number of Saskatchewan wood workers are making their own lumber. The use of the portable Alaskan mill attached to a large chainsaw has made this possible. There are as well new possibilities with the use of solar wood-drying kilns.

To have access to trees you don't have to leave the city. Prunings from fruit trees or those that have been cut down are readily available. Most people are willing to give away a dead tree rather than see it rot or have to remove it themselves.

Trees from your city's park that have been cut down for one reason or another can be had for just a phone call to the Parks Office. Removing anything from public property without proper authority can create a great deal of trouble for you.

Along with making your own lumber there is the forgotten art of recycling. Using a little foresight and resourcefulness we can give recycled wood a better use the second time around.

A good source of Philippine hardwoods are businesses importing Japanese motorcycles or pianos. The packing crates in which they are shipped are made up of rough-sawn lumber which may be red or white laun, almon, bagtikan, mayapis, or mahogany. There is nail-pulling and removal of staples involved but the wood is free, as the businesses are usually more than willing to see the crates out of the way.

One of my own favourite sources of wood is larger buildings being demolished. Rafter joists of these buildings are usually good clear wood that has been nicely air-dried over the years. In past building, woods were of better quality than they are now. Maple was commonly used for stair treads, and oak for flooring.

There are an enormous number of discards that our technological society produces. Rather than list all I have found, I leave it to you to discover your own sources. The art of recycling can become an integral aspect of living, giving dignity to ourselves as well as to our medium of expression.

— Paul Lapointe

With thoughts turning to juried shows for 1979/80, the following three articles have been prepared to assist craftspeople to understand packaging and shipping and what to expect at the gallery end of things.

Packaging and Shipping Pottery

As anyone knows who works with clay, pottery is fragile, especially in transit. It makes sense to take extra care when packing pieces for shipment, particularly if they are large flat pieces or have one or more protuberances.

Pots are best packed in double boxes. The inside box might be heavy, corrugated cardboard; the outside one should be made of a stronger material such as wood. Shredded or well crumpled newspaper works well as a packing material; styrofoam worms are not good as they tend to pack down from the weight of the pieces.

Wrap each piece in plastic bubbles, quilted fabric, or soft foam rubber, then place within a bed of shredded paper inside a box. Be sure the whole item is well surrounded with shredded paper. If only one piece is being shipped, place this box inside a larger one lined with foam padding or well crumpled newspaper. A wooden exterior box may be nailed together, but the top should be screwed on so it can be re-used. If several pieces are packed in one container, be sure each is individually protected (boxed) and separated by padding from other pieces. Do not overpack, so the container does not become too heavy for easy handling. (For packing many small items, a barrel makes a good outside container.) Be sure the outside container is labelled as to how many pieces are included and instructions for handling are clearly visible, e.g. *Fragile, This Side Up*, etc.

Unpacking and repacking instructions should be simple, easy to follow, and in a clearly visible place. (Repacking instructions might be attached to the inside of the lid of the container.)

The address label should be a good size, clearly printed as to destination and return address, glued to the lid and taped around. (Be sure to have removed any remnants of old labels.)

Exterior crates can also be lined with tented (beaverboard) and divisions can be made within the crate with foam covered wooden pieces to accommodate several individual works. (Label these so they will be reassembled properly when repacking.)

Common sense is your best ally. Because each potter's work is different, some adjustments will have to be made. Some can get away with less packing than others, depending mostly on the fragility of the items being packed. Use your discretion, and if in doubt, extra care in packing is to your advantage. Remember to keep your system simple so as to accommodate those having to repack your work.

Good Luck.

— Marline Zora

Packing and Crating Woodwork

Smaller wooden items are usually extremely durable and are not as likely to fracture as pottery or glass. Protection of finish is of primary concern. Natural oil finishes tend to absorb ink from printed paper so newspaper must be used only after a layer of plain paper or light poly has been wrapped around the article. Toys, banks, small boxes and turnings can be wrapped individually in paper, then packed together in a heavy box. I prefer boxes that have two parts such as cardboard orange and apple boxes. This gives double-wall protection to the sides.

For larger items, care must be taken to protect cornices, facades and outcrops that deviate from the body form. If possible the projecting pieces should be designed to be removable for transport. When outcrops must remain integral to the structure, then cardboard pillows must be made to protect the form. I prefer to break down large cardboard boxes and build up containers around the form. First wrap the pieces in light gauge poly to prevent scratches and to maintain humidity. Then start wrapping the large pieces of cardboard around and bind each one with twine so each layer is secured to itself. What results is several overlapping protective layers, some going from side to side, others from end to end, with pillows and extra pieces of cardboard where gaps can be seen. The whole unit is bound with twine and is firm and strong.

I have successfully shipped dozens of trunks to eastern Canada via CN Express and have experienced no damage using this multi-layer system.

If pieces are extremely large and/or an odd shape, a wooden super-structure with plywood gussets surrounding the cardboard is necessary. Start with a heavy base of 2 x 4s so the pieces will be elevated from the floor to prevent water from entering from the bottom and the clearance will enable a fork lift to handle the crate easily.

The essence of packaging is that you must imagine that carriers will treat the container as if it were tractor parts. Therefore the item must be able to survive all insults and abuses of loading docks and freight handlers.

If you use all your ingenuity you will probably have at least a 50 percent chance when you ship an item. Good luck.

— Rick Dawson
Country Craftsman

Packing and Crating Textiles

The increasing interest and participation in juried shows by members of the SCC has also created a need for more awareness of safe methods of packing and shipping work. Although hand delivery is often the most reliable method, participants cannot always manage this due to the geographical distances which are sometimes involved. It is also a good idea to provide good packing and crating for hand delivered pieces as they may have to be returned by other means.

There are many different methods for preparing textiles for shipment but only a few of the basic ones will be dealt with here for use as guidelines.

Pieces such as shawls, blankets, top (and bottom) mounted tapestries and wall-hangings may be most easily handled by rolling them. *Do not fold tapestries and wall-hangings!* It is best to roll pieces around a dowel or cardboard tube to prevent the starting edge and the side edges from being crushed. Paper or cloth can be rolled in with the piece to prevent surface damage, lint rub off and so on. The piece may then be wrapped in plastic.

The piece is then "crated" by inserting it in a sturdy cardboard mailing tube or carpet roll, or by wrapping it in corrugated cardboard. Carpet tubes are very strong, quite large in diameter, and most carpet stores are happy to give them away.

If the piece is large and/or fragile and easily crushed, it should also be boxed. A solid crate is not usually necessary and its weight adds to the shipping costs. A sturdy framework is normally all that is required. To prevent friction damage, the crate should fit snugly against the outside packing of the piece. It may be necessary to attach small pads of styrofoam or foam rubber to the crate to ensure the fit.

A slightly different approach is needed for flat pieces which are stretcher-mounted or which for structural reasons may not be rolled. Stretched pieces may be treated similarly to paintings, that is, wrapped protectively and then crated in a padded and appropriately shaped framework. Pieces which are not stretched and can't be rolled will probably have to be temporarily attached to a sturdy backing, such as a piece of masonite cut to slightly larger dimensions than the work itself. This is to ensure that the piece doesn't slide around and get crumpled or folded when the crate is moved. Please remember that temporary mounting should be easy to undo *and* re-do and must not affect the appearance of the piece when it is hung. A simple method is to attach hooks to the corners of the wrong side of the piece. These may then be hooked through loops or rings firmly anchored in the appropriate places on the masonite. The work and its backing together may then be treated like the stretched piece.

Garments provide a particular packing problem because it is almost always necessary to fold them. It is a good idea to provide a stiffener the way drycleaners do when folding shirts. This will make the folded garment easier to wrap and prevent additional slipping and creasing. Wherever it is necessary to fold, pad the inside of the fold with crushed tissue paper or foam rubber to minimize creasing. The garment may then be wrapped and crated like a flat piece.

Label every piece of packing material with your name and address and the name of the piece; you should

also mark the outside and include an identifying label on the work itself. If necessary, also include unpacking, hanging and/or re-packing instructions with the piece. You must assume that the people who are handling your work are well-intentioned but totally inexperienced in dealing with your type of work. The situation is gradually improving but many places do not have trained staff for handling all the different media.

Always remember that the object of packing and crating is to have the work arrive in the best possible condition. You may need to experiment a bit before you find the method most suited to your work.

— Cathryn Miller

The Craftsman and the Gallery

Often craftspeople are confronted with the question of what a gallery show can do for them in furthering their careers. A person wants to direct time and energies into getting the most out of a chance to publicly display work. Any chance to participate in a show should be looked upon as a step whereby markets can be developed and improved, contacts with other craftspeople can be established, and an on-going development can be shown to the public. The question of how to deal with an institution in the best possible way arises in most people's minds.

Most galleries were established to serve the needs of artists in all media working in the immediate area. As well as bringing in shows to exhibit work of out-of-area people, it serves as a showcase for local work. Employees of the gallery can only be as effective as their knowledge of what is happening around them. So it is important that craftspeople establish a liaison with a gallery. It might take the form of requesting that the gallery's representative visit a studio. Or a craftsperson could introduce himself at the gallery and show his work.

A gallery person provides a resource of knowledge and experience to the community. Any craftsperson should be able to ask for an assessment of his work. You should keep in mind that contact with a gallery does not necessarily guarantee an offer of a show. It might, but it will probably be one of several contacts with the gallery to allow them to keep track of your development and to let them know you are still working and anxious to be included in gallery activities.

A craftsperson should have information readily available for gallery files. A typed sheet of his or her biography is a very useful thing for a gallery. It should be kept short and direct, yet still cover all major items like birthdate, education, shows, etc. Also a few slides, black and white photos, or clippings can be useful in a file for reference and publicity.

At the same time a gallery should be expected to be aware

of any shows of craftspeople's work and any public exposure in the media. If a person is unknown to them, and they want to know more about him or her, it should be assumed that the gallery will make efforts to search out the person and find out more.

An important aspect of participating in any exhibition that isn't usually stressed is the importance of showing only work of quality. We all make some dogs and it is important to realize they are that. A show is the place where you want to let people know what you can do. So it is important to be highly selective to stress your best capabilities. Remember to make a unified grouping if more than one work is to be shown. The selection will take some time and some thought. Maybe even discuss your choices with someone whose judgement you value.

In Saskatchewan we now have a number of shows specifically established for craftspeople. Battleford is juried and hung the same day. The Saskatchewan Craft Council Biennial, which has just finished and will be coming up again in 1980, presents special problems because of a more detailed presentation.

In either case, the craftsperson should know all the particulars of the show well in advance: where it will be, when, entrance requirements, deadlines, etc. It's important to read advance material carefully and keep details in mind at all times. You should be able to know who the jury is and to realize that their job is to use their particular skills to choose the show. Their decisions are final whether we like it or not.

Several factors force organizers of an exhibition like the Biennial to impose deadlines of several months in advance of the opening. This allows time for jurying, laying out the catalogue design, publishing and mailing the catalogue, as well as setting up the display, which could entail making special display stands for specific pieces, or at the very least, ensuring that each piece is shown to the best advantage. It may seem to be a simple matter to do all of these things, but when everything comes at once, it can be very time-consuming and requires planning and a lot of energy.

There have been disappointments when entries were not submitted as instructed. Often in our area distances make deliveries difficult. Making sure things arrive when they should and in good condition is an important part of committing yourself to entering the exhibition. Packing and crating is dealt with in other articles in this issue. Read it carefully. Make sure each entry is labelled correctly as to maker, address, title, size, medium, number of parts and date. Any other pertinent information you want to give should be included at this time with the piece. Descriptive information sent under separate cover can easily get lost in the maze of paper work. Make sure insurance is carried on shipments to shows, if not assumed by the organizer. It is a courtesy that the organizer advise you of the piece's arrival at the gallery.

Likewise, return of the work should be prompt, if the piece was included in the exhibition or not. Containers which are specifically designed for the piece should be so marked by the competitor and return requested. Return shipping of works not accepted is usually not paid for by the sponsor, while those accepted are usually returned prepaid and insured by the sponsor. People hired by the sponsor to handle the crafts are obviously going to have to be trained in their work.

Pick up and delivery by friends is often a common practice in the province. You should realize that this does not allow insurance to be carried by the sponsor once it leaves his hands. While in their possession the sponsor will assume all liability, however. It might even set a maximum liability, so check to make sure. If damaged on arrival, the sponsor is requested to notify the craftsperson and to contact the carrier. Packaging can be retained as evidence. The insurance value set by the craftsman should be reasonable (i.e. correspond to current market value). If the sponsor does not provide insurance coverage at any stage during the exhibition, the craftsperson will have to provide it himself.

Publicity for the exhibition usually falls on the shoulders of the gallery or the show organizer. The most effective means of doing this seems to be by sending out a mailout or poster. Newspapers are good for in-depth coverage and for on-going publicity through the event or show. Television stations often look for items of interest and can always be approached. In any case, a press release and related information are important things to go armed with when looking for coverage. Often a

gallery will welcome suggestions and assistance from exhibitors to ensure publicity is effective.

Sales are sometimes a problem with exhibitions. The label for any work should include title, artist's name (if not a one man show), media, date, as well as whose collection it is in, but not the price or insurance value. The collection should either be listed as being from a private collection, the owner's name being revealed only if he specifically wants it, or "collection of the artist". The latter denotes that the piece is usually for sale. There should always be a sign in an exhibition that states that some of the works are for sale and to contact the desk at so-and-so place for a price list. A gallery should always facilitate sales, either by acting as an agent or by making the pertinent artist's address available to a potential buyer. Prices set by the craftsperson and any items not for sale (marked N.F.S.) should be included on the list.

Commission may or may not be charged. Most public galleries in this province do not take money for assisting an artist to sell a work. If a commission is taken, it should be noted on any bills. Purchasers names should be made available to the craftsperson and payments for purchases should be prompt.

Any involvement by a craftsperson in a gallery or exhibition should be covered by a contract. It will spell out for the artist and the gallery what is going to happen and who is responsible. Usually there is some flexibility built into the document, with room for mutual agreement about changes. A good basic contract form is available from your local CAR representative. A contract essentially lists all the details that should be covered such as listing works to be shown, rental fees, where the show is to be located, tour information if pertinent, delivery and return of the works, publicity and installation. It has built-in guarantees for both the artist and the gallery. Ideally a contract shouldn't be necessary, but experience has proven otherwise. It helps to build good relations and all institutions should get in the practice of having them, as well as artists insisting on them.

Artists' fees are an important development in the exhibition world and should be insisted upon by the craftsperson. Usually the sum is not significant in a gallery budget. At the same time it helps pay the craftsperson for time, work, and consideration shown to the gallery.

In closing, I would like to add that it is important for the craftsperson to insist on consideration in proportion to his accomplishments in his chosen media equal to that which is given to an artist in any other media. It might prove difficult to compete with a sculptor or painter say, for gallery space, but it is a point worth pursuing. Often it has simply been the knowledge and practice of some of the above points which has meant success when dealing with the exhibition system.

— Gary Essar

6 Delegates to Attend WCC 1980 in Vienna

In order of number of votes received, the following active SCC members have been elected by the active membership to represent Saskatchewan at the WCC conference in Vienna in July, 1980: Marlene Zora, Joan McNeil, Seonaid MacPherson, Barry Lipton, Margaret Ann Burrill and Anita Rocamore.

Out of 95 ballots sent out, a total of 65 were returned indicating a very good response on the part of the membership.

The SCC board would like to thank all those people who put up their names for nomination and wish you every chance for WCC 1982.

New Craft Outlet Opens in Regina

March 30, 1979 saw the opening of *Saskan Arts and Crafts Gallery* at 1609 Eleventh Ave. in Regina. The gallery was established to fulfill a perceived need for an establishment to accommodate the variety of talents in Saskatchewan.

Saskan Arts is unique in the fact that it offers a diversity of arts, crafts and teaching facilities not found in other galleries in Saskatchewan. It provides an opportunity for aspiring artists and craftsmen to exhibit and sell their works in an environment designed to accommodate the various requirements of different individuals.

At present facilities are provided for instruction in oils and water colors, stained glass, weaving and photography. Instructors using these accommodations at present include JoAnna Clarke and George McDonald (stained glass), Myrtle Hill and Betty Barbour (water colors and oils). In the fall other instructors will be involved, e.g. Helen Friesen (weaving) and Don Black (photography).

Upcoming shows are presently planned and include many Saskatchewan artists as well as shows from outside the province. Principals are Betty Barbour and Lyle Gray. Services include sales of art supplies, stained glass supplies, ready made and custom framing.

Saskatchewan artists are welcome to communicate with the gallery if they are interested in the retail of their products.



Crafts display area in Saskan Arts
(Photo by Dea Silver)

Coast to Coast with the Chinese Crafts Delegation

Orland Larson, goldsmith from Mahone Bay, NS, and president of the Canadian Crafts Council will accompany the Chinese Crafts Delegation as their official escort when they cross Canada visiting craftsmen, craft schools and craft businesses during the month of May.

Included in the delegation from the People's Republic of China are Mrs. Kang Li, Deputy Director of the Fine Arts Bureau in the Ministry of Light Industry in Peking, Mrs. You Lin, Division Chief of the Bureau, Mr. Ren Liu-Pel, Manager of the Guangdong Fine Arts Company in Shanxi, and Mr. Feng Chen-Shu, translator with the Foreign Affairs Department in Peking.

The Delegation will visit seven provinces from Victoria, British Columbia to Lunenburg County in Nova Scotia. The three week tour has been organized by the Canadian Crafts Council under the sponsorship of the Department of External Affairs as part of the official cultural exchange programme between Canada and the People's Republic of China. It is a reciprocal visit to one which was made there in 1977 by four Canadians which included Mr. Larson as head of the Canadian delegation.

"The main purpose of this working tour is to show the Chinese how individuals are surviving as craftsmen in this period of extensive craft development in Canada," said Mr. Larson, "and how this activity has made an obvious contribution to the very economy of the country." This is the first time a crafts delegation has ever come to Canada from China.

"Through crafts they will learn something about the lifestyle of Canadians. This can contribute not only to friendship between the two countries, but also to a better east-west understanding," Mr. Larson stated. "We will show them how individuals work together in co-operatives, various other kinds of craft businesses and will visit several craft factories that employ modern technology. It is expected that something will be learned about marketing in this country and possible future exchanges will be discussed."

The Chinese Crafts Delegation will arrive in Vancouver on Wednesday, May 2 and will return to Peking from there on Thursday, May 24. In each of the provinces their visit will be hosted by the provincial craft organizations affiliated with the Canadian Crafts Council.

In Saskatchewan, from May 20 to 22, the Delegation will be hosted by the SCC. It will tour studios and galleries in Saskatoon and Regina and will visit the Artisan '78 Exhibition in Swift Current.

exhibitions

Mendel Art Gallery, Saskatoon

May 23-June 13: Newfaces, Saskatoon artists
May 23-July 2: Richard Smith Recent Work 1972-77, paintings, drawings, graphics
June 15-July 4: Saskatoon School Works
July 4-29: Brian Woods Recent Work, large format photographs
July 8-29: Drawings of Jack Weldon Humphrey
July 25-August 19: Artisan '78
August 1-26: New American Monotypes
August 1-26: Tom Forrestal, retrospective
August 29-September 23: 7 + 7; 7 established and 7 young artists

Rosemont Art Gallery, 5062 4th Ave., Regina

May 18-June 10: Responding to Humanism
June 13-27: High School Art
June 29-July 20: Marsha Kennedy & Debby Potter

Dunlop Art Gallery, Regina Public Library

May 12-June 10: Prairie Pictures, David Thauberger
June 16-July 15: Artisan '78
July 21-August 19: Permanent Collection
August 25-September 23: Kogo/Sword Guards

Glen Elm Branch Gallery, Dewdney & Oxford, Regina

April 20-May 20: A People's China, Charlotte Rosshandler
May 22-June 24: Ann Newdigate Mills, weaving
June 26-July 26: The Catch, Eskimo prints and drawings
July 28-August 27: Bob Brunelle, colour photographs
August 29-September 30: W. L. Stevenson

Moose Jaw Art Museum, Crescent Park, Moose Jaw

June 26-July 22: Saskatchewan Batik Artists
July 24-August 19: Permanent Collection
Moose Jaw Chinese Arts and Crafts
August 21-September 16: Paper Tigers, works on paper by western Canadian artists. Marianne Martin, pottery

Prince Albert Art Centre, 1010 Central Ave., Prince Albert

June 1-13: Jean Gerlock, quilts
June 13-August 31: Collection of local artists

Norman Mackenzie Art Gallery, Regina

to June 15: Drawings by Jack Weldon Humphrey
to June 13: Ministic Sculpture
June-August: Saskatchewan Vistas and Visions, N. Mackenzie collection
July & August: Development of Canadian Art
N. Mackenzie collection
Inuit, prints and sculpture
Community Program Exhibition Preview
American Art, N. Mackenzie collection

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Silk piecegoods, silk scarves for batik, tie-dye, hand-painting. Excellent selections pongee twill, crepe. Best quality, lowest prices. Handrolled scarves, 10 sizes, 20 colours. Mail orders accepted. Samples available. Sureway Trading, 111 Peter St., No. 212, Toronto, M5V 2H1, 416-924-4227/366-3887.

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

The Canadian Craft Show is presenting its Fifth Annual Christmas Craft Show from Monday, November 26 to Sunday, December 2. Applications are now being accepted. Write: Canadian Craft Show, 458 St. Clements Ave., Toronto M5N 1M1.

Artisan, the magazine published quarterly by the Canadian Craft Council needs some articles. If you feel that you could cover some events or write something of national interest from our province, send it to: Editor, *Artisan*, 46 Elgin St., Ste. 16, Ottawa, K1P 5K6. Black and white prints are more than welcome, 750 words maximum. For more information, contact Charley Farro, Box 2052, Humboldt, SOK 2A0.

A co-ordinator for the 1980 SCC Biennial will be needed. This position will be short term and part-time beginning in the summer of 1980. A full job description will be in the September Craft Factor and applications will be received after that.

Join the SCC

Subscribing Membership — \$12.00. Entitles an individual or group to receive **The Craft Factor** and bulletins for one year.

Active Membership — \$20.00. Entitles individuals (only) to receive **The Craft Factor** and bulletins for one year as well as having voting rights and other privileges in the SCC.

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

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

**I want to join:
Saskatchewan Craft Council**

Name _____

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Craft Specialty _____

- Subscribing — \$12.00
 Active — \$20.00

Demonstrators Needed for Wintergreen

If you are interested in demonstrating your craft at Wintergreen '79 at \$15 per hour send details of your planned demonstration to the SCC, Box 7408, Saskatoon, S7K 4S3. Phone 485-2354 or 485-2858 for more details.

editor's bit

Once again I doff my hat to all those who contributed to this ceramics issue of **The Craft Factor**. The thought and hard work that goes into your articles is very much appreciated. Through your contributions **The Craft Factor** is becoming a more interesting and useful magazine to read and to have.

We'd really like more people to be able to enjoy **The Craft Factor**, so show it to your friends, colleagues and fellow guild members to see if they'd like to subscribe. It's only \$12 per year which also gives a subscribing membership in the SCC (and only an extra \$8 for active membership gives a variety of other rights and privileges).

— Seonaid MacPherson

Next Issue's Theme:

Woodworking

Deadline for material is August 10.

wintergreen

The Saskatchewan Craft Council is organizing its annual juried craft sale in December in Regina.

Date: Friday and Saturday, December 7 and 8, 1979

Place: Jubilee Theatre, Saskatchewan Centre of the Arts

Time: 1:00 P.M.—10:00 P.M., Friday, December 7
10:00 A.M.—8:00 P.M., Saturday, December 8

Fees: (A) \$30.00/booth for Saskatchewan Craft Council members
(B) \$40.00/booth for non members
(C) 5 percent of total sales to be paid to the Saskatchewan Craft Council
(D) \$10.00 deposit must accompany all applications

Co-ordinator: Seonaid MacPherson, 485-3254

Assistant: Margaret Ann Burrill, 485-2858

Deadline for Applications: **October 31, 1979.** Three slides to represent work that will be for sale must accompany application form. You will receive notification by November 9th of the acceptance or rejection of your application.

Added Feature: The Craftsmen's Christmas Tree

Co-ordinator: Anne Marie Winter, 586-3952

- (A) Open Competition
(B) One prize-dinner for two at Regina's Habitant Steak House or the monetary equivalent
(C) No limit to the number of entries per person
(D) Craftsmen's ornaments will become the property of the Saskatchewan Craft Council and will be sold to raise funds to be used towards sending six delegates to the 1980 World Craft Conference in Vienna, Austria.

More information and application forms will appear in the September issue of **The Craft Factor**.

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