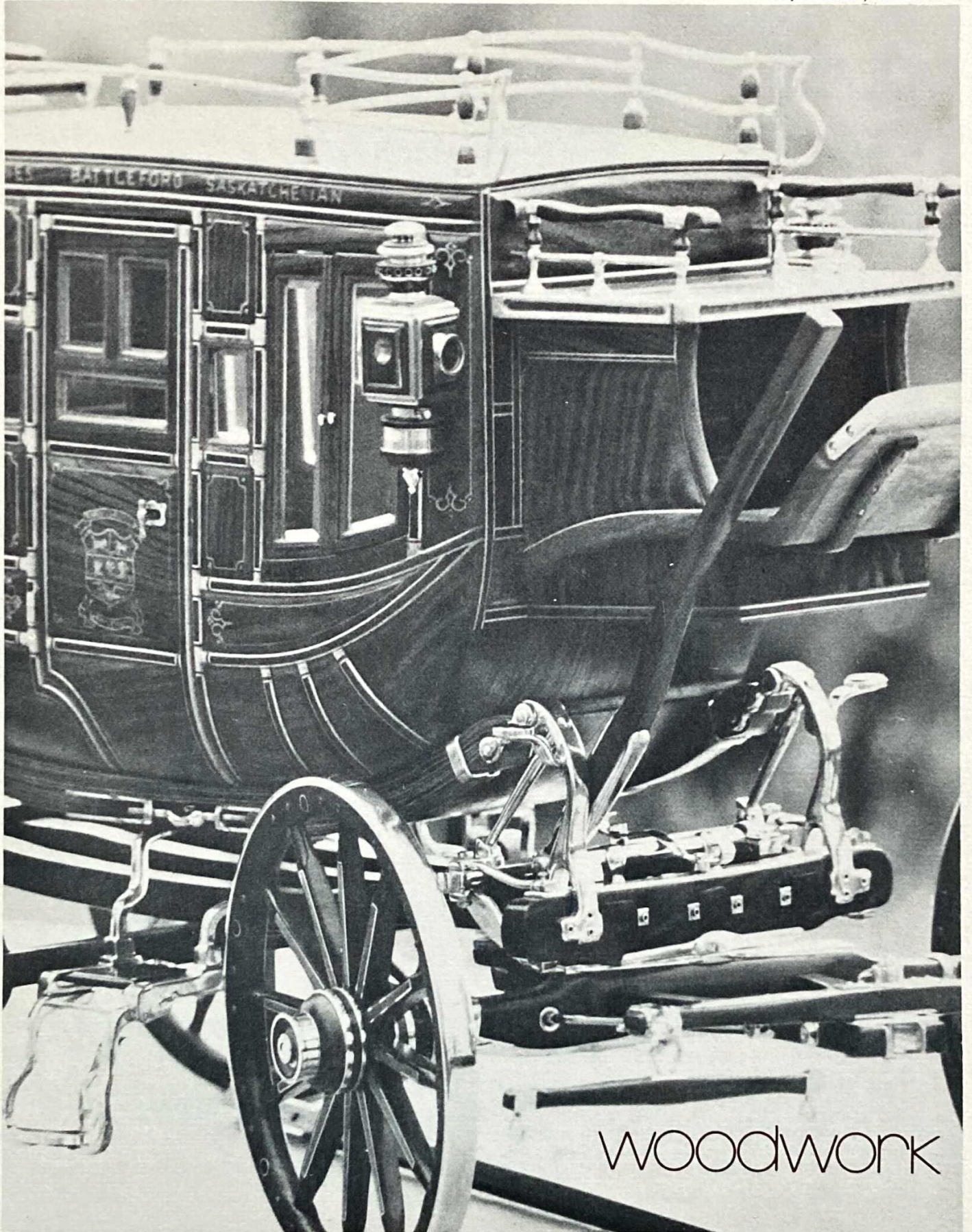


the craft factor

Volume 4, Number 3

September, 1979



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the craft factor



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Cover Photo: Coach handcarved from wood by Stan Wychopen. Photo by Gareth Cook.

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Opinions expressed in articles appearing in The Craft Factor do not necessarily reflect those of the Saskatchewan Craft Council.

Letters

Dear Ms. MacPherson:

May I compliment you on an interesting and informative issue of the Craft Factor for June, 1979. I, among others, am pleased with the confidence with which the Saskatchewan Craft Council is developing and certainly trust that future growth will be exciting.

It is fair to assume that the status of this organization will grow as the services it provides become more widely known and used. The Saskatchewan Craft Council also encourages serious collective action amongst craftspeople in the province which enhances not only professional development but the accessibility of craft production.

I hope work continues through organs like **The Craft Factor** to keep Saskatchewanians informed about this important area of cultural activity. Good luck!

Yours truly,
 Denis Nokony
 Visual Arts & Crafts Co-ordinator
 Cultural Activities Branch
 Saskatchewan Culture and Youth

editor's bit

I was amazed, when reading and editing the articles for this issue, at all the good advice contained therein. One of the non-remunerative advantages of my job as editor is that I have to read each and every word that goes into a *Craft Factor*. I really believe that all recipients of this *Craft Factor* in particular, should attempt to read all of the articles — there is truly a lot to be learned.

One of the broadest messages I noticed is that while Saskatchewan crafts are progressing all the time, there is much we must do in the area of design to improve the standards of our work. Perhaps greater emphasis on classes, workshops and critical seminars in design is something craftspeople should demand from the SCC during its 1979/80 term.

I thank all those who took time to share their knowledge and experiences through their submissions to *The Craft Factor*. Please note there are some important ads, notices and deadlines throughout this issue that members should be aware of.

— Seonaid MacPherson

Photography Workshop

Date: September 22, 1979
 9:00 a.m. to 5:00 p.m. There will be a break for lunch.

Place: Room CB 204, Department of Extension, University of Regina

Fee: \$12.00

Instructor: Bob Howard, Regina — Graduated from Art Centre College of Design, Los Angeles, 1949. Self-employed in Toronto to 1952. Farming and freelance photography in Saskatchewan to 1957. 11 years with government of Saskatchewan: photography, art, film; director Cinegraphics Division. Photographer and publicity director, Globe Theatre. Photographic consultant since 1975, including commercial, art and craft photography.

Content: Actual photographic work with craftspersons — using natural light and working out some of the problems of photographing crafts.

Equipment needed: You will need a camera already loaded with high speed Ektachrome 400 film and a sample of the craft to be photographed (something with particular problems). If you have a tripod, bring it along.

Registration will be limited to 15 people, so get your form and fee back quickly. All forms should be mailed to the SCC Office, Box 7408, Saskatoon, S7K 4J3.

All SCC members are reminded that membership renewals for 1979/1980 are due by November 1, 1979.

Subscribing membership — \$12.00

Active membership — \$20.00

Please note that only active members of the SCC may enter pieces in the 1980 SCC Biennial.

Cover Story

by Stan Wychopen

I guess I'm totally self-taught, but when I think about it I wonder if that hasn't added to my enjoyment. It seems that when you study and learn from others, it gets serious and heavy.

Now, though, I'm experiencing a need for it, as I find myself becoming a "two-sided" craftsman. One side is to do original expressive one-of-a-kind pieces, and the other is to develop viable woodcraft products for the retail and giftware trades. It bugs me — we have scores of people struggling to find jobs, or not being able to compete, or having to cope with "pounding shingles" on a roof, while we import handicrafts for our retail giftware industry — a billion dollar industry.

Over the past five years, while focusing on developing technical woodworking skills, design and market-testing gift-type pieces, I've continued to produce the occasional one-of-a-kind piece. I have been fortunate to have good results in both areas with the gift items now drawing the attention of collectors.

A central registry has been established in Edmonton that records all items I produce for market, showing the name, serial number and who buys them. Some notable people who have my work include Prince Philip, Sterling Lyon, William Bennett, Emit Hall, Pierre Trudeau, Elmer McKay, Supreme Court Justice Willard Estey, Peter Lougheed, George Porteous, Ed Broadbent and of course, our very supportive Premier Allan Blakeney.

Awards and Grants

Merit Award, Battleford, 1976
Purchase Award, Saskatchewan Arts Board
Premier's Prize, Battleford, 1977
Saskatchewan Arts Board Community Artist Grant
Canada Council Explorations Grant
Industry and Commerce Feasibility Study Grant
Saskatchewan Arts Board Individual Assistance Grant

Personal Background

Born in 1941, I worked in the social services field since 1960; I'm presently working in the adult corrections branch of the Department of Social Services. I have enjoyed a variety of creative leisure-time activities, including collecting, appreciating and restoring antiques; interior decorating, photography, custom auto body, and design and building occasional furniture.

Woodcraft surfaced periodically and fully captured my leisure time attention in 1968. I stopped in 1970 to return to full-time vocational training and did not begin applying myself again until 1974. At this point I built a woodworking studio behind my home, put in large picture windows to capture the beautiful Saskatchewan River Valley, and installed a quadraphonic sound system with headphones wired to each major work area. Sure hope I can swim because the capital cost represented an investment of about \$48,000.

For some strange reason, when you work at developing a financially viable operation, something happens to the fun and enjoyment. Jenny Hambridge dropped in on one such moment and responded to my concerns, confusions and doubts with a diplomatic, between-the-lines, "Well, what did you expect?" The

times she spent in my dusty shop straightening me out — boy, I owe her a lot, and I suspect many of us do.

I have had some successes, but it's really all due to a lot of committed and supportive people in various departments, from the top down, helping in personal and financial ways as best they can with the budgets they have. I really believe that all we have to do is see that those budgets get bigger — if there absolutely isn't any other way.

(Have we become too dependent? At one point I felt that the right to assistance was what was killing our social and economic development. I suppose I still would if I thought about it — not wanting to compromise the way we work, etc.)

I really am optimistic, though, with the support and encouragement we're getting. It seems there are leaders, but it's getting to be everybody: people organizing, reporting on our work, developing exclusive handcraft retail outlets, giving us loans and tax breaks, etc. Things have changed and are continuing to change but it's important that we gauge and respect the public's tastes, needs and wants as well, if not more so, than our own.

Some General Comments About My Work

I honestly find it hard to think of myself in terms of a craftsman or artist. I suppose not having any art or craft education has something to do with it, but mainly, I think, it's because I identify with the same general social and economic environment and don't feel any different than I did before I began producing. I feel there is a developing awareness and appreciation for culturally related work, and that I'm just in there like everyone else — those who appreciate it being just as involved as those who produce it.

I try to take extra care with special occasion and presentation gifts because of the important personal feelings that are involved in such occasions. I hope someday I can produce gifts that require no words with their giving. A goal with my sculpting might be to reflect some present elements of our (changing) social and economic environment, although most often I just get a feeling and try to express it — while fighting the urge to blow up the shop and go fishing.

Needed: Part-time Co-ordinator

The Saskatchewan Craft Council will require a part-time co-ordinator for the 1980 Biennial and tour.

Responsibilities will include liaison with the SCC Exhibitions Committee, co-ordination of publicity and touring materials, and supervision of actual shipping of the show. The job will commence in August of 1980 and continue intermittently until the end of the tour (approximately May of 1981).

Those interested, contact the SCC Office, Box 7408, Saskatoon, S7K 4J3; 653-3616

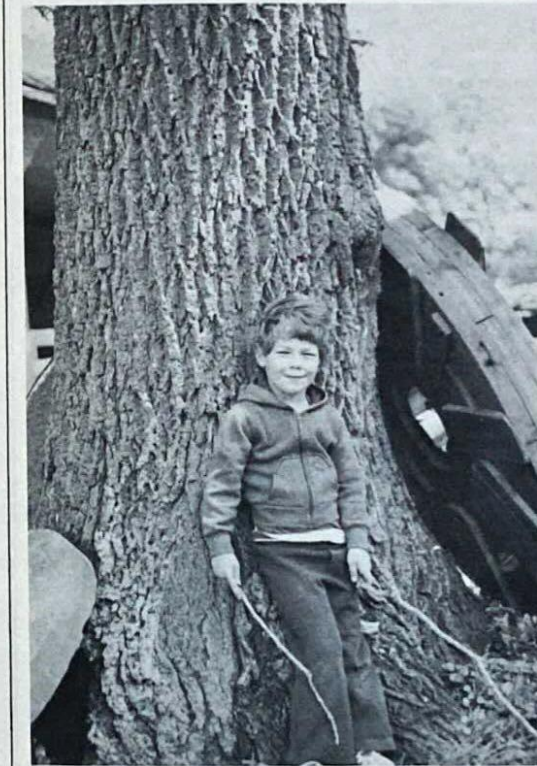
A Woodworker's Travelogue

As a woodworker I am continually searching for two things: furniture of primitive origins and designs, and wood that I can use to originate my own primitive designs.

When I go travelling I take every opportunity to see pioneer museums, furniture museums and antique shops. The frustration begins here; in Western Canada, 99 percent of the furniture presented as antiques are simply turn-of-the-century Sears-Robuck or Eatons mass-produced replicas that mimic styles popular since before the start of the industrial revolution in the old world.

It is a breath of fresh air to visit a place such as Quebec where cabinet makers have been working for centuries and their work is still in evidence in public and private collections, and on the streets, where you can see panelled doors, heavily moulded doorways and windowsills that have marks of craftsmen that stand the test of time.

I understand the nature of development in the west; that our culture is less than 100 years old and has not developed the same craft traditions as longer established settlements. But I still feel the need to see how early craftsmen handled the problems presented to them given their limited tools and knowledge.



Medium-sized oak tree contrasted in size with five-year-old spruce bud. (Photos by Rick Dawson)

A "woody" from Balgonie, Norman Weaver, told me of a colony of craftsmen who came from Germany in the early 1800s and settled west of Iowa City (the first state capital of Iowa). For many years he told me stories of well-made furniture and wooden goods and of a landscape which is mostly hardwood forests.

This spring, after the first annual woodworking show in Saskatoon, I left for Iowa. I felt as if I were entering the promised land. As I drove across Minnesota and Wisconsin I passed thousands of acres of pine, maple, ash, oak and elm. The roads were interrupted by small towns with sounds and smells only sawmills make and by logging trucks carrying gnarled logs — not 2 x 4s, but furniture grade lumber.

I stopped often and took advantage of the opportunity to learn more about the lumber I use and how it is processed. Acres of sawlogs stored ready to be sawn, mammoth grapple loaders handling the logs, monster hydraulic saws with mechanical hands to turn the logs and carriage-return horizontal edging saws. The fresh-sawn planks fell off the saw like sliced summer sausage at the meat market. Just the smell of fresh-cut hardwood is enough to give the seasoned woodworker a legal high; but to see the complete operation with sound and motion is almost more than a person can stand.

As a prairie-dwelling woodworker, it's easy for me to lose control at even the thought of "the mill".

Besides trees and sawmills (many trees several feet across) so hard to go by unnoticed, there usually are local history museums. These are very interesting because "turn-of-the-century" usually refers to 1800, not 1900. The museums are often housed in county courthouses or schools circa 1865 with red oak interiors right down to stair treads and washroom doors (very nice stuff).

Budgeting my time became essential as there were many more miles to cover, down the middle of Wisconsin, across the famous Mississippi, and into the north-eastern corner of Iowa.

There is a Norwegian-American Museum in Decorah which was on my list as a point of interest. It is in a southern-style hotel that was rebuilt after a fire in 1857 and purchased for the museum in 1975. Decorah, like many other towns, has many old buildings and opulent houses — some of the most impressive in size and number. Many have distinguishable features such as the house with lava, coral and polished sliced rock for a fence.

The highlight of Decorah is definitely the museum. The dignity of the displays is most impressive with attention given to lighting and decor that do justice to the collection. The museum was started in 1877, so the collection is complete and extensive covering all aspects of immigrant life to the extent of moving a house that was built in the 1700s in Norway. It was totally reconstructed in Decorah to show what the immigrant left when he got into the wooden ships to come to the new world.

Wood was very important in the immigrant's lifestyle, and the material was used extensively as it was readily available from the abundant forests — the house, furniture, kitchen utensils, beer mugs and bowls, baskets and boxes, shoes, buttons, boats, wagons, sleighs, toys for the children and pipes for papa. Wagons with wheels made from three-foot diameter logs which were sliced like jellyrolls and banded with iron, baskets woven from thin strips of birch, chairs chip-carved from stumps, and to update the collection, a chip-carved radio enclosure were included.

As well as the items that were made on this continent, there is a considerable volume of goods that came over with the immigrants on the boat, notably trunks and coffers from shoe box-size document boxes to eight by three foot trunks that would seem impossible to move when fully laden with an immigrant's chattels. Many of the trunks have dates and initials, some dates being 1687, 1734, etc. I'd like to think that some of my trunks will be around for someone to look at in the year 2279.

The collection is by no means limited to examples or one or two pieces. Trunks are dispersed throughout the displays and there is a room of approximately 1000 square feet that has storage shelves to the ceiling totally filled with boxes and trunks. Because of the completeness of construction and style variations, you can learn much about techniques and see progressions of design and the tests they have been subjected to.



Desk in hallway of Iowa's first state capital made of maple with cherry legs.

Tools are not forgotten in the collection, and many are hand wrought implements with the maker's seal affixed and dated 1700. They include planes, bow saws, treadle-powered lathes and jig saws, pit saws, axes and adzes — in short, all of the traditional tools a woodworker dreams about but often only sees in books.

A very impressive part of the collection is a carving by Lars Christenson 12 feet, 6 inches high and 10 feet, 3 1/2 inches wide. The altar was designed for a church complete with crucifixion, last supper and side panels depicting scenes from the life of Christ. When it was near completion, the congregation expressed little interest in the piece and it went into storage. After the artist's death it was acquired by the museum and as it was never installed, it is now in perfect condition.

Suffice to say, the effect of the museum was overwhelming and it is, without doubt, the most exciting collection of artifacts I have seen to date.

After spending more time than I had planned in Decorah, we headed for the Amanas, a string of seven villages just off the interstate, nestled in the quiet countryside. It sounds like hype, but it's true; the villages are essentially as they were in 1870 with hand-built sandstone block buildings and grape trellises in abundance. Very few modern houses are in evidence and barns are still used on the edges of the communities.

The colony was religious in origin. Its members were more or less forced to leave Germany in 1842 and arrived in Iowa in 1854. The base of the community is agricultural but from the beginning the founders sought a diversified economy. Essentially they wanted to be self-sufficient, but wanted goods to sell for cash to the outside world so as not to live in isolation.

As soon as they finished building the homes and shops they started to produce furniture, woven goods and a complete line of raw and processed agricultural products: sausage, cheese, honey, wine, bread, flour, eggs, milk and butter, etc. They have their own water-powered electrical plant and one remaining sawmill.

Today the colonies are run by a council but property is owned individually and businesses are mostly privately owned. The quality of the products is excellent, from the cottage cheese at the restaurant to the table at the furniture shop. They have solved the problems of producing quality products effectively and are not hung up on the traditional methods but do try to hold on to styles that reflect their roots.

The wool mill covers thousands of square feet and is filled with cast iron machines and has been industrialized from the

early stages.

The wood shop has all modern shop machines; mortisers, three roll-drawn sanders, planers, copying lathes, etc., but each piece of furniture is touched by the same pair of hands from start to finish and this special care shows in the finished piece. Their reputation for fineness extends across the U.S. and an 18 month wait is not uncommon for a special order. Several thousand feet of showroom are used to display the work for sale and due to volume demand, several furniture lines of excellent quality have been purchased from other manufacturers in order to meet the demand for the excellent period style furniture the Amanas are famous for.

The wood used is of the highest quality and their own mill cannot supply all that they need. Cherry, red oak and ash are used extensively but walnut is most common and preferred.

I talked with a maker, Bill Shantz, in West Amanas, who is a fourth generation maker. The problems of obtaining good quantities of quality material are as difficult for him as they are for a maker in Saskatchewan. I told him of my search for sources of hardwoods and we traded notes. Most of his material is brought in from out of state at considerable expense in terms of freight costs for small orders. I had some leads in Iowa for mills that would supply hardwoods, but Bill was not interested in semi-trailer units of wood and was content to deal with smaller inventories than I would consider practicable. The reason he prefers this method is that he can easily obtain small quantities of one or two thousand board feet within a week and would rather pay a premium to a lumber merchant with this type of service than stock large amounts himself.

An interesting aside is that because many young people are moving away there is a severe shortage of young craftsmen and there are openings for eager beavers.

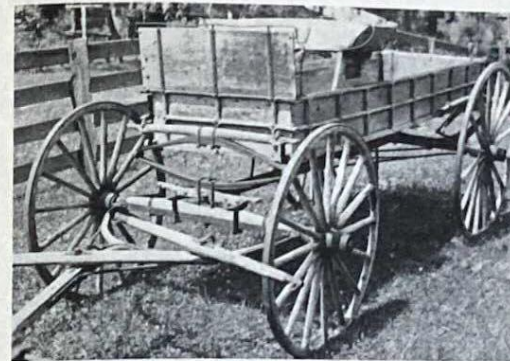
I continued on my journey to the old state capital where the interior has been completely restored. Shantz got the contract to recreate (from drawings in archives) all of the desks and chairs in the Congress House Chambre which was again very old architecture and non-factory furniture.

I continued to visit sawmills and the variety of wood species was expanding. At the intersection of Illinois, Iowa and Missouri, the Mississippi flows through and the valleys and banks are plumb full of hardwood trees: silver maple, hard maple, oaks, walnuts, cherries, ashes, elms, poplars, hackberries and sycamores. I now had reached the point where I could no longer return empty-handed, without some souvenir of my expedition.

I found a man who would deal with me and had excellent boards but didn't have a selection of species as great as I would have liked. He kindly sent me on to another mill belonging to a friend of his a few miles down the road. As it happened I had written to his friend in my search for wood the year before. With my referral and letter of introduction I was greeted warmly and hospitably. Needless to say, I went wild. I climbed on piles of oak and cherry; I wanted some of this and some of that and a little of everything. Before I knew it I had ten thousand feet of wood ordered and was still looking for a little



Typical Amanas sandstone block house built in 1862 and used as a communal residence.



Amanas wagon built of white oak with interesting window-frame-like battens.

more to round out the load. The mill usually deals in orders of 20 to 30 thousand feet and ships one species at a time, but because of the way I came to end up at the mill yard, with my family in the truck and Saskatchewan plates, I think he appreciated the trouble I had gone through to get there. We soon developed a strong relationship that goes beyond buyer and seller to the extent that he let us camp on the property adjacent to his house on a hill which looks down onto the Mississippi. He also cut the grass all around the truck so the bugs wouldn't bother our kids.

I wanted to impress upon him that I had special needs for wood that were quite different from those of a furniture plant, and that I would work with him to select the wood.

So, it ends up that I have a considerable quantity of hardwood in my woodshed and I've seen the hills, the trees that grow on them and the saws that saw them and the man who sells them — and to me that's something very special.

— Rick Dawson
Country Craftsman

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Connie Talbot-Parker

Woodworkers' Guild Shows at Mendel

"Well," said Mike Hosaluk, "I was workin' on some stuff and I thought, 'You know, I'd like to show people what I'm doing.' And then I thought maybe other guys would like to show what they're working on. And I thought about it for awhile, and then I talked to some people at the Mendel, and then I started phoning people."

That was how the First Annual Woodworking Show of the Saskatoon Woodworking Guild began. After three months of preparation which varied from informal to downright chaotic (Are all woodworkers anarchists at heart?), the doors opened on a two-day exhibition in the downstairs gallery at the Mendel in Saskatoon.

At first glance the sight was impressive: with the assistance of the Mendel staff, about 150 pieces of work by 32 Saskatoon area craftsmen were accessably and invitingly displayed. Closer examination of the work brought a few moments of delight, and much disappointment.

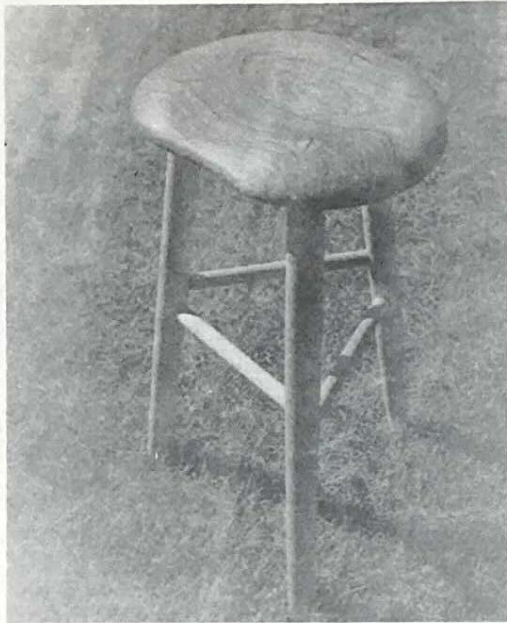
A three-legged stool by Paul Lapointe showed the high standard of design and workmanship that was common to all his work on display. Its simply-shaped rosewood seat had a flow which complimented the grain of the wood. The plain maple legs and stretchers were flawlessly fitted. It was a piece of furniture which invited the eye — and the behind — and disappointed neither.

Wayne Westcott's long, low bench looked like what it was: a solid chunk of a native birch tree, with simple legs and stretcher almost unnoticed beneath its slender balk. The clear matte finish revealed the warmth of the wood and provided a lovely surface to sit (or slide) upon. Another of Westcott's works, a sensuously-shaped mirror, framed in walnut, showed originality and courage in its design. Non-symmetrical, and with a frame that didn't completely surround the mirror, it has a pulse and a life which caught the eye and held it.

Phil Rowney's masks, which are becoming familiar at Saskatoon craft events, continue to give much pleasure. Rowney is searching for maximum exploitation of the characteristics of each piece of wood. When he is successful, the result is a piece which one can look at again and again, always finding new contours and contrasts — these masks are living things.

Carved birds by Leroy Royer showed a fine understanding of their material. They are not "super-realist" birds with every feather individually carved, nor are they simply indicative "decoys". They fall comfortably somewhere between these two extremes. Even those which are painted are clearly wooden sculpture: They embody the quality, the form, the character of the bird, and yet they maintain the quality of the wood they're carved from.

Ed Kowalski's mahogany cabinet showed a strong influence of James Krenov (who writes in "Fine Woodworking" magazine and has written two very beautiful books on cabinet-making.) I have no complaints about



Three-legged stool by Paul Lapointe.
(Photo by Quentin Miller)

this; Kowalski's work is not a copy, but rather "in the style of", and one could do much worse than to draw inspiration from the likes of Krenov. The doors, sculptured from mahogany of delicious hue and subtle grain, were well-designed and well-executed; the finish and detailings were as beautiful inside as outside. This would have been an excellent piece of work but for one thing — the hardware. Oversize, ugly piano hinges mounted with poorly fitted screws, and thin, cheap-looking brackets for the shelves destroyed the unity of an otherwise beautiful cabinet. Finding good hardware is a very difficult problem for Saskatchewan woodworkers. Kowalski should have looked harder; he owes it to his obviously fine abilities. A clean, small, well-made vanity mirror by the same craftsman showed no such lapses in quality.

There was also a Krenovian look to an attractively blocky, glass-doored cabinet by Ross Rooke. Not outstanding or showy, it was a work to be quietly pleased with. It had the attention to design, detail, and finish which every work in the exhibition should have had, but which most lacked. Rooke's approach and skill could serve as a good example to many.

Mike Hosaluk showed a variety of work with a variety of quality. An eye-catching leather chair on bent/laminated frame was good to look at but uncomfortable to sit in. Several of his turned pieces were clumsy and unappealing. But one bowl — a tiny thing, skillfully turned from an elm burl, fitting comfortably in the palm of the hand, and weighing perhaps three ounces — was in my eyes the outstanding piece in the exhibition. Its delicacy was breath-taking. The shape was simply designed to expose the natural shape of the burl from which it was turned. It was a thing of great beauty.

Much of the rest of the exhibition looked like

something out of a 1959 do-it-yourself magazine. A sense of purpose was utterly lacking from much of the design; why turn a bowl *this* shape as opposed to any other shape? Laminated work seemed particularly prone to this lack of direction; there was no evidence of an attempt to oppose particular pieces of wood for a particular effect. Some pieces were startling to look at, but not necessarily good to look at.

Some of the work was clever, and much of it showed considerable technical control, but this was not enough. A worker needs to start each piece with a specific goal; if this is lacking, then the work will lack purpose, direction and lasting appeal.

The second major failing — demonstrated most often in larger pieces of furniture — was detail. Finishes were slopped in, the marks of routers, sanders and other tools were left, not for effect but from laziness, inattention, or a misguided search for economy. Unsanded edges could be seen and felt beneath tables and inside drawers. Pieces looked ambitious and impressive at first glance and from a distance, but when people opened drawers or doors, their faces immediately reflected disappointment.

Why should a drawer, which is looked at sometimes, be less carefully made than the front of a piece, which is looked at often? Should a glass pane appear beautifully framed when a door is shut, but be shown to be crudely glued in with gray mastic when the door is open? How long will that mastic hold? How easy will it be to replace a broken pane? How long does the builder expect this piece will last? Ten years? Twenty? Two hundred?

Close examination of some work revealed a "false front" mentality that seems distressingly dishonest.

And yet, the First Annual Woodworking Show was a success. It got a lot of woodworkers excited about their own and other people's work; it drew enthusiastic response from the several thousand people who crowded through the exhibition in two days.

If the Second Annual Show is to be a success, it must offer more than enthusiasm: it must offer a better overall standard of work and a much better standard of design. The exhibitors must spend some time thinking about design, about purpose, and about why they are taking the time to do this work at all. They need to consider quality, detail, care, and what makes a particular piece worth exhibiting before the public.

If the First Annual has succeeded in opening some eyes and minds, then the Second Annual may be absolutely dynamite.

— David Miller

**Next Issue's Theme:
Fibre
Deadline for material is
November 12**

The Birds of Bill Hazzard

Exquisitely carved with painstaking attention to the minutest detail and an overall concern for position and shape describes the birds carved from wood by Bill Hazzard.

For someone who is self-taught and who has been carving for only six years, Bill has come a long way in his career. He entered his first international bird carving competition in Salisbury, Maryland in 1976 and has won prizes in a variety of categories ever since.

In his first year in competition, Bill entered the novice class and came home with 14 ribbons out of 17 categories entered, including the top winning bird of the class.

International competition not only provided the challenge to strive for higher awards, it gave Bill the opportunity to observe and learn from top pieces entered from all over North America.

So, in 1977, with a new improved technique, Bill achieved two fourth prizes in the professional class. Also in this year he had his first one-man show at the Norman Mackenzie Art Gallery.

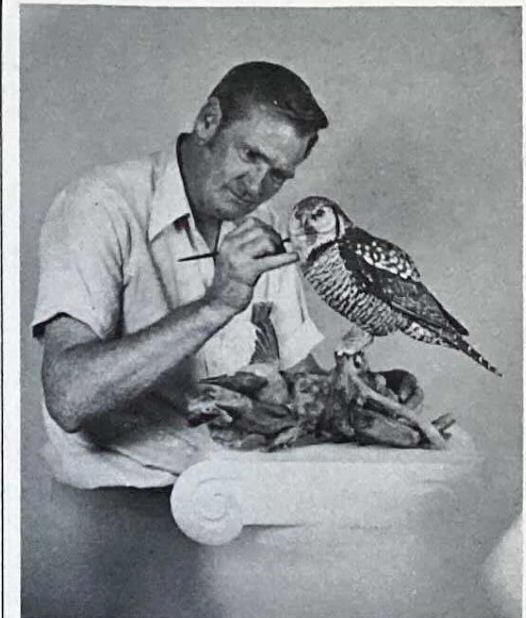
In 1978 he won a first in the waterfowl category and a second overall with his sharp-tail grouse. His sharp-tail also won a merit award at Battleford '78 and first overall at the CNE in Toronto. This year he received a merit award at Battleford for his red-wing blackbird.

Nineteen seventy-nine is a year of planning and concentrated work to carve THE piece which will take the World Championship in Maryland, 1980. Taking lots of time is essential, as Bill says it takes at least six months to a year to complete a winning piece for the world champion class.

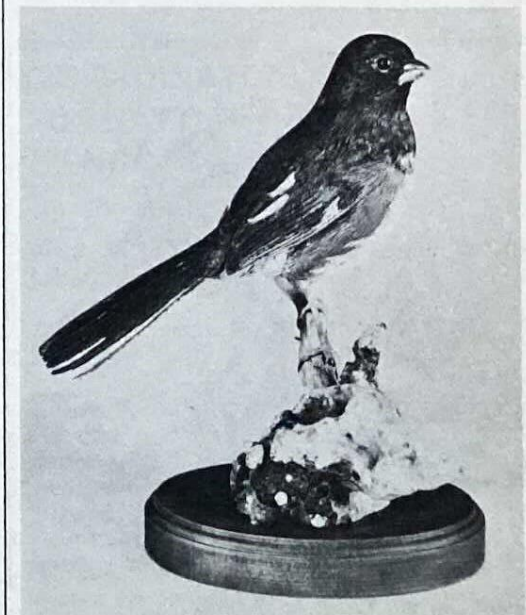
Bill uses basswood bought from the U.S., Manitoba and Ontario, because it is a medium wood with very little grain. The wood is laminated to the size needed for the body of the bird. His tools include exacto knife, chisels, rasps, draw knife, and electric gremmel tool for fine work and a burning tool.

In the initial planning stage he draws patterns of the upper, lower and side view of the bird. These are traced onto the laminated block and rough-cut out with a band saw. The bird head is laminated separately than attached with dowels; this is because the beak must run with the grain due to its fineness.

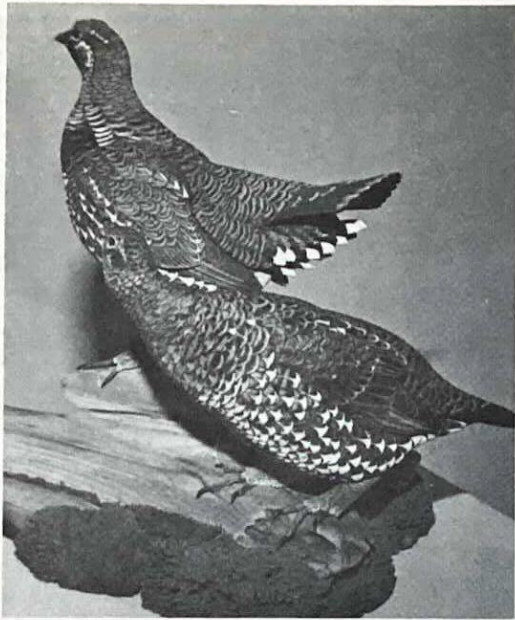
The main wing and tail feathers are carved individually then inserted into the body. Hairlines and quills in each feather are burned in. The feet are either constructed of wire and solder or are carved in brass. The final painting of the bird is done with acrylics.



Bill Hazzard applying finishing touches to Hawk Owl.
(Photos by Cec Semchuck)



Towhee



Sharp-tail grouse



Hawk Owl with Bohemian Waxwing

Bill never starts a project without thoroughly investigating his subject matter. This involves observing the bird in nature, studying taxidermy mounts and scrutinizing the masses of bird books in his own collection and at the library. He spends a good deal of time with Fred Lahrman, design consultant with the Saskatchewan Museum of Natural History, checking on the authenticity of his concepts.

It is very important to make the carving life-size and to have the bird in a realistic yet dynamic position and setting. The final objective is to make the bird as life-like as possible, but Bill says you can never achieve this because you can never duplicate nature — it is just impossible to get light shining through those wooden feathers.

Attention to detail, however, can be seen especially in Bill's meadowlarks, where their turned heads have caused the breast feathers to be ruffled ever so slightly.

Bill believes that competition is highly important to his own development as a wood carver. "Pressure from the thought of competition can be bad, but it is the only way to increase your ability in a shorter period of time."

He feels we are missing out on an important incentive as there is not enough competition for other crafts with really good prize money.

Bill devotes most of his time to bird carving. He receives much support and encouragement from his wife, Dorothy, especially when the long hours and pressures of such exacting work have tended to get him down. He figures that he could make a living from his carvings if he would break down and sell them freely. As it is, Bill likes to keep very close tabs on the pieces that leave his possession in case the possibility arises of a travelling retrospective.

Bill Hazzard's works are now on display at Saskan Arts in Regina and have been shown at the Rustic and Kesik galleries. He has spent time during the past few years explaining his work to the public at a display of his carvings at the Regina Exhibition. Bill has also been helping a young fellow in Regina who is starting out in the fascinating field of bird carving.

— Seonaid MacPherson

Saskatchewan Looms: A Fruitful Endeavour

When I look back two and three hundred years to the beautiful furniture of the William and Mary and Queen Anne periods, and the later Chippendale and Classical styles, I hesitate to call myself a craftsman. The mahogany block front highboy chest made by Goddard and Townsend in about 1770, with its intricately carved convex and concave shells and broken arch pediment would be very difficult to reproduce by the modern cabinet maker with his shop full of power equipment!

But I will submit to the title of woodworker. As a boy I can remember making my own wooden toys. I built my first set of kitchen cabinets 21 years ago using my dad's old hand saw, a hammer and sanding block. Although I have always had an active interest in woodwork, it has been only the past six years that I have made my living solely from this trade — cabinets, furniture and remodelling.

About four years ago my father-in-law retired and took up weaving as a hobby. (Up until then my vague impression of weaving was that old women took up weaving when they could do nothing else!) He was very dissatisfied with the first two looms he purchased, so suggested that we get together and design and build him a good loom. This led to special trips to Calgary, points in British Columbia and Washington to look at looms and talk to weavers and shop keepers.

From these trips we realized that a good market could be developed if we had a full line of weaving looms and accessories. In the past two years I have spent a large part of my time reading, drawing, experimenting and testing. A part of this kind of a business that most people don't realize is the time and effort required (at least for me) to develop jigs and patterns so that all shuttles, beaters, etc. come out uniform and loom parts are identical. We are now marketing a variety of shuttles, hand beaters, drop spindles, Salish and Inkle looms, two models of table looms, and a light floor loom. Our table and floor looms are designed to be quiet, strong and attractive, so they are of all-wood construction with string heddles.

I have two major concerns. The first is that the material I use be of the best quality. I have worked with fir, pine, mahogany, ash, oak and maple, and I am convinced that our local Saskatchewan birch is as good as anything for what we are doing, if it is sawn, seasoned and milled properly.

My second concern is that we be able to keep our operation small enough so it doesn't lose the hand-crafted aspect. I have thirteen- and fourteen-year-old boys who are a big help in the shop, and my wife Wendy hand sands and finishes every piece and part.

I suppose that the building of looms, and weaving itself, has become the greatest challenge of my life. In the future we will be adding two more models of heavier floor looms, and a two-harness vertical tapestry loom. I know weaving is a growing thing in this province, and the future looks bright. But for the present I will have to be satisfied with my little basement workshop, and Wendy will patiently put up with sawdust throughout the house!

— Ron Ward
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Lute-Building Isn't What It Used To Be

I had no hesitation in spending a week of my time and \$125.00 plus air fare to attend this workshop; Canadian Ray Nurse, American Bob Lundberg, and Dutchman Nico van der Waals are three of the top lute-makers in the world, and an opportunity to attend a seminar with all three of them on the faculty is a rare privilege. I was not alone in this conviction: students came from as far away as Savannah, Georgia.

The first couple of days were less than thrilling: Ray and Bob lectured on the history of the lute and lute-makers, and we looked at a lot of slides of early instruments and slides of pictures of early instruments. History and tradition are essential to the building of lutes, but most of this was stuff I've already gleaned from books. All three instructors were charming, often modest to the point of self-effacement. Ray and Bob were too young to have any right to as much knowledge and skill as they obviously do. Nico at least had the good taste to be graying and dignified.

On the third day we began discussing the molds on which lutes are made, and the shapes of the old instruments. It was at this point that my lute-maker's world was set firmly on its ear: the old lutes are not the shape I (and everyone else) have been building them. Within the past couple of years a few people who have done extensive studies in the museums of Europe have begun to document the full subtleties of the old instrument's forms. We have all got some major re-thinking to do.

From this point on, things got interesting.

Shapes and forms. Techniques of achieving those shapes. Materials used by the Old Builders. Tools. Approaches and attitudes. Aesthetics, and how they have varied through the Renaissance and Baroque periods.

Ray, in particular, led us through some hard-thought discussions on "why's" of lute-making. What will a particular angle or facetting do to the overall appearance of an instrument. Why do the Old Guys often build instruments that appear to our eyes to be rough and haphazard? Why, when we look a little closer and a little longer, is it obvious that there is nothing haphazard at all in the way they worked. How do we take a standard of beauty and craftsmanship that was current in the sixteenth century, and interpret it today? How much must we, as craftsmen, lead our customers, and how much must we be lead by them?

It's a complicated business.

And, with heads buzzing with new ideas and confusion, we plunged back into the practical problems of sound and soundboards, ribs and glues, wood and cat-gut... and always, since we have no one left from a living tradition of building, more and more information about the surviving instruments, from which we must try to reconstruct a tradition that will work for us in the twentieth century.

Paul Odet, a very fine concert lutenist, sat in on the course and gave us some very useful insight into the instrument from a musician's point of view. One evening fourteen lutes by various makers were assembled for a "blindfold test". Paul sat behind us and played two brief selections on each instrument, while we took notes on the tone quality, projection, clarity, sustain, and volume of each. After an hour of hard listening (and playing — poor Paul!) and still not knowing whose lute we were discussing we talked about each one in turn. Opinions varied widely...

and often loudly. I discovered that I agreed with Bob Lundberg on almost every instrument — except number 9, which he thought was one of the very best, and I had given very low marks to. Why should our taste and hearing be so much the same and suddenly so different? I haven't figured that one out yet, but I'm working on it.

When the instruments were identified, I concluded that I was taking a course from the right people; my three favourite instruments were two by Ray Nurse and one by Bob Lundberg (Nico didn't have any of his instruments included.)

And then more days of talk, slides, arguments, and lutes to examine... including a 1639 Theorbo lute that Lundberg had purchased at an antique auction in Portland, Oregon. Nico showed slides and described some of the lutes he has restored for European museums.

And talk. And questions. And answers. And talk.

And my stack of notes grew and my excitement grew and there was nothing I wanted so much as to go home and get to work in my own shop.

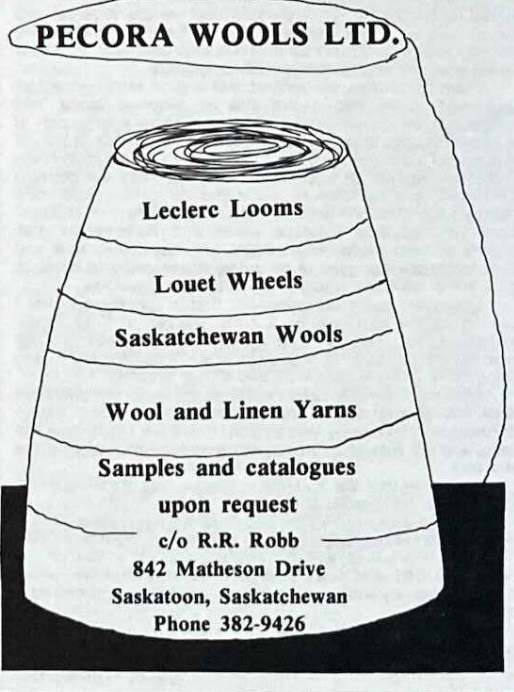
It's almost over now. Soon I'll be home, and sifting through the vast amount of material I've collected in this short week, trying to decide what's useful for me and what isn't, and what I still don't understand.

I've learned a lot... including how much I still have to learn in this very specialized field. I've seen some very fine lutes. Some of my attitudes are going to be changed when I next set to work; certainly I have some new awarenesses in my eyes and my ears which will make it impossible for me to accept my former standards of work. This'll make things more difficult, but I've picked up some new tricks and techniques that should more than compensate.

Now, if I can just find some good quartered yew...

— David Miller

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metalwork



Club members' work by the Macklin Copper Enamelers.
(Photos by John McDine and Thomas Walch)

The Macklin Copper Enamelers

"That is Diny Frugte's work," my friend said. I was holding an ashtry, contoured for utility, but simple, luminous and glowing with colour.

"Diny lives in Edmonton and teaches copper enameling. Do you think we could offer some Community College classes in Macklin to introduce people to this craft?"

Diny Frugte came to Macklin in the Fall of '77 and instructed two workshops, 10 hours in length, on subsequent weekends. The group gathered in the School Art Room, which was equipped with the necessary copper enameling kiln. Diny demonstrated the cutting, heating and molding of copper, and the use of flux and different enamels (powdered glass) which by firing, give transparent and opaque finishes to the metal. She discussed the variety of artistic pieces that could be wrought in copper — necklaces, pendants, earrings, bracelets, bowls, plates, wall-plaques, murals — to mention just a few.

This craft seemed to offer immense freedom for personal expression. In fact, it was the scope for individual creativity — from the initial shaping of metal, the choice of design, through the amazing alchemy of firings — which attracted and absorbed the group. Each finished article was unique. Also, the element of uncertainty in the copper enameling process was exciting. The craftsman knew what he wanted to achieve and worked to that end, but the final result was always unpredictable.

Other aspects of the craft made it appealing. The cost of copper was "within reason", the choice of enamels was extensive and allowed for endless exploration, the basic techniques were not difficult to grasp and the firing time was very short.

On a third visit to Macklin, Diny and her husband Hank, who is also a skilled craftsman in metal, showed methods of hammering copper to gain textural effects. They then demonstrated some of the different enameling techniques possible, such as *CLOISSONNE*: colours of a pattern are separated by wire embedded in the enamel; *GOLD LEAF OVERLAY*: gold leaf is fused on to the enamel surface and fired; *SGRAFFITO*: layers of powdered enamel are scratched with an instrument to make line configurations; *FUSION OF ENAMEL CHUNKS (FRIT)*: small coloured glass pieces are heated



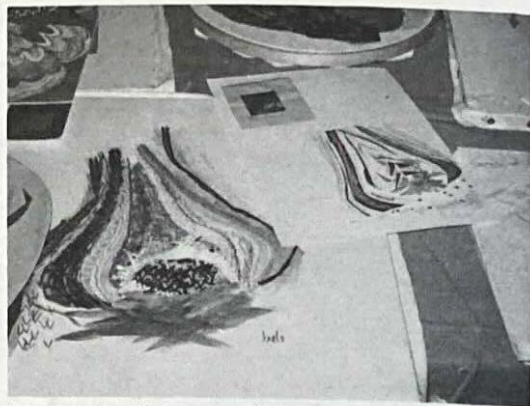
Klaus Walch in his workshop. "Firing".

to give a jewel-like effect to the surface. Their presentation gave the participants insight into the many different ways of achieving unusual design.

The group met together several times to work on projects during 1977-78 and many pieces were on display at the Macklin Arts Council's "Market Place" in Fall '78. Two Macklin copper enamelers, Klaus Walch and Mary Johnsrude, built and equipped workshops in their homes. Their interest and skill has developed due to practice in handling metal and enamels, and experimentation with techniques. They have produced some unusual and exciting work, including fine jewellery, bowls, plates and a three-dimensional construction. The latter is a composite of copper enameled shapes, each crafted separately and assembled on wood, projecting forward at varied levels.

Although the Macklin group will probably only function together from time to time, the community is now aware of the copper enamelers in its midst, and the special talent of Klaus Walch and Mary Johnsrude, who are expressing their creativity through this fascinating medium.

— Doris Hillis



Paper pattern of tissue and finished piece by a student in Helen Rumpel's workshop. Design is painted with a fabric dye, then overstitched using textural techniques. (Photo by Anna-Marie Winter)

Stitchery Seminar in Banff

Seminar '79 in Banff was my first seminar and I came not knowing what to expect. I left knowing that I shall probably never miss a future seminar. For me it was an exciting and inspiring experience, and an opportunity to match names and faces. The careful planning and organizing of the Seminar Committee was evident everywhere.

Don Mettler's Advanced Canvas workshop was first on my list. His relaxed manner of teaching took us almost effortlessly from one new technique to another, building our design step by step.

We began by planning our own design, making a collage of torn construction paper. Once we had glued our final arrangement in place, a tracing was made, colouring each of the design areas differently to denote areas of high, medium and low texture. Several tracings were made until a balanced arrangement was reached. The design was then transferred onto canvas and we were now ready to begin stitching with texture.

The first technique we learned involved stitching a shape from our design onto nylon canvas — a soft, supple canvas that was new to most of us. Once stitched, this shape was applied onto our working canvas and stuffed with fiberfill. Another technique for stuffing, using a detached buttonhole stitch, was shown next. From here we were shown how to use interlocking stitches and padded stitches and to add even more textural contrast, we were shown how to use several types of pile stitches, some even incorporating beads.

For someone like myself, whose only experience with texture on canvas has been to use a variety of stitches with a variety of thread weights, this workshop was a source of endless inspiration.

My next workshop was with Eleanor Van de Water, a truly remarkable teacher. Her casual approach to her teaching made us all feel like old friends. Eleanor took us through a variety of techniques to help us develop textural contrasts on fabric — variations of making soft beads and little cups to hold interesting objects. We made a sampler the first day by couching an interestingly textured thread to our fabric, leaving eleven spaces. Those of us who had brought only Persian or floss were taught how to wind this thread to make it nubby, how to separate it for added texture, and how to make that one ordinary piece of wool look like something special. Once we had couched this thread, we began to fill in each space with a new

variation of chain stitch, van dyke, buttonhole, french knot, etc. we layered our stitches, stitched them over a grid and wound them around our needle many times. By the end of the day each of us had a smaller sampler, no two of which were alike.

The second day we began another sampler, this time the textural emphasis was on beads. We used beads that we had brought with us and some that Eleanor had provided — clay beads, glass beads, wooden beads and some metal beads. All were of a different size, shape and colour. Several methods of attaching these beads to our fabric were demonstrated, as well as methods of making our own beads out of threads. We spent a good part of the day making beads of different colours, textures and sizes — shiny ones, fat, dull ones, long loopy ones and little cups that you could nestle beads or small stones into. The second day ended all too soon and with, Seminar '79.

I would encourage all of you to attend workshops, not just in your own technique, but in anything that interests you. Workshops are the best way to increase your knowledge and improve your technique. Half of the learning is working with the other students in your class, in seeing how differently they interpret a stitch, a colour combination, or an idea. You would be surprised to know how many teachers LEARN from their students — it's an equal sharing process. Most workshops are geared for the student to work at her own speed — few complete a project during a workshop. By taking workshops in other techniques, you not only increase your knowledge of that particular aspect of stitchery, but you are also learning new techniques that may be incorporated into your own work. Taking a workshop in textures on fabric, as I did, for example, gave an endless flow of ideas for my canvaswork. Many needlework techniques are interchangeable. It's up to you to attend a workshop, learn the techniques offered, and take them home and develop them.

See you all at Seminar '80 at Niagara on the Lake!

— Anna-Marie Winter

Fibre Ann Newdigate Mills Tapestries Shown at Glen Elm Library



Tapestry: Prairie Rug #9 by Ann Newdigate Mills (54" x 36") (Photo by Sylvia Jonescu Lisitza)

In Ann Mills' introduction to her show of tapestries she stated she had set out to explore colour reactions in relation to the process of weaving with reference in each work to the shape of the mihrab. Ann has translated this highly intellectual approach into a series of exciting tapestry rugs.

In keeping with the chosen prayer rug form, most pieces were of a contemplative nature. Careful choice of colours and line flow promoted a serenity of balance and depth. Colours ranged from the muted grays, greens, blues and golds of prairie fields in Rug 1 — Prairie Rug — to the dark, rich magentas, blues, greens, oranges, golds of Prairie Rug 2.

Textural aspects were evident in all works: knots, loops, various techniques; and to my mind, generally used well. It's interesting that Prairie Rug 2 was placed so that it might be viewed from both sides (the only rug so hung). For me the weft loops on the right side (judging by the weaver's initials) appeared superfluous to the basic design and tended to muddy her colours. I much preferred the wrong side, where the clean lines and

colours could be appreciated.

More successful were the textural aspects of Rug 3, "Mirage". The irregular surface texture, probably achieved by laying the weft quite loosely in the shed, added marvellously to the overall design with its rich colours and mihrab form. Above the mihrab the letters, M-I-R-A-G-E seemed to vibrate in and out of the rug and added an intriguing aspect to this work.

Lettering was used in another rug, Lazy Oxen, this time in the traditional way, within the mihrab. Initially the eye was caught by the quotation, but then a thousand small subtle colour areas around the mihrab were discovered and enjoyed.

In contrast to the serenity and contemplative nature of most of the pieces, I felt a great deal of energy in two rugs, "Reaping Between the Lines" and "Singing and Whistling from the Prairie to the Ocean and Back Again". In "Singing and Whistling" the weaver's choice of lighter, brighter colours and judicious use of textural effects directly communicated her idea to me. Rug 4, "Reaping Between the Lines", presented the prairie landscape on several visual planes incorporated within the theme form of the mihrab. It was stunning! Ann's choice of colours and techniques expressed absolutely the basic idea of the piece. I admire this work tremendously, and can only hope I have the pleasure sometime soon of discussing it, and for that matter all the other pieces with Ann.

In most rugs, the warp has been plaited for fringe, a finishing quite congruent with the overall work. Another nice technical feature was that each tapestry has been executed in the approximate traditional prayer rug size, a scale to fit the modern home. This size makes the impact more immediate and enjoyable to me.

Ann Mills set a formidable creative exercise for herself in this series of rugs, and to my mind has succeeded magnificently. I hope it is not too long before we see more work from this Saskatoon weaver.

— Peggy Pitfield

In Memorium

Margreet van Walsem, well-known Saskatchewan artist (weaver) died at her home in Prince Albert on July 14, 1979. Following her wishes, her family and friends gathered in Waskesiu on July 29th for a memorial, which took the form of a sharing of positive thoughts on living.

Those whose lives touched hers will remember her well as a person of immense energy and warmth. She had a positive approach to life and to her work, accepting and meeting challenges with gumption and an ever-present sense of humour. She never ceased to learn — from her work, from her experiences, from her friends and her family. She will be greatly missed, but her generous spirit lives on through the works, teaching, and memories she has left with us.

A trust fund has been set up in Margreet's name for the promotion of tapestry weaving as an art form. Donations can be sent to: Mr. Ralph Downey, R.R. #5, Site 18, Box 18, Prince Albert.

— M. Zora

(An article and photographs of Margreet van Walsem's work were featured in the June 1979 issue of The Craft Factor.)

Saskatchewan Handcraft Festival

Juror's Reports

Paul Lapointe

The fact that we work as craftspeople is an achievement in itself. However, we should attempt to return to our craft some of the vitality we receive from it. Because of this, my overall impression while jurying at Battleford was one of disappointment. Too many professional craftspeople entered a standard, stock piece. These pieces were apparently intended to exemplify the excellence we all wish to achieve. Most of these people are quite capable of this excellence, but few, it seemed, chose to attempt it.

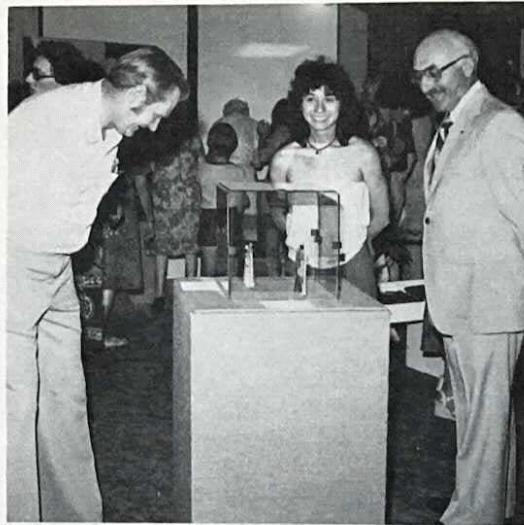
Occasionally I saw a craftsperson challenging existing preconceptions about his medium. More often, the reach for contemporary design was overshadowed by problems created by lack of attentions to practical considerations. In a few cases the design was not as strong as the person's existing level of craftsmanship.

I feel more emphasis should be placed on exploring traditionally familiar examples of one's craft. The refinement of a craft over the past three thousand years cannot safely be ignored. Proportion in design was a problem for a number of people. On first impression the pieces looked quite functional, but upon manipulation one discovered they were not.

Anthropometric data is available from libraries and publishers of design books. These sources of reference may be used; otherwise, practical experimentation will show the way.

Many pieces I felt to be interesting beginnings, but not fully developed. There seemed to be a tendency toward experimentation in numerous techniques, but seldom an intent to work on any one to the point of mastery. To achieve a magical freedom within one's medium, one first needs a disciplined technique.

In jurying the competition we tried to adhere to a standard of excellence as outlined in the Saskatchewan Craft Council criteria. Hopefully, this was shown in the pieces chosen for exhibition and awards. This juried show is unique in Saskatchewan, and I believe our standard should be high. For those whose work was not selected for exhibition, considering the potential shown, I strongly encourage you to enter next year's competition.



Anita Rocamora with Bill Hazzard on left and Hon. Norman Vickar, Minister of Industry and Commerce, on right admiring Anita's prize-winning piece, "Mel's Magic Bottle." (Photos by Menno Fieguth)



Marline Zora receiving Merit Award from Mr. Vickar.

Ric Gomez

The exhibit of works chosen from over 250 entrants is at once exciting and disappointing — exciting because of the opportunity to see the very best of handcrafted works the province has to offer, and disappointing because of the apparent lack of understanding of many of the entrants as to what constitutes quality handcrafted objects. The temptation at this point might be to dismiss the last part of the previous sentence as a question of individual taste, but I should like to explain what constitutes quality in my opinion and what criteria may be counted on as having been meaningful for too many generations of people for them to be ignored or placed aside as aspects of personal taste. Here I speak, of course, of handcrafted objects with a distinct tradition and the "rules" by which tradition dictates their manufacture. What makes a tradition worthy of notice and sustenance is its quality, its spirit, its recognizable order — one distinct from another.

I became annoyed as a juror to see a tradition used with insufficient knowledge of the roots of that tradition and its evolution and ultimately, what is best within that tradition — which is to suggest what might be most useful. The point is, one may choose to adhere strictly to a tradition, to move on an inventive parallel or to use it simply as a spring-board for invention — but one should gain most benefit from it by being choosy, and knowledgeable in the first place, by seeking the best that has evolved. In this way, one becomes part of that evolution rather than a detractor, albeit unintentionally, by reinvention and mere repetition. And if one chooses to cleave to the tradition, let him at least know enough about it and be sensitive enough to it to be able to produce the best within the established framework. When one listens to a Mozart sonata, two qualities are immediately perceivable. One is the rigour of classical form (tradition), the other is Mozart and the numerous ways he found to surprise and work freshness and vitality into phrases which could simply have been too predictable and worn to be of interest, mere exercises in traditional musical form.

Enough of this, but before I leave it, I should like to encourage the less experienced craftspersons as well as those who should know better, to discover the richness and variety in their respective crafts. Potters, weavers, woodworkers, jewellers, furniture and cabinet makers, etc. — get to the library and find out about the many things you need not reinvent. Allow the variety of expression and technique which exists to contribute to your understanding of what you do. Learn about what has been; then contribute something.

A rather unfortunate feature, too, in many of the examples of work submitted to the jury for critical appraisal is a general lack of basic design principles and of the challenge to be found in using the principles (as well as knowledgeably abusing the principles, should the need arise) toward a particular end. There were, for example, many potters whose work suffered from what only could be determined insufficient planning and control. Too often it seemed as if the act of making the objects was considered sufficient; as a result, they were not *thought* about enough and lacked integrity, direction and intelligence.

Some objects were determined to be of such extraordinary quality in one or two of the four criteria areas for assessment (craftsmanship, utility or function, aesthetic interest, innovative and/or imaginative use of materials) that they were allowed in the exhibition in spite of their

uni-dimensional character. Personally, I find these works compelling in a limited way but predictable and would encourage all producers to think carefully of the criteria before submitting works which might be too narrow in scope to be reasonably competitive in the circumstances.

Further to this last point, an honest examination of the criteria for the assessment of works and an equally honest individual assessment by an entrant regarding his or her experience and ability in his/her craft area could go a long way to making the jury's job easier and, perhaps, the exhibition better. I realize the competition can be used as a measure of one's competence or excellence or even for a free critique of work, but the true beginning of anyone's success in any field is the exercise of reasonable judgement — walking before running, and all that.

In all this I do not intend to be too harsh or critical or just plain mean. Rather, I am interested in the development of the best of craftsmanship and aesthetics of which the craftspersons of this province are capable and look forward to the years when we can all look to the Saskatchewan Handcraft Festival with even more pride, anticipating that the best of the best will serve as examples for the novice and a challenge for the experienced and professional handcraft producer.



Ron Ward demonstrating his wares at Battleford.

Annemarie Buchmann-Gerber

Realizing that the task of the jury would be a difficult one, we did not waste any time and proceeded to judge all entries. Three categories were formed: yes, maybe, and no. This way we could eliminate those entries which obviously did not meet the Saskatchewan Craft Council criteria.

It was in the "no" category where I became painfully aware that a great many craftspeople did not do any critical self-evaluation. I felt that for many it was just a way of "getting in".

The craftsperson of today is in many ways different from the one centuries ago. The tools have very much improved, the available raw materials have an almost limitless supply, and most important of all, very good educational facilities are also available. I feel many craftspeople should take a hard look at themselves and their work. What impression do I want my work to convey?

I am aware that a craftsperson also has to survive. Nevertheless, there should be no reason to produce goods alone that will sell well, but the striving for something better and innovative should always be apparent.

As a person who works with fibers, I would like to address this group in particular. I am well aware of the difficulties of working with textiles. For one, it is difficult to get good quality yarns and colour ranges in Saskatchewan. Things start to improve though and "we from the field" should continue to demand good quality linen, cotton, silk and wools with excellent colour ranges.

I have seen many (technically) excellent works. However, many also were refused because they were too predictable and common. Many pieces lacked originality and personal expression.

The most striking shortcomings were the lack of good design. Some pieces tried to reflect an image which left no room to the craftsperson for artistic expression. For a juried show like this one in Battleford, everyone should make an extra effort to enter something outstanding. We all should be interested in portraying higher standards through our works of art.

I would like everyone to do more sketching and planning on paper. Try something once that you would not normally do and evaluate the piece. Find out about the interaction between design and fibers. Not every piece will end up being a masterpiece, but the "see as you do" will open new horizons. Keep on experimenting! Also, I would encourage everyone to buy books or borrow them from libraries. Look at ancient and contemporary works.

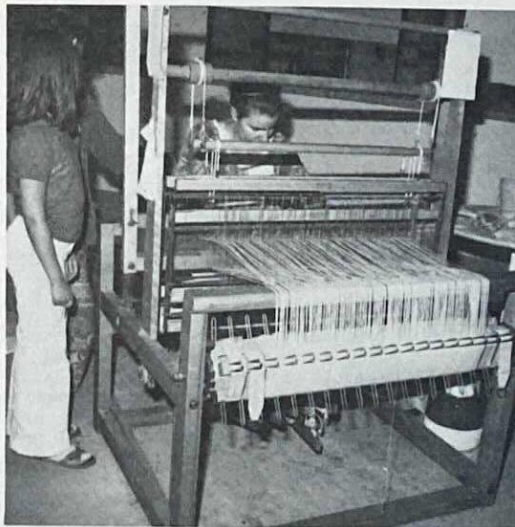
I am looking forward to see new and exciting things at the Handcraft Festival in years to come.

Now, I would like to say "Thank you" to Jenny Hambridge and staff of Saskatchewan Industry and Commerce, and to Marline Zora, Saskatchewan Craft Council Chairperson, for their part in making The Battleford Handcraft Festival a success. Battleford has come a long way and has potential to go much further.

— Annemarie Buchmann-Gerber



Mrs. Florence Vickar admiring Stan Wychopen's coach. (see cover picture)



Jane Evans demonstrates weaving to young potential.

Craft Festival a Going Concern

Man has long rejoiced over the fruits of his labours and has happily held fairs and expositions to celebrate, to show and to sell his products; and so people by the thousands flocked to the 1979 Saskatchewan Handcraft Festival in Battleford to view the finest of crafts from the hands of Saskatchewan craftspeople. They came from Hong Kong and Brazil, Australia and Bermuda and many points in Canada and the United States, over 20,000 in all. They were pleased and impressed and they spent freely.

The idea for the festival originated in one of the recommendations of The 1974 Battleford Development Plan which suggested that college crafts be encouraged and that craft industries be promoted which would provide souvenirs for the tourist trade and employment for Battleford residents. The Department of Industry and Commerce was in agreement with the proposal and as you know sponsored and co-ordinated the first Handcraft Festival in 1974. With the involvement of The Saskatchewan Craft Council, the festival has grown in six years to a major craft show with a reputation for quality recognized throughout the province and Canada as well.

That the festival has prospered is certainly a tribute to the craftspeople and to Jenny Hambridge, the co-ordinator. Many of the craftspeople have indicated too that they are most appreciative of the support from the provincial government and the town of Battleford.

The introduction of the juried show has done much to encourage a standard of excellence. It has served also to educate the public to recognize and to appreciate quality. This appreciation is, of course, reflected in the increase in sales each year.

The annual show and sale of Saskatchewan handcrafts appears to be well established in Battleford and perhaps the time has come to go back to the original proposal that handcraft industries be established. Speaking with many visitors it seems that there is demand for small reasonably priced souvenir items as well. In no way would I want to suggest that quality be diminished or that one-of-a-kind items be eliminated. Craftspeople may not be anxious to mass produce ashtrays, but the travelling public is looking for small reasonably priced items too — a challenge surely Saskatchewan craftspeople could meet.

Battleford is strategically located on a major tourist route and could well be considered a good location for craft studios and sales outlets open all year. The reputation of the Handcraft Festival would also be an asset. While I am no longer associated with promotion for the town of Battleford, I am sure that any proposals from craftspeople to the Council would receive careful attention.

I have been associated though with the festival since its inception on behalf of the town of Battleford, and would like to say that I am delighted with its growth and development. I would also like to take this opportunity to wish the craftspeople of Saskatchewan continued growth and success in the years to come. Long may the Saskatchewan Handcraft Festival in Battleford flourish.

— Eileen E. Barry



Ample crowds = good sales at Battleford '79.

Prize-Winners

Premier's Prize

Name: ROCAMORA, Anita
Item: Mel's Magic Bottle
Medium: Porcelain
Price: Not For Sale
Award: \$1000.

Merit Awards

Name: DANICA, Eilly
Item: Yardage
Medium: Handspun Tussah Silk
and wool overshot pattern
Price: \$500.
Award: \$250.

Name: HAZZARD, William
Item: Red Wing Blackbird
Medium: Wood carving and painting
Price: \$1800.
Award: \$250.

Name: INGRAHAM, John W.
Item: Land Claim #1
Medium: Metal
Price:
Award: \$250.

Name: ZORA, Marline
Item: Earthenware
Medium: Clay
Price:
Award: \$250.

Chairman's Statement

Another successful Battleford Handcraft Festival has come and gone. There were a number of changes in the Festival this year, which we feel have contributed to the success.

The juried exhibition was housed in a separate building, following recommendations from previous years. This was a great improvement allowing for more exhibition space, better viewing and better security.

The SCC information booth was handled differently, with our newly acquired secretary/technical assistant being in attendance most of the time. This worked well as David was able to give accurate, up-to-date information, as well as sell Craft Factors and memberships. Because the booth was in the same building as the juried exhibition, David could answer people's questions about the show, elicit responses from them, and handle sales from the exhibition, as well as his many other duties.

Continuous demonstrations of a variety of crafts were well spaced throughout the two buildings, and were very popular with the crowd.

The numbers of visitors and sales were both up from previous years, a very encouraging sign. The number of entries to the juried exhibition were also up, another most encouraging sign.

This is the first year applications for sales booths were juried. Though there are some 'bugs' to be worked out of the system, it seems to have worked quite well. We will be making some changes, and hope to have a more satisfactory system operating next year.

The Sunday morning meeting of exhibitors was well attended, and a number of useful suggestions were made for the improvement of future Festivals. Many of these the SCC will attempt to implement in 1980.

On behalf of the SCC I would like to take this opportunity to thank Mayor Alex Dillabough and the town of Battleford for their assistance and co-operation in making these shows continuously successful. I'd also like to express special thanks to Jenny Hambridge, her very capable staff, and the Department of Industry and Commerce for funding, organizing and improving the Festival these past six years. And lastly, thanks to all those who worked on committees or volunteered their time, ideas and expertise, especially those from the Battlefords area. We are most grateful to all of you for your efforts, and look forward to your continued help and encouragement in future.

— Marline Zora

Juried Exhibitors:

Name: BRONER, Megan
Item: Sterling and 14k neckpiece

Name: CLARK, Anne G.
Item: Tapestry

Name: EVANS, Jane A.
Item: 4 Place Mats

Name: BRONER, Megan
Item: Sterling earrings

Name: DAGG, Lydla
Item: Porcelain Bowl

Name: HAMILTON, Shelley
Item: Rug

Name: HARLEY, Dennis
Item: Chess set and board

Name: HOSALUK, Michael
Item: 3 Burl Bowls

Name: KOWASKI, Ed
Item: Mirror

Name: MARSHALL, Linda
Item: Wall Hanging

Name: McNEIL, Joan
Item: "Kate's Bowl"

Name: OEUVRARD, Robert
Item: Serving Dish

Name: PALM, David
Item: Violin "Sunrise"

Name: ROCAMORA, Anita
Item: Magic Bottle

Name: SENESYK, Cecelia
Item: Tea Cloth

Name: WALL, Sarah
Item: Double Irish Chain Quilt

Name: HAZZARD, Wm. V.
Item: Gyr Falcon

Name: INGRAHAM, John W.
Item: Frosty February

Name: LORINCZY, Pearl
Item: Shawl

Name: McNEIL, Joan
Medium: Porcelain with lustre
and underglaze

Name: MILLER, Cathryn
Item: Landscape Poncho

Name: ORBAN, David
Item: Boots

Name: PRIOR, Murial
Item: Full length skirt

Name: SEALY, Donna
Item: Pair of plates

Name: STAPLES, Jeanette
Item: "Raku Plate"

Name: WATERHOUSE, Kate
Item: Shoulder bag #1 and #2

Name: WHITTAKER, Bob
Item: Untitled

Name: WOOD, Judy
Item: Landscape Cube

Name: WOOLSEY, Yoshimi
Item: Loon Creek

Name: ZAGORIN, Rosalie
Item: Grandpa and Grandma Dolls

Name: WIEBE, Jacob
Item: Wagon

Name: WOOLSEY, Randy
Item: Ash and salt-glaze pitcher

Name: WYCHOPEN, Stan
Item: Reflections

Name: ZORA, Marline
Item: Handbuilt Clay Plate

Bazaar '79 Deemed a Success

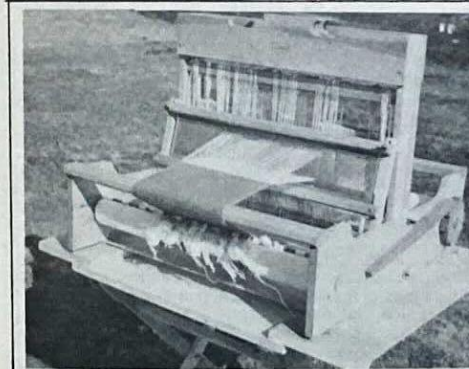
Balloons and bunting, food, entertainment, the colourful creations of children and stall after stall of art work created a town-fair atmosphere at the Norman Mackenzie Art Gallery's annual Bazaar on June 2.

Bazaar began in 1974 to give artists and craftsmen a market for their work. Much to the satisfaction of the gallery staff who plan and manage it, Bazaar grew quickly into a large and major sale. All who applied were accepted. Such success posed problems; namely, the size of the event and the quality of the work offered to the public.

A year ago, the gallery staff made the decision to turn Bazaar into a juried sale. Change in an established format always leads to a few problems. Some participants from previous years were disappointed when they were not accepted. No matter how clearly articulated the criteria and objectives the of the juror, it is impossible to eliminate the subjective element from any jurying process. However, the long-term benefits of adhering to the Saskatchewan Craft Council standards accrue to both the craftsman and the public. The Norman Mackenzie is indebted to the Craft Council for its advice and for supplying a juror to our panel.

This year's Bazaar was deemed a success by organizers, participants and the public alike. Artists reported increased sales, the media was supportive of the event and the feed-back from the public has been positive. Many people took the time to phone or write the gallery to comment on the high quality of the work and to thank the Gallery for another successful day.

— Bess Jillings
Public Relations Officer
Norman Mackenzie Art Gallery



Classified Ads

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The Mississauga International Craft Show will hold its Annual Christmas Craft Sale in Toronto, December 17 to December 23, 1979. Entrance fee is \$335.00, no commissions on sales. Final deadline for applications is October 15. For more information, contact Christina Kennedy, Alan Posivy or Michael Gabrielle, Box 426, Station A, Downsview, Ontario, M3M 3A8; Phone (416) 252-6764.

The Yorkton Art Centre is sponsoring its Art and Craft Festival, "Sunflower", Saturday, September 15, 1979, (September 16 if rained out) on the grounds of the Culture and Recreation Centre, 113-4th Avenue North, Yorkton. Work sold will be selected on the basis of SCC standards.

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Ups and Downs of a Churchmouse

This month, the Churchmouse Shoppe at 3100-13th Avenue in Regina celebrates its first birthday... an anniversary greeted by its three proprietors with pleasure, relief and, perhaps, a little surprise that they're still in business.

Addicted Churchmouse browsers will be less surprised. As the prestigious Canadian magazine *Decorama* noted in its Spring 1979 issue, Churchmouse is a "venture that shows promise and a lot of imagination... a unique blend of arts and crafts displayed with antiques."

That mixture, which also blends the interests of partners Bev Lambert, Jan Luckman and Linda Quigley, is the secret of Churchmouse's charm.

Housed in a two-storey building across the street from the old twin-spired cathedral, Churchmouse has a peaked roof, brick facing and a bright green door. Its windows are filled with goodies and, on nice days, the doorstep is apt to be flanked by a tall headboard or a few oak dining room chairs.

Inside, the walls are literally decorated with merchandise. At the left, there's a rich melange of hand-screened fabrics, functional casseroles and lustrous coffee mugs, knit and crocheted items, a trifle or two of stained glass, a patchwork batik pillow, dolls, doll clothes and stuffed animals... including the gophers and beavers beloved of tourists. There are also a few drawings, some batiks, a watercolour or two.

At the right, shelves display charming old plates with the patterns of yesteryear, a green "Depression glass" measuring cup, lanterns, stoneware bottles, flatirons, a scrubbing board.

Bev Lambert is an artist and potter; you'll see her work in the shop. Saskatchewan born, she's probably best known for "Willow, Sask.", a representation in clay of the town in Paul Hiebert's novel, "Sarah Binks." At the moment, Bev is also the shop's full-time staff.

Jan Luckman first came to Saskatchewan from Australia in 1973 to work with the province's then new dental health program. On a two-year work permit, she returned home in '75 but obviously liked our province enough to want to return. In 1976, with a job waiting for her, she was able to emigrate. Though still employed full-time, Jan manages to produce some of Churchmouse's loveliest knitted things.

Jan and Bev met through their teaching jobs. A mutual interest in original and beautifully made objects fostered a friendship and a desire to open a shop.

Bev, with a fondness for antiques, liked to browse at The Boneyard and became friendly with acting manager Linda Quigley, who also had a desire for a shop of her own.

And then, as the partners say, "it all fell together and all seemed to happen very quickly." They started looking for a location. A friend mentioned the For Sale sign on the 13th Avenue premises. The deal was closed and the partners began selecting merchandise. Joan McNeil, an architect as well as a potter, designed the interior. Working on a limited budget, the partners hired most of the carpentry and did the painting themselves. On the evening of September 22, 1978, a wine and cheese party celebrated the arrival of The Churchmouse Shoppe. The following day, its green door was open to the public.

It's been an exciting year, a fulfilling year — and a year fraught with financial tightrope-walking. But, as Linda says: "We're meeting all our expenses. I call THAT a success!"

It's also a sign of success that the business is now able to

It's also a sign of success that the business is now able to pay Bev a small salary for her full-time staff duties. But, at the beginning, staffing was a problem. Bev was still teaching some classes; Jan worked full time. Linda's baby was born the day the shop opened; she would be rather busy at home for several months.

But one of those things that "fall together" saved the day. Megan Broner, a goldsmith whose jewellery Churchmouse handles, had a problem. Her home workshop was in her porch; great for summer, impossible for winter. She asked if Churchmouse could find a niche for her workbench. And so, as well as arts, crafts and antiques, Churchmouse has a resident goldsmith... and one willing to mind the store when Bev was unavailable. These days, of course, Linda is able to spend time in the store, too.

The selection of arts and crafts is a never-ending job. Bev and Jan draw on their own knowledge of the province's artists and artisans. They attend exhibitions, craft fairs and festivals. They are also approached by individuals looking for outlets for their products. Selection depends on "originality, workmanship, the quality of the materials used to produce an item."

Churchmouse buys many smaller items outright. Some larger works are handled on consignment. Their mark-up is not notably high; part of their goal is to help the province's creative people make a living, too.

They feel it's important to have a personal relationship with the artist. "They like to feel we know what's involved in making something, that we understand the process. At the same time, people who buy handcrafted items are curious about the makers and how something has been made."

The same personal element, says Linda, applies to antiques. "You're dealing with something that was once in somebody's home. Customers are curious about where it used to be and what kind of person owned it, as well as how old it is."



Churchmouse charm
(Photo by Marie Buga)

One of the biggest problems is publicizing the shop. Except for special events, such as Christmas and Easter, the newspaper is too expensive. They advertise in *The Shopper*, which has lower rates and is delivered free of charge to every home in Regina. *The Shopper* works well for the antiques end but is of dubious value for the arts and crafts. This Spring, the partners tried the direct mail approach but have not as yet been able to judge its effectiveness.

This fall, their ads will appear in *Sight and Sound*, which is distributed in hotels. This, they hope, will increase their share of the tourist trade.

Earlier this year, Churchmouse, together with several other shops in the Cathedral area, printed a three-fold brochure complete with a map of the area. It was hoped to distribute this through local tourist information centres sponsored by the Chamber of Commerce but they found the fee for such inclusion excessive. Meanwhile, Churchmouse's share of the tourist trade comes mainly through its antiques. Vacationing collectors

always visit antique shops and, in this shop, they are also exposed to Saskatchewan arts and crafts.

Future plans? They hope, some day, to expand into the upper half of the building which is rented out as a residence in accordance with present zoning restrictions. For the moment, this suits Churchmouse well; the income from the second floor helps offset the expense of the first hard year.

Their hopes for the future also embrace the Cathedral area itself which, they feel, can become similar to Winnipeg's Osborne Village development. There are already several interesting shops nearby and, both on 13th Avenue and the quiet residential streets surrounding it, plenty of unmetred parking spaces.

There have been bad times: April and May, when for some reason, nobody seemed to want either beautiful handcrafts or unique antiques... the time when their brand new awning was savagely ripped off by a windstorm... the time the plumbing leaked and, even worse, "the time when we got the estimate from the plumbers!"

But mostly, there's no place else Bev Lambert and Linda Quigley would rather be, nothing else they'd rather be doing. And, by the time the second anniversary rolls around in 1980, Jan Luckman hopes to be there, too, "sitting in Linda's rocking chair with my knitting and taking my turn at minding the store."

— Lora Burke

One Last Look at Kyoto

Incredible, you say, one year later my article about the WCC Conference in Kyoto, Japan appears. It's almost time for some of you to leave for the next WCC Conference. My apologies for tardiness, but I have been setting up my new full-time jewellery business, which is a most time-consuming endeavour. It is important to realize my new changes were spurred on by my attendance at the conference. I highly recommend the exposure to the total milieu of a new craft experience and a new culture (particularly Eastern cultures) as a way of pushing your work and yourself to take on new identities.

My experience in Japan was a unique combination of people, events and places. Opportunities were offered to see workshops, universities, museums, etc. On the tour of the University of Tokyo's metal arts department, technical information was freely shared by the university faculty present. Hospitality was given as places were opened up for viewing where the public would have little opportunity to go. It was a rare opportunity to experience new technical and design dimensions — you may have thought about trying it that way, but you never imagined so many possibilities.

The Japanese are masters of esthetic subtlety. The wooden railing in a Zen Buddhist temple was designed in such a way as to maintain its own integrity even while being part of the total building. The Japanese craftsmen's sense of beauty, often gained from nature, is combined with the ability to push technique to its limit.

This sense of beauty and technical expertise was allowed to develop, I feel, as a consequence of the work being done within a limited tradition. Individualized innovation, as so many modern artists strive for, was not the goal. The goal was to master the tradition set down by your craft. The combination of this sensitivity to the relationship between design and material has exciting possibilities for any application to contemporary crafts.

I learned of the unique history of metalwork in Japan. Traditional Japanese metalwork was by and large "non-jewellery" in the sense we use the term. Personal adornment with gold and precious stone jewellery is a recent change in Japanese culture. Japanese metalwork was and is comprised

partially of temple adornment, martial weapons such as swords and knives, containers and enameled pieces. Historical changes have significantly marked the development of Japanese metal crafts. Two examples are the decline of the Samurai warrior and thus the need for craftsmen to hand make swords and knives until the final outlawing of swords under the American occupation. The second example is the craftsmen who designed and constructed articulated armour for warriors. They found their livelihood and craft tradition being undermined by social change. They were forced to redirect their skills and begin building incredibly articulated animals; a lobster, for instance, crafted from metal would have joints that bend in all the appropriate places, including the large antennae on the front. It was a resourceful adaptation of traditional skills to meet changing times.

Although the conference was in Japan, one cannot forget all the other countries represented there. Opportunities abounded to meet and talk with or listen to lectures and see films put on by some of the world's leading craftsmen. The diversity of having prestigious university-based and producing craftsmen in one place allowed for an appreciation of many opinions on crafts and craftspeople.

In closing, I would like to thank the Saskatchewan Craft Council for allowing my visit to Japan for the WCC Conference. I would agree with Mel Boien's article (*The Craft Factor*, Dec., 1978) that the Canadian craftspeople's working environment, especially the Saskatchewan scene, is structurally free. (It may not seem that way all of the time to all of you, but you should visit other countries.) It is important, I feel, to nurture this freedom very carefully as crafts in Saskatchewan grow. I know of no better way to accomplish part of this than the exposure of Saskatchewan craftspeople to new and different craft experiences in the form of conferences and workshops. Thank you again.

— Doug Frey



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The Office Column

In the midst of much confusion, while sorting out the Craft Council's files — files collected in boxes and envelopes by board members present and long past — I nearly passed over a soft-cover publication from the Provincial Library, entitled "Russian Books". (My Russian vocabulary, picked up in prairie schoolyards, is confined to "please", "thank you", "watermelon" (a story in itself), and some very rude words best left unreported. An organization like the SCC accumulates an amazing amount of utterly useless paper, and it seemed likely that this catalogue would fall into that category.

However, I thumbed through it, in case there were pictures (there were) or English translations (there were), and found a tiny gold mine of unusual information for craftspeople: books on museums and galleries, folk arts, embroidery, toys, art and architecture, and even my own somewhat uncommon field: musical instruments. Many of the books listed in this catalogue were copiously illustrated; many had English translations or summaries. All are available by request from any public library in the province.

Well, you don't have to be Russian to drink Vodka (though I'm told it helps); apparently you don't have to be Russian to find useful material in the Russian Books section of the Provincial Library. I wrote to the Provincial Library, which is housed at 1352 Winnipeg Street in Regina, to find out what else it has; they replied with a packet of material that is now on the shelf at the SCC office.

Basically the Provincial Library is a "library for libraries"; if your own local library can't fill a request for a book, they pass it on to the Provincial Library, which may have the book in its stacks, may borrow it from another Saskatchewan library, or may make an out-of-province search to locate it for the person who made the request.

The Provincial Library's stock of material is enormous. Its foreign language department alone has 30,000 volumes, including such things as:

- Chinese calligraphy, ivory carving, and pottery.
- Czech architecture and art for children.
- Dutch painting and paper windmills.
- French fashion, design, furniture, and marionettes.
- Quebec woodcarving, sculpture, church art.
- German romantic artists, folk art, modern and traditional house and furniture design.
- Austrian and Swiss art and architecture in the German language.
- Hindi needlework.
- History of Hungarian Art, embroidery and folk costume.
- Icelandic weaving and architecture.
- Italian Art.
- Norwegian graphic art, cartoons, and children's toys.
- Polish sculpture, needlework and poster art.
- Romanian folk architecture and religious art.
- Russian theatre design, folk arts and artifacts.
- Swedish weaving, art and model ships.
- Ukrainian icons, costumes and woodcarving.

The provincial Library has a catalogue of its craft books and an index of articles in periodicals concerning crafts in various media. If you've read a book by a good author, and want to see what else he's written, recent articles will be listed in this index. Checking under a subject heading will show you what's been published on dyeing, needlepoint, cabinetmaking, reduction glazes, or old Italian varnishes...

Sometimes it can take a while to find out how much information you have access to through your local library. Talk to your librarian; ask about interlibrary loans, about "Books in Print", about the Art Index and the Craft Bibliography from the Provincial library. Ask.

There are something like 400 libraries and book-mobile points in Saskatchewan; as a Provincial Library brochure says, through its services "all public libraries in Saskatchewan are the same size." There's a lot of craft information and inspiration out there — and it's free, too!

— David Miller

SCC Board Meeting Report

June 5 Board Meeting

Present were: Mel Bolen (chair), Seonaid MacPherson, Margaret Ann Burrill, Joan McNeil, Cathryn Miller, Marge Foley, Marline Zora, Barry Lipton, Charley Ferrero, David Miller; Jenny Hambridge (Industry and Commerce) joined us later.

1. Business arising from the minutes:
 - a) Pam Acton's report as SCC rep at the Organization of Saskatchewan Arts Councils Annual General Meeting in Moose Jaw was received by the board.
 - b) No word received to date from the federal government on our charitable donation status.
 - c) Co-ordinators are required for the Biennial, Wintergreen and Battleford shows.
 - d) Cancellation of the Chinese delegation's tour of Saskatchewan was accepted.
 - e) Acquisitions Committee: composed of Joan McNeil, Ricardo Gomez, and Mayo Graham. \$4,000 is available to this committee from Celebrate Saskatchewan for craft purchases through the Saskatchewan Arts Board and the Acquisition Committee. All acquisitions are for the Saskatchewan Craft Collection and are the property of the Saskatchewan Arts Board.
 - f) Cathryn Miller reported on a brief she presented to the Culture and Youth Recreation study on behalf of the SCC. She stressed that program suggestions should originate from local groups.
2. Correspondence:

SCC has written a letter to the Ad Hoc Committee for the Saskatchewan Council of Cultural Organizations giving reasons why we are not in favour of the above organization.
3. Reports:
 - a) CCC — Election of new CCC Provincial Director was held. Margaret Ann Burrill was elected.
 - b) Membership — New memberships are now being handled through the SCC office.
 - c) Publications — The Craft Factor requested \$6,000 from the Sask. Arts Board to help defray costs of publication. SCC received \$1,500 from the Arts Board for 1979/80. (Previously, funding was from Sask. Sport.)

Consequently, Cathryn Miller moved, Marline Zora seconded that a letter be included in complimentary copies of Volume 4, No. 2 of The Craft Factor stating that we will be unable to continue sending these copies and requesting a subscription. Carried.

September Issue of The Craft Factor is to contain a letter to members reminding them that it is time to re-subscribe.

Moved by Marline Zora, seconded by Cathryn Miller that the SCC Board agree in principle to paying people for writing

feature articles and/or having photographs of their work published in The Craft Factor. Carried.

Moved by Marline Zora, seconded by Joan McNeil, that beginning with the September/79 issue of The Craft Factor, we charge \$2.50 for single copies. Carried.

d) Exhibitions — Cathryn Miller presented a report on Battleford. Exhibition Committee members are Pat Adams, Mel Bolen, Jane Evans, and Renilda Kemp. Cathryn has designed new cards for Merit and Purchase Awards, and for the Premier's Prize.

A tentative schedule for the 1980 Biennial was also received by the Board.

f) Sales — Charley Ferrero reported. Booth fees at Wintergreen for non-members of the SCC will be \$40.

Seonaid MacPherson is co-ordinator, Margaret Ann Burrill will assist.

Two people will jury for the sale using SCC standards. Names of possible jurors were suggested.

There will be no entertainment but there will be continuous craft demonstrations.

4. New Business:

a) Jenny Hambridge presented a possible budget for the 1980 Battleford Festival.

Marline Zora, Mel Bolen and Jenny Hambridge will attend the Battleford Town Council meeting, June 11, 1979.

Moved by Joan McNeil, seconded by Cathryn Miller that the SCC take over Battleford Craft Festival for 1980 on a one-year trial, subject to the written agreement with Industry and Commerce, and that we then assess it. Carried.

b) Letter to be written to SGI expressing our views on their methods of selecting art works, with copies to the Premier's Office and Culture and Youth.

July 19 Board Meeting

Present were: Marline Zora (chair), Mel Bolen, Cathryn Miller, Margaret Ann Burrill, Charley Ferrero, Joan McNeil, Rick Dawson, David Miller; Janice Little (representative of Cultural Policy Secretariat); Jenny Hambridge (Industry and Commerce) joined the meeting for part of the time.

1. Cultural Policy Secretariat:

Janice Little introduced herself and the Secretariat, and discussed the one-year mandate to develop a cultural policy for presentation to cabinet. They are examining arts activities and funding agencies at all levels, but are not concerning themselves with sports or recreation.

Little asked general questions about our relationship with funding agencies. The Secretariat is interested in any suggestions and any dissatisfactions we may have. They hope to put their report together in April/May of 1980. A written submission from us would be helpful but not necessary; further personal meetings are wanted by all.

2. Correspondence:

Our letter to Premier Blakeney regarding SGI policy in acquiring "The Story of Life" marble sculpture was read; also the reply from the Honourable Wes Robbins, newly appointed Minister of Consumer Affairs, who is in charge of SGI. Due to the shortness of the meeting, further action on this matter was set aside to a later date.

3. Workshops:

Bob Howard has been contacted regarding a photography workshop in late September.

4. CCC:

Moved by Cathryn Miller, seconded by Margaret Ann Burrill, that we ask Barry Lipton to continue as Alternate CCC Provincial Representative. Carried unanimously.

5. Committee Jurisdiction:

Discussion. Consensus of the Board was that any question of money or policy should come before the Board as a whole. Beyond that, each committee, when struck, should be instructed as to their degree of autonomy.

6. SCC AGM 1979:

Moved by Cathryn Miller, seconded by Mel Bolen, that the 1979 AGM be held the afternoon and evening of Friday, October 26, and all day Saturday, October 27, and that it take the form of a small conference with the theme "Crafts Are Your Business" with speakers and/or workshops as well as the business meeting.

Marline Zora volunteered to organize the AGM with the help of the office staff.

exhibitions

Moose Jaw Art Museum, Crescent Park, Moose Jaw

Aug. 21 — Sept. 16	Paper Tigers Marianne Martin, pottery
Sept. 18 — Oct. 14	Les Manning, pottery Land of the Beaver Period costume presentation Modern European Graphics
Oct. 11	Batik, Yoshimi Woolsey
Oct. 16 — Nov. 11	Vaugh Mann, paintings in style of Group of Seven
Nov. 13 — Dec. 9	Jack Pickering, natural history Saskatchewan artist

Handmade House, 1 — 124A 2nd Avenue, Saskatoon

Sept. 4 — 29	Weaving, Eily Danica
Oct. 1 — 27	Fibre Sundials, Leslie Howard
Oct. 29 — Dec. 1	Batik, Yoshimi Woolsey
Dec. 3 — 19	Pottery, Robert Oeurvard

Campbell Art Gallery, Cuelenaere Library, 125-12th St. East, Prince Albert

Nov. 15 — Dec. 13	Prince Albert Embroiderer's Guild
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Norman Mackenzie Art Gallery, Regina

Sept. 14 — Oct. 28	Selections from Albright-Knox Collection
Nov. 9 — Nov. 18	CKCK juried exhibition
Nov. 2 — Dec. 2	The Painter as Photographer
Nov. 29 — Jan. 6	Folk Art of Hungary
December	Saskartist series

Rosemont Art Gallery, 5062-4th Avenue, Regina

Sept. 5 — 29	Riffat Hussain, Bruce MacDonald
Oct. 3 — 28	Brad Struble, Valerie Eibner
Oct. 31 — Nov. 25	Valerie Pugh and Charles Crate

Dunlop Art Gallery, Regina Public Library

Aug. 25 — Sept. 29	Kogo/Sword Guards
Sept. 29 — Oct. 28	Portrait/Self-portrait, James Lisitza
Nov. 3 — Dec. 2	Regina Drawing

Glen Elm Branch Library, Regina

Aug. 29 — Sept. 30	W.L. Stevenson
Sept. 26 — Nov. 4	Skye Morrison, Folksong in Fabric

Mendel Art Gallery, Saskatoon

Aug. 29 — Sept. 23	7 + 7
Sept. 26 — Oct. 21	Ivan Eyre Frank Nulf, Charles Ringness Recent Work
Oct. 24 — Nov. 18	Western Canada Sculpture Western Wall Works
Nov. 21 — Dec. 16	Louis De Niverville Retrospective

The Little Gallery, P.A. Arts Centre, 1010 Central Avenue, Prince Albert

Sept. 7 — 29	Tapestries by Ann Newdigate Mills
Oct. 2 — 23	Juried show commemorating P.A.'s 75th Anniversary
Oct. 25 — Nov. 16	Paintings by Andrea Martinson
Nov. 18 — Dec. 7	Paintings by Mary Lou Jaeb
Dec. 10 — Jan. 3	North Star Pottery, Humboldt

Saskatchewan Craft Council

ANNUAL GENERAL MEETING

Plus "The Business of Crafts" Workshop

Saskatoon Public Library
October 26 and 27, 1979

Friday, October 26

1 p.m. — 3 p.m.: Registration
Slides and discussion by SCC delegates to WCC Conference

3 p.m. — 5:30 p.m.: **Ron Loomis** — Federal Department of Consumer and Corporate Affairs, Product Safety Inspector
Ken Rockel — Saskatchewan Industry and Commerce, Small Industry Development Program

Dinner

7 p.m.: 5th Annual General Meeting, SCC:
1. Report as to quorum
2. Minutes of last meeting
3. Reports: Chairman
Financial
Canadian Craft Council
Workshops
Publications
Sales

Saturday, October 27

9 a.m.: Continue AGM:
4. Unfinished business: Standard report assessment
5. Election of officers
6. Appointment of auditors
7. New business:
a) Proposed bylaw changes
i) Art. 2, Sec. D. Subsec. 3
Artisan Status
b) Art. 6, Sec. E
Directors' Remuneration
b) Battleford Handcraft Festival, 1980

Lunch

2 p.m.: **Chandran Rajaratnam** — Computer Products Firm, National Manager of Marketing
General question/answer period
5 p.m.: Adjournment

(FURTHER MORE DETAILED INFORMATION OUT SOON. WATCH FOR BULLETIN.)

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