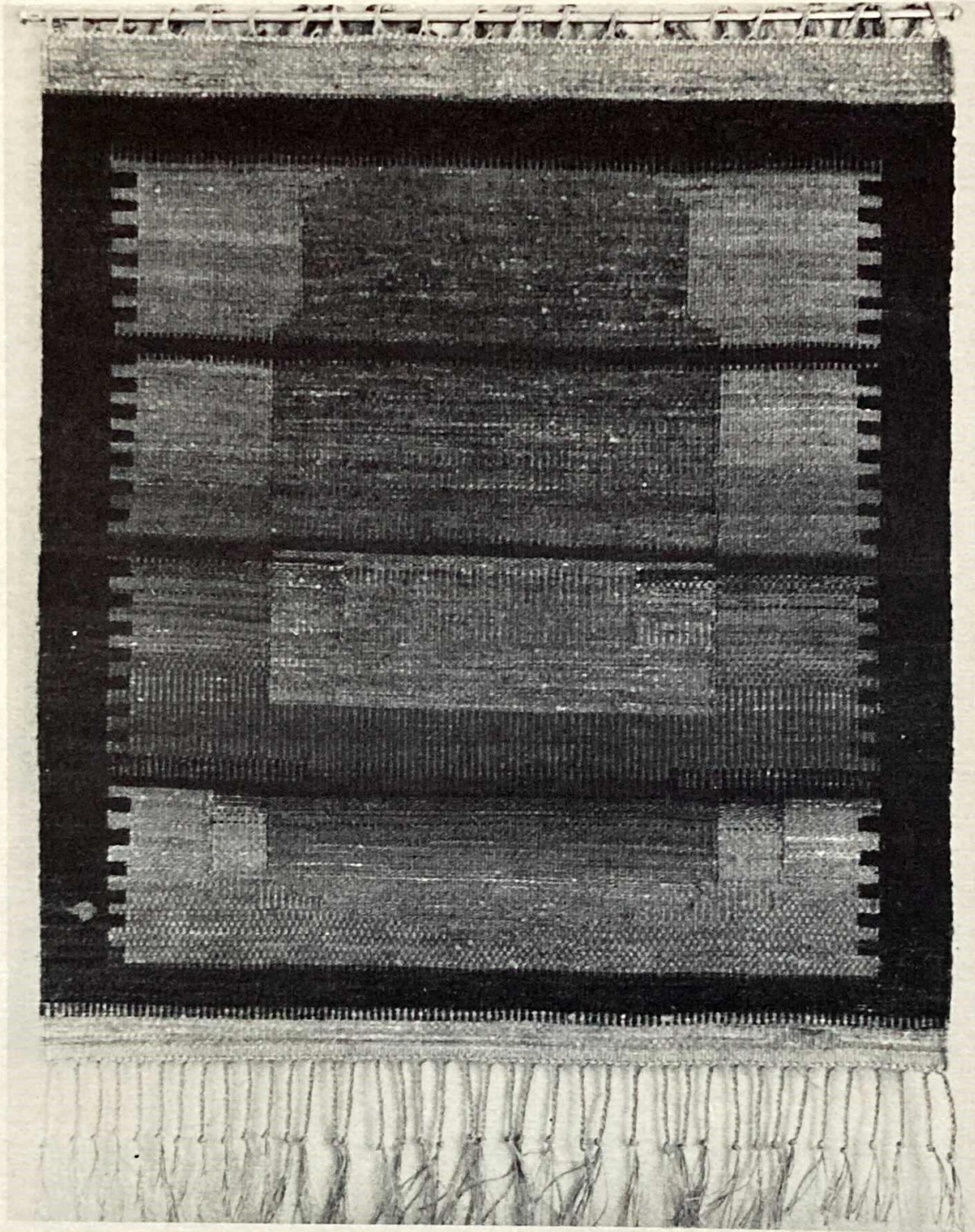


the craft factor

Volume 4, Number 4

December, 1979



Fibre

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Fibre

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the craft factor



Editor: Seonaid MacPherson

Saskatchewan Craft Council Board Members: Mel Bolen, Chairman; Ross Rooke, Vice-Chairman; Eva Scott, Secretary; Gary Essar, Treasurer; Marlene Zora, Past Chairman; Robin MacColl, Sales; Connie Talbot-Parker, Exhibitions; Rick Dawson, Nominations; Margaret Ann Burrill, CCC Representative.

Legal Advisor: Barry Singer

Cover Photo: Tapestry: Prairie Rug No. 10 by Ann Newdigate Mills. Collection of the Massey Foundation. 1979. Photo by Sylvia Jonescu Lisitza.

The Craft Factor is published quarterly by the Saskatchewan Craft Council, P.O. Box 7408, Saskatoon, Saskatchewan, S7K 4J3. The Craft Factor is made possible through funding from the Saskatchewan Arts Board. Comment and opinion are welcome, but will be subject to editing for space and clarity. Only signed letters and submissions will be printed. The Saskatchewan Craft Council is an affiliated member of the Canadian Craft Council and the World Craft Council.

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

editor's bit

I'm sure I speak for all Saskatchewan craftspeople in bidding a fond farewell to Jenny Hambridge, who has recently moved to Ottawa.

Jenny worked with the Department of Industry and Commerce for a number of years as a consultant and has done, perhaps more than anyone, a great deal to get Saskatchewan crafts and craftspeople on their feet. She has fought for the Saskatchewan Craft Council every step of the way during its development, while providing its various Boards with good, sound, practical advice. She was the brains and brawn behind our well established Saskatchewan Handcraft Festival at Battleford, which has now been turned over to the SCC.

Jenny's straightforward, encouraging and humorous manner has won her many friends in Saskatchewan. I think she leaves the province with a well-rooted if not firmly established craft scene.

We wish you the best of luck in Ottawa, Jenny; keep up the good work and keep in touch.

—Seonaid MacPherson

Jenny Hambridge's new address in Ottawa is: 422 Tweedsmuir, Ottawa, Ontario, K1Z 5N5. Jenny told me she would be more than happy to hear from you and to offer her spare bed to friends who wander eastward.

Chairman's Note

As your newly elected Chairman, and on behalf of the SCC membership, I would like to thank and acknowledge the energy and time our past chairman Marlene Zora has devoted to Craft Council duties and direction. The past year was one of great changes for our organization, and one that required decision and determination on the part of the Chairman. Thank you Marlene.

—M. C. Bolen

Support the SAB

Canadian Artists Representation (CAR), Sask North, urges all craftspeople of Saskatchewan interested in a healthy cultural climate in this province to write to Mr. Ned Shillington, Minister of Culture and Youth, Legislative Building, Regina and/or Premier Allan Blakeney in support of adequate funding of the Saskatchewan Arts Board.

—Jill Crossen-Sargent,
CAR Representative
for Sask North

ATTENTION WEAVERS!

Save MAY 1, 2 and 3, 1980 for the
TED HALLMAN Workshop
"Creative Design and Drafting of Twills"
to be held in Saskatoon

Plus a May Day Bonus Lecture
"The Weaver As Designer"
on the evening of May 1, 1980
open to the public

Ted Hallman is an internationally respected weaver and teacher. He has many academic credentials and is now teaching in Toronto at the Ontario College of Art. His show "Sunrise Titles and Twills", was at the Mendel Gallery in June, 1979.

This workshop will be for intermediate level weavers who have some background in drafting and familiarity with four or more harnesses. It will include a review of drafting. Lectures, slides and intensive work on samples are included. Looms may be brought or rented.

A separate lecture on design is also planned for one evening.

Both events are open to anyone.

Further details will follow.
PLEASE INDICATE INTEREST NOW,
so we can plan class size,
by writing to:
Sask. Craft Council
Box 7408
Saskatoon, S7K 4J3

New SCC Board of Directors



The SCC Board of Directors, photographed outside the Community Aid Centre in Saskatoon, which houses the SCC office. (Left to right)

Eva Scott, knitter and crocheter, North Battleford; Secretary, Workshops Convener.

Robin MacColl, leather-worker, Yorkton; Sales Convener.

Mel Bolen, potter, Humboldt; Chairman.

Marline Zora, potter, Saskatoon; Past Chairman, Acquisitions Committee Convener.

Gary Essar, quilt-maker, curator, Regina; Treasurer, Publications Convener.

Connie Talbot-Parker, potter, Fort Qu'Appelle; Exhibitions Convener.

Ross Rooke, woodworker, Saskatoon; Vice Chairman.

Not in the picture: **Rick Dawson**, woodworker, Areele; Nominations Convener.

Profile

The following are short biographies on our new SCC Board members:

Robin MacColl, Yorkton

Since 1972, when I became owner-operator of a leather shop in Winnipeg, I have made my living from my work with leather. After being totally bummed out by city life, I established a studio south of Riding Mountain National Park and another in my home town of Yorkton, where I continue to work.

I have been a member of the SCC for the past year and have taken part in Bazaar, Battleford, and Sunflower. Besides enjoying my work, I find a lot of pleasure in presenting it to the public. I have no formal training in my craft but have learned mainly by the process of osmosis. I have frequented shoe-makers' and harness-makers' shops since the age of 5.

I have been a retailer of my own and others' work, a supplier, craft show participant, and commissioned artist. I'd like to see shows and sales concentrating on making the public aware of the artist's work. It is not enough just to do the work; it must be properly presented to give the public every chance to enjoy and share the energy of a craft show.

Ross Rooke, Saskatoon

I was born December 8/50 in Eston, Saskatchewan. Starting woodworking in British Columbia in 1973 and have been a self-supporting craftsman ever since.

I would like to serve on the SCC Board to try to educate the general public to the quality of the various crafts, thereby assisting craftspersons to obtain more recognition for their talents and hard work.

Eva Scott, North Battleford

My reason for interest is to promote the principles and objectives of the Craft Council with the intention of giving feedback to our own area re the purpose and aims of the Craft Council.

Many craftspeople in Northwest Saskatchewan know little about the Craft Council; I feel that in the "home" of the Battleford Handcraft Festival people should be better informed.

I am a registered nurse, recently retired to become more involved in and with crafts. My main interest is in knitting and crochet, particularly with raw wool. I have participated in the 5 Handcraft Festivals in Battleford. I am a member of the Saskatchewan Embroiderer's Guild.

Connie Talbot-Parker, Fort Qu'Appelle

For the past four years I have been working seriously on my pots, two of these years have been strictly with porcelain. Working in several potteries in Saskatchewan and Ontario has left me with good ideas and good intentions — so in June 79 I opened "Studio One" in Fort Qu'Appelle.

I have strong feelings towards the need for continuing quality control and organization in our Craft Council, and would hope to continue what good potential starts the board has made thus far.

Gary Essar, Regina

Gary is originally from Kindersley. He studied art at the University of Saskatchewan in Saskatoon. His other degree is in art history from the University of Oregon in Eugene where his studies concentrated on printmaking.

He started quilting in 1975 because he wanted to make a quilt to use and to find out something about sewing. Quilting is a family tradition: his grandmother was an active quilter and his aunt, Mrs. Edthye Berg of Coleville, helped him learn the basics of the craft. He has made several full-sized quilts as well as many baby quilts. His knowledge of the craft has developed through practice, reading and looking at all the quilts he can. He has held quilting workshops in Prince Albert, Yorkton and Swift Current. In 1977 he was a juror at the Saskatchewan Handcraft Festival in Battleford. His other interests include drawing and printmaking, furniture restoration, collecting and skiing. He is currently Assistant Curator at the Dunlop Art Gallery in the Regina Public Library.

Cover Story

Ann Newdigate Mills

It is interesting to read in *The Craft Factor* how others have acquired experience and training. In Saskatchewan most craftspeople are more or less self-trained. It seems to be becoming evident that self-trained people as they get more and more involved in their work, realize that there are definite advantages to having learned their own way of doing things. One of the disadvantages can be feelings of self-doubt for people whose way of working may be unorthodox. Considerations about training raise many questions which would make worthwhile debate as I found when talking to David Miller about lutes, tapestries, schools, standards, collaboration, recognition, self-reliance, pricing, guilds, tools, finishing, sharing, and the Craft Council.

I am a self-taught weaver but I have a Bachelor of Fine Art from the University of Saskatchewan. I was fortunate that an excellent basic design course was included when I started my degree. I took this as well as painting from Otto Rogers. My basic drawing class with Mlna Forsyth remains relevant to the concerns I have now with tapestry. Paul Hamilton helped me to find out about the textiles of William Morris and the Bauhaus. Stan Day taught me to see colours and E Il Bornstein encouraged me to evaluate weaving as a contemporary art form. Printmaking and painting from Warren Petersen and pottery from Mlna Forsyth added another invaluable dimension to my training. At the same time I was doing tapestry, spinning, and natural dyeing because of the influence of Margreet van Walsen whom I met in 1972 at Fort San where Lea Collins had arranged for her to work on her loom. When Jane Evans lived in Saskatoon, and even after she moved to North Battleford, she generously made available to me her fund of information about weaving in general. Of course I am over-simplifying when I drop all these names into the bag which forms the network and basis of my training and experience.



Tapestry: *Prairie Rug No. 1* by Ann Newdigate Mills. Woolen warp and weft (39" x 36") 1977

(Photo by Sylvia Jonescu Lisitza)



Tapestry: *Prairie Rug No. 2* by Ann Newdigate Mills (50" x 37") 1978

(Photo by Sylvia Jonescu Lisitza)

To learn more about weaving I was able to be in England, Scotland, and Wales for ten months in 1976. I studied natural dyes and textures in weaving with Barbara Mullins at Westdean College, rug weaving with John Hinchcliffe, spinning with Eileen Chadwick and learned the Moorman inlay technique from her and Theo Moorman. In Edinburgh Archie Brennan took me to the Art School, Dovecote Tapestry Company and his studio and arranged for me to get a loom like his. I visited museums, private collections, cottage industries, art schools, graduating exhibitions, galleries, and was lucky to be there for the Islamic Festival.

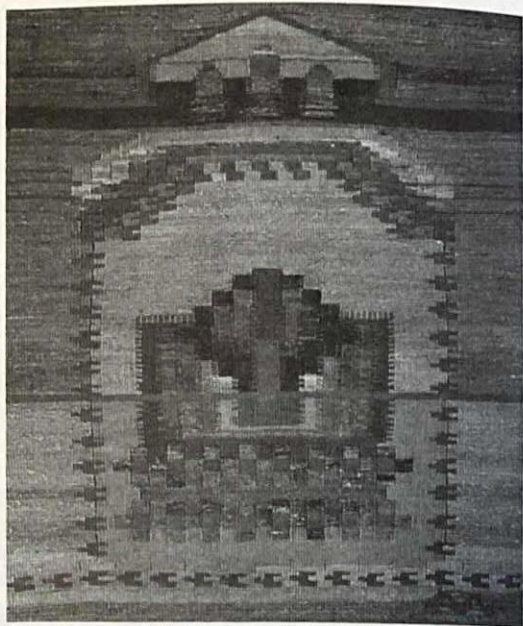
When I returned to Saskatoon I had an exhibition of tapestry, drawings and photographs at the Shoestring Gallery in February, 1977. Another important part of my network of experiences, decisions and learning has been provided by the supportiveness and the developments within the Shoestring Gallery since 1971 when I was involved in helping start this co-operative gallery.

Designing and weaving tapestry can be two different disciplines and are often done by two people with different skills. Spinning and dyeing are also a distinct discipline. For me they are all inseparable pursuits although the acquisition of information in each one of these areas is formidable. My designing starts with dyeing fleece and blending it in a drum carder to be spun on my Ashford spinning wheel. I work on an upright nine foot metal loom which gives an uninterrupted view of the work to allow evaluation and some decisions to be made in progress.

I have just spent almost two years on my Prairie Rug series of tapestries which were shown in May this year at the Dunlop Gallery's Glen Elm branch in Regina. It was taken on tour by the Shoestring Gallery to Estevan, Regina (Rosemont Gallery), Prince Albert, and Saskatoon. Central to the limitations I imposed on myself for the duration of the series was a concern with exploring colour in relation to the processes of tapestry weaving. I changed my method of planning in order to familiarize myself with the widest possible range of tapestry options, and concentrated on a different tapestry technique in each of the eleven in the series. To unify them I included in each the shape of the mihrab which is typical of prayer rugs and then allowed the process to dictate the way in which the shape and the tapestry as a whole were rendered. With one exception, I also used different fibres for the warps in each so as to experience many variations in this important element of tapestry design. I used wool, synthetic, horse-hair, camel-hair, fine hard-twist linen, natural linen, cotton, viscose, handspun, and double warp for the various pieces. Any resemblance between the shape of the mihrab and a grain elevator was happily completely intentional.

The main thing that I have learned from the Prairie Rug Series, I think, is that there is no limit to what one can continue to learn from the elements within the basic confines of simple tapestry.

—Ann Newdigate Mills



Tapestry: *Prairie Rug No. 5 "Mihrab"* by Ann Newdigate Mills (62" x 45½") 1978

(Photo by Sylvia Jonescu Lisitz)



SSWG

The Saskatoon Spinners and Weavers Guild (formerly Central Saskatchewan Dyers, Spinners and Weavers) has enjoyed a good year and looks forward to continued growth, not only in the number of individuals involved, but in the skills of its members as well.

During the past twelve months the guild has been active in a number of projects besides the monthly meetings and spin-ins. The guild had booths at both Battleford and Sundog Pleasure Faire, and members participated in the Sheep Day at Vanscoy again this year. As well, there was the second Annual Display and Demonstration at the Mendel Gallery, which was extremely well attended. Several less formal learning and social events were held during the past year, including Rock Day in January, and two outdoor dyeing days at midsummer and early September.

Guild meetings and spin-ins continue on the same schedule as in previous years. The membership fee has been increased to \$6 for the year, but this now includes a

bi-monthly fabric sample with background information provided by Jane Evans, as well as a monthly newsletter.

Anyone wishing further information about the SSWG should call either Pat Adams, 665-0001, or Cathryn Miller, 374-9176, or write Saskatchewan Spinners and Weavers Guild, Box 7221, Saskatoon, S7K 4J3.

—Cathryn Miller

Boundweave

In 1976 when I began to study boundweave, I was rewarded with much ambiguity, confusion, and fascination. Applying the information by designing with weft-face blocks of pattern, I became engrossed with its scope. Despite being rather a slow process, boundweave is a challenging piece of practical fun.

Boundweave is a name given a method of weaving. It is neither a threading draft nor a particular pattern. Many authors speak of boundweave but few agree where to limit the word's application. Everyone agrees on a basic definition: four colors of yarn are used, one on each of four treadle combinations (harnesses 1+2, 2+3, 3+4, 4+1, repeat), to produce a weft-face fabric. Usually this is on a point twill type of threading and colours are shuffled.

Unfortunately, many sources are cavalier in also describing other weft-face weaves as boundweaving. Anyone interested in the over-all discussion is referred to the article "Boundweave", listed in the references.

For weavers who want to try this method of weaving, the following information is a springboard.

Photograph No. 1 shows a sampler done on one warp in a variety of treadlings and colour sequences. The bottom band illustrates a "Key," used to define the design blocks possible on this threading. Going up from the Key, the samples show Flamepoint, Flame Bargello, Human Figures, Opposites, and Italian Fashion methods. All were done on Draft No. 1. Atwater, Black, Frey, Tidball, and the *Weaver's Journal* cover this sampler's methods.

Photograph No. 2 shows a sampler of the Navajo Saddle Blanket method. Draft No. 2 gives its basic information. Colours and treadling order are reversed or repeated for patterns. As with all boundweave, this is an intriguing method best done secluded from society and with a good reference book at hand. That manual would be by Atwater, Collingwood, Marquess, or Tod.

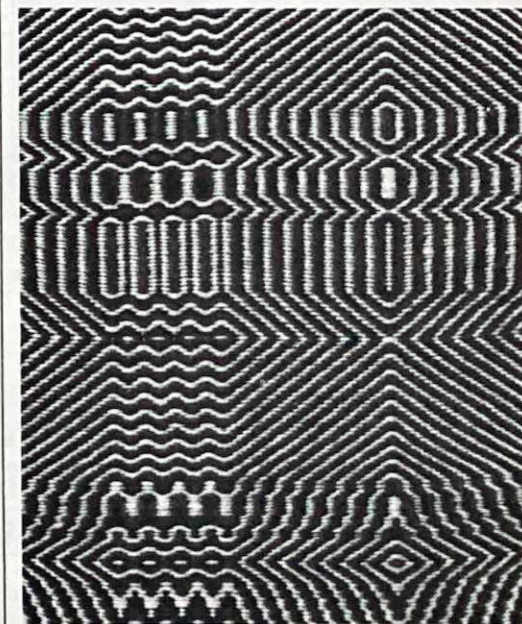
Obviously there are many variations possible under the term boundweave. Following is a reference list of sources where the pictured samples can be investigated. With some experimentation most weavers find boundweaving an attractive method to add to their repertoire of loom-controlled weaves.

- References:
- Atwater, Mary, *Shuttlecraft Book of American Handweaving*, Revised Ed., Macmillan Pub. Co., New York, 1951. Pp. 145; 210; 282-5.
 - Black, Mary, *New Key to Weaving*, Bruce Pub. Co., New York, 1957. Pp. 243-7; 330-6.
 - Collingwood, Peter, *Techniques of Rug Weaving*, Watson-Guptill, New York, 1968. Pp. 267-78; 349-50.
 - Evans, Jane, "Boundweave," *The Weaver's Journal*, Vol. 1, No. 4, April, 1977, Boulder, Colorado. Pp. 3-11.



Boundweave sampler

(Photo by Bob Hewitt)

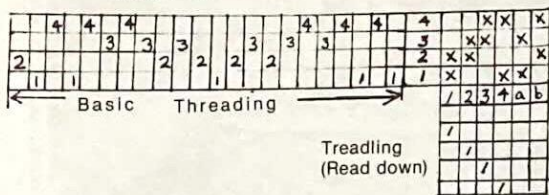


Navajo Saddle Blanket Weave

(Photo by Bob Hewitt)

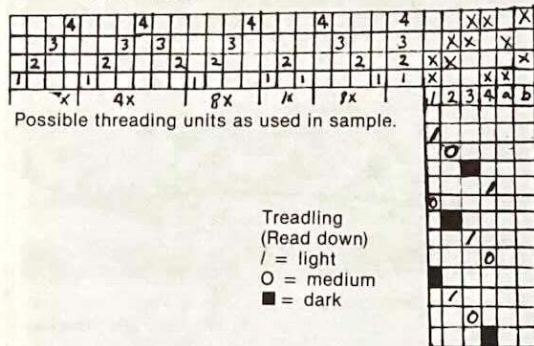
DRAFT No. 1

Tie-up



DRAFT No. 2

Tie-up



Frey, Berta, **Designing and Drafting for Handweavers**, Macmillan Pub. Co., New York, 1958. Pp. 149-51; 199-200; 202-4; 214; 216.
Marquess, Joyce, "The Navajo Saddle Blanket," **Shuttle, Spindle, & Dyepot**, Vol. VII, No. 3, Summer '77, West Hartford, Conn. Pp. 24f.
Tidball, Harriet, **The Weaver's Book**, Macmillan Pub. Co., New York, 1961. Pp. 73; 104; 161; 163.
Tod, O. and Del Dio, J. **Rug Weaving for Everyone**, Bramhall House, New York, 1957. Pp. 111-4; 146; 152-3; 285-6.

—Jane Evans

Weaver's Puzzle

Simply figure out the answers to the clues then try to find the answer in the square of letters. Some of the clues are pretty tricky; it'll take a warped mind to deduce some of them. Words in the square may run backwards, forwards, up, down and diagonally either way. Answers are on page 20.

S T O B I B O B B I N T I P
S H M N F R Z L D R E S S S U N I
T D R A F T C X A R O N H H I
E L V U L A G Y H P E S U I
W A N T M O N K S B E L T B A C C
K P E O S S Q U T U C J T
O I E L D D A R N K B A L G
O C W E P Y D H E O P A E G
H K I L I M V Z D E B O T L
Y M A D R A E W S T N E Y L L
E O E D K C O T F E W E P L I
L H Z E A I R S L M E Z L I
S J D H S Y B B A T V A O W
B E A D W A R P H I W I X

1. Ends left over still come in handy. *throws*
2. Known as marches in Britain. *lan*
3. _____ for apples at Halloween wind up. *bobbe*
4. Prepare to meet thy loom. *dress?*
5. Old sailor's twisted story. *yarn*
6. Tucked about the Friar's waist. *Monks Belt*
7. Space, cock, service, diplomacy: all have this word in common. *shuttle*
8. The peanut butter of any woven piece. *welt*
9. Get spaced out by counting these per inch. *den ts*
10. It is "neither a carpet nor a tapestry, but is something between the two." *Kilim*
11. There's a pattern to this rustic dwelling. *log cabin*
12. Weavers, choose your shot! *pick*
13. Helps you get through Number 9. *sley hook*
14. Gobelin and Carole King share this. *tapestry*
15. Twist "lone" to produce lace. *lone*
16. Could become confused with too many cold beers. *drast*
17. This cat's just plain weavin'. *tabby*
18. May prevent future headaches by keeping the edges even. *sample*
19. Weaver's delight is woodworker's plight. *warp*
20. Shag rug couldn't do without it. *pile*
21. A little easier for a camel to go through its eye than a needle's. *fiddle*
22. It shall be a sturdy cloth. *twill*
23. Keep things in line with a spreader? *raddle*
24. Filling is to ple shell as weft is to *shed*

—Seonaid MacPherson and Frank van Drimmelen

A Sample of Card Weaving

The striking card woven pattern pictured and discussed here is a modification of Russell E. Groff's "Indian Magic." I learned card weaving largely from his book, **Card Weaving**, and have enjoyed working with this pattern and its variations since I began weaving. The draft and illustrations here are a symmetrical version of Groff's.

Most books on card weaving use a backstrap type of loom setup. I found that the phone rang just when I got myself properly tied in. Now I just string the cards on an inkle loom (pictured and described in Atwater's book). It is much more convenient and less tiring.

The cards have a hole in each corner, lettered in clockwise order from A to B to C to D, and are numbered sequentially. My cards are 4" x 4" plastic bathroom tiles. I cut the holes with a countersink in a slow speed drill press, using a jig for accuracy. Slightly irregular edges were left. Boring with a drill and trying to flatten or remove the edges just cracked the tiles. From a pack of 90 tiles on a sale table I ended up with 40 good cards. The large cards are easier for me to use than the commercial cards and the plastic is durable.

A pattern is made by the four threads through the holes in the card wrapping around one another. The direction of the twist depends on the direction of threading through the card's holes and the direction that the card is turned. The twisted cords of four threads each are held in the twisted position by the weft thread.

I find Groff's drafting system easiest. All warp threads through one card must pass in the same direction. The card is held with the letters and number up. The threads pass down (↓) if they go from the back of the loom, down through the card, and to the front of the loom where the weaver works. The threads pass up (↑) if they pass from the back of the loom, up through the card, and to the front of the loom.

The belts pictured have a background colour (b), first pattern colour (p1), second pattern colour (p2), and an accent colour (a).

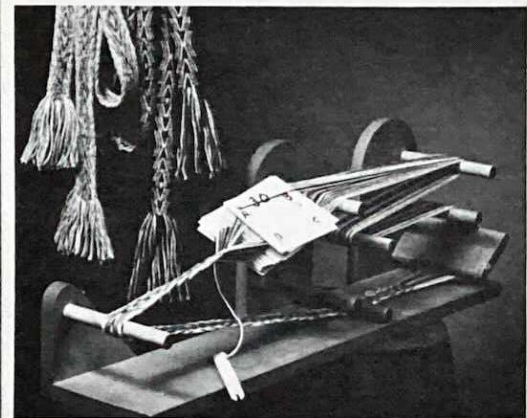
threading direction	↑	↑	↑	↑	↑	↑	↑	↑	↑	↓	↓	↓	↓	↓	↓	↓	↓	↓		
hole A	b*	b	b	b	p1	p2	p1	p2	p1	a	a	p1	p2	p1	p2	p1	b	b	b	b*
hole B	b	b	b	p1	p2	p1	p2	p1	a	b	b	a	p1	p2	p1	p2	p1	b	b	b
hole C	b	b	p1	p2	p1	p2	p1	a	b	b	b	a	p1	p2	p1	p2	p1	b	b	b
hole D	b	p1	p2	p1	p2	p1	a	b	b	b*	b*	b	b	a	p1	p2	p1	p2	p1	b
card number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

Each warp thread makes a loop on the loom and ties to itself so that the warp can be advanced by sliding it around the loom. The unused warp comes from the back to the front of the loom, through the cards, to be woven. The woven belt passes below from front to back of the loom to be stored.

These belts were woven with a symmetrical sequence of twelve quarter-turns forward and then twelve quarter-turns backward. Pattern variations are simply the result of starting the weaving with different holes up. The asterisked threads in the pattern draft are where background threads can be replaced by accent threads to break up the background somewhat, as with the belt pictured on the loom. Threads in these examples are all two ply fine wool and the weft is the same as the background warp. The photograph shows the inkle loom set up for card weaving.

References:
Atwater, Mary Meigs, **Byways in Handweaving**, Macmillan Co., New York, 1954.
Groff, Russell E., **Card Weaving**, Roblin and Russ Handweavers, McMinnville, Oregon, 1969.

—Tom Evans



Card Weaving

(Photo by Bob Hewitt)

Wool Finishing

Wool softens and shrinks with fulling, as the fibers open up. Three elements enter into fulling: moisture, heat and friction.

Fulling deals with finishing a cloth, part of the weaving process. It does not deal with maintenance of wool fabrics. Don't be put off by labels which describe care of wool, because it does need fulling to be completed when woven.

Water varies, and soft water is most desirable. Hard water may require more soap to overcome the minerals in it. Do not use a caustic soap (like washing soda) but rather a gentle one like Ivory Flakes. Woolite and Zero are almost too gentle. Too much soap cuts friction and slows the process. Too much water also cuts friction, so use only enough for the fabric to float freely.

Heat is the second factor in fulling. It affects the speed, with cooler water taking longer. Hot water yields fuzzier fabrics. A temperature of 100 to 120 degrees F is good. If timid, use the lower temperature.

Friction is very important in fulling. Small pieces of wool fabric can be kneaded in a basin. This is good because you can feel how bulky the fabric is becoming. Larger pieces can be trod in the bathtub.

Mr. Colony advocated using the automatic washing machine for fulling. A propeller-type agitator, with slow action is best. There is danger of the cloth wrapping around the agitator, therefore stop the machine every three minutes and redistribute the cloth. Otherwise uneven streaks of fulling occur. Use the warm cycle, including the spin.

Remember, you can always full the cloth more later, but you can't undo the results. So until you know what to expect, proceed cautiously.

Vinegar helps set colour in cloth, but only a bit is needed. If a dye is properly done, it won't run on neighboring fibers at the temperatures of 100 to 120 degrees F. Excess dye may fade in the washing, but this is not picked up by the cloth. At 180 degrees F colour starts to transfer to fibers (this is not applicable to natural dyes). Dyed yarns are already slightly fulled due to the heat and moisture of the dyeing process. Thus white yarn looks smaller than an equally sized dyed yarn before fulling. In fulling they equalize.

Drying is best done in the air. Even the selvages before hanging the cloth. Drape it gently over non-rusting lines. Move it once in a while to avoid creases formed by the lines. Hanging wool fabric in the sun can be dangerous, but if you are sure the colours are fast it is fairly safe. Because friction is one factor in fulling, the action of an automatic dryer adds to the matted character.

Surface finishes are brushing or shearing. Brushing is easier if the fabric is still wet, but wool is weak when wet so needs gentle treatment. Shearing the surface with scissors held parallel to it can be done wet or dry.

Pressing is the final treatment for the wool cloth. Mr. Colony does not use a wet cloth. He uses the "wool" setting with steam in the iron. Press cloth on both sides. Don't mat the brushed surface, or if you brushed the cloth while wet, don't press it. Pressing can be done when fabric is slightly damp or when it is dry.

A few considerations when weaving are important. Plan on a 10% shrinkage. Plain weave is around 10% in both directions, warp and weft. Twill is a bit more shrinkage in the warp. Mixed fibers shrink differently, therefore can give a poor surface. Finer wools shrink more than coarser ones and will pill more.

Fringes can mat during fulling. Weave a band at the outside end of the fringe's length, and cut this band off after finishing. Sew two marks on the fabric's selvages before

fulling. Then full until the shrinkage is the desired percentage.

For further maintenance, you don't want to full any more, therefore use Woolite, Zero, or have the piece dry cleaned. Permanent mothproofing and fabric softeners are not easily accessible to handweavers. A substance called a "mitten" for mothproofing can be put on after a rinse of 140 degrees F. Fabric softeners make a softer hand to the fabric, by attracting moisture in the air.

"Cockling" is the effect of a twill across the surface, especially in plain weave. This is due to the S- versus the Z-twist of yarns. Using only one twist gives the ripples of weft versus warp. Possibly this can be solved by rolling the fabric, for 24 hours.

Finally, Mr. Colony offers a pamphlet on finishing wool, with two samples, from Harrisville Designs, Harrisville, New Hampshire, U.S.A., 03450. The pamphlet is 50 cents. It's big value is in showing the results of machine fulling to timid souls. It also includes instructions.

—Jane A. Evans
reprinted from the
Guild of Canadian Weavers
Newsletter,
November, 1978

Regina Weavers and Spinners Guild

The Regina Weavers and Spinners Guild is a non-profit organization established to foster the crafts of weaving, spinning and dyeing. The Guild has set itself the following objectives:

1. To promote the crafts of weaving, spinning and dyeing, and to encourage and assist members to progress in these crafts;
2. To form a resource pool of books, periodicals, equipment etc. related to these crafts for use by members;
3. To develop an information center regarding supplies, equipment dealers, sheep farmers and other craft related sources.

To meet these objectives, the Guild holds a series of regular and special meetings, organizes workshops, and participates in certain special projects.

Regular meetings are held to discuss matters of interest at hand and to review items to be pursued. Apart from their administrative nature, regular Guild meetings also involve a program of one kind or another, such as a slide showing, the demonstration of a particular technique, or a guest speaker.

Special interest groups have been formed to enable members to pursue a particular aspect of weaving or spinning in more detail. There are three such groups, namely: the Four-Harness Study Group, the Off-Loom Weaving Group, and the Spinning and Dyeing Group.

Each year the Guild also sponsors a number of workshops for interested members and the public at large. Three have been held or are planned for this year, with topics ranging from bound weaves to a study of color and design to an expose on warps and warping ways. The Guild is receiving financial support from the Department of Culture and Youth towards the total cost of running these workshops and gratefully acknowledges that these workshops could not have been held without this assistance.

To mention some of our other activities, the Guild is again participating as a group at this year's Wintergreen; finally, the Saskan Arts Gallery and the Guild are at present discussing the possibility of jointly organizing an exhibition and sale, to be held sometime early in the new year.

The Guild is legally incorporated as a society under Saskatchewan's Society Act. Guild membership is open to anyone practising the crafts of weaving, spinning and dyeing.

The following persons are on this year's executive committee and would be pleased to answer any further questions you may have:

President: Lorraine Stek, 352-7184;
Vice-President: Bev Raddysh, 543-2494;
Treasurer: Joan Robertson, 543-2937.

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ceramics

"Mel's Magic Bottle"



Premier's Prize, Saskatchewan Handcraft Festival, Battleford, 1979.

"Mel's Magic Bottle" was made in July, 1979. It was handbuilt of porcelain, decorated with underglaze colours and fired to cone 10 in a downdraft gas kiln. A lustre was then applied and fired into the neck.

It is the product of a long series of experiments and attempts; it is the first successful, truly magical bottle that I made.

Dimensions: 7½" x 3".

—Anita Rocamora

New Canadian Ceramics Group Formed

On September 5 and 6, 1979, after several years of planning and hard work on the part of a few dedicated people, the first general meeting of the Ceramic Masters Canada/Maitres Ceramistes Canada took place at Seneca College in Ontario. The meeting, attended by 15 of the 22 members, dealt with defining and shaping this new national organization for people working in clay, glass and enamel.

Out of the two-day meeting there developed a new channel for national communication among ceramicists and a pride in aspirations for excellence.

The Ceramic Masters Canada/Maitres Ceramistes Canada is now alive, well and growing — and we hope we shall soon see members from all across Canada.

For more information, contact Byron Johnstad, Vice President (West), Ceramic Masters Canada, Site 17, Box 9, RR No. 1, Lantzville, B.C., V0R 2H0, (604) 390-4129.

Handmade House Celebrates New Location

A major event took place at Handmade House, Saskatoon's oldest co-op craft outlet on Monday October 29: a double opening to celebrate its new location at 212A - 3rd Avenue South (main floor of the Avenue Building) and its first show in the new gallery space: "Silk Road," work in Batik by Yoshimi Woolsey.

Yoshimi's work is breathtaking, demonstrating fine control and sensitivity in the realistic portrayal of landscape elements in some pieces and the fantasy images in others. Her use of colour continues to be excellent and her work shows increasing expertise in the use of line.

An added attraction during the evening was a performance by Maria Formolo of Regina Modern Dance Works in costumes designed and made by Yoshimi Woolsey. This joint effort by two artists brought new meaning to the concept of "visual art". The costumes added an extra dimension to the forms the dancer created in space, and Ms. Formolo's dancing made the fullest use of the costumes' potential. It was definitely a positive addition to the festivities of the occasion, and was greatly enjoyed by all present.

Ms. Woolsey's show ends November 29, and the next show in the Handmade House Gallery will be work by Robert Ouevrard, a member of the North Star Potters, opening December 3.

The move to new premises has required an increased commitment from the working members, all of whom are active craftspeople. It is hoped that the ground floor location, although greatly increasing operating overhead, will improve turnover. Handmade House now represents about fifty craftspeople from around the province, and hopes to continue to be a major outlet for quality crafts in Saskatchewan.

—Cathryn Miller

Photography Workshop Report

The six major craft fairs held annually in Saskatchewan are all jured for entry by slides or photographs. Since the major portion of my income is dependent on these sales, I want to have the best possible photographs of my work to be judged by. Also it is a very good practice to keep a record of a person's work through pictures. For these reasons I attended the recent workshop given by Bob Howard on photographing crafts.

Bob's friendly and casual manner in explaining the complexities of his art make him an excellent teacher.

He began by explaining the necessity of having a 35 mm camera for taking good pictures. He went on to say that the sun is the best source of light for taking pictures of your craft, the reason being, strobes and other lights are not only expensive to buy, but also complicated in their use, and frequently give poor reproductions in comparison to natural light.

The background is no less important than the object to be photographed. A large matte board, white on one side, dark grey the opposite, serves this purpose perfectly. This board, approximately three feet by four feet, is curved up against a wall or chair and taped in this position. This curve eliminates the hard edge of a horizon line, which distracts attention from the piece.

A 400 A.S.A. Ektachrome film is best suited for our purpose. When we are ready to shoot the object, the important thing to remember is to focus at one-third of the depth of the object. The f-stop is placed at f16 which gives the best depth of field. By focusing at that particular point, the back two thirds of the object will also be in focus.

A tripod would be a very useful accessory, as it is sometimes necessary to slow the shutter speed down to below 1/30th of a second at f16. A wide angle lens is not needed, as the distortion it records is unwanted. A 135 mm telephoto lens would be a benefit, as it enables one to get close-up shots of even tiny items such as rings.

With the above knowledge the students went to work, photographing samples of their craft.

Bob pointed out the effects of different angles of light striking the object. A backlight proved the most dramatic. A crosslight worked best with textured surfaces, as it gave depth to the piece. Another accessory which proved very useful was inexpensive and easy to make — a reflector board. This board, approximately two feet by three feet, had gold florists' foil on one side, silver on the other. This board is used to reflect light on to the piece where there is a shadow, and in effect lightens that point.

Plates, bowls and small woven pieces are best shot from overhead. All three-dimensional works should be taken from two or three different angles. Bob also mentioned that contrast is a very pleasing effect in craft photography. A woven piece against a weathered brick wall, a textured vase on a white matte board, both were examples of contrast that we tried during the workshop.

In closing, we were reminded that if you use your camera as an aid to your business, you can deduct the cost of film and also depreciate the camera and equipment on your income tax.

—Zach Dietrich

stitchery

Stitch Patterns in Embroidery

Embroidery stitches are generally used to interpret a pre-conceived design, such as a flower, a tree or an abstract arrangement of shapes. The stitches themselves, however, can be considered as individual design units. By combining different stitches, changing their size and spacing and using a variety of yarns, many unusual patterns and design motifs can be created. Border patterns can be worked on skirts, belts, shawls, table runners, placemats and bell-pulls, while circular motifs lend themselves well to pockets, pin-cushions, pillows and wall-hangings.

Working with stitches as design units leads one to develop an eye for line, shape, negative space, scale and proportion in design as well as encourages a feeling for colour and texture.

Look carefully at the tapered oval shape of a detached chain and the "V" or "Y" shape of the fly stitch. Notice the twist of a French knot, the crisp linear effect of stem stitch, the fringe-like appearance of the up-and-down buttonhole. In doing so, begin to appreciate the design qualities inherent in each stitch.

Consider the negative shapes created when single stitches are placed so they touch each other.

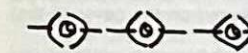


Fly Stitch



Fly Stitch

The spaces so created seem to demand something more — perhaps a French knot, or groups of detached chain.



Flystitch with French Knot



Flystitch with Detached Chain

Deciding on the size, placement, colour and texture of each additional stitch in a pattern becomes a challenge. Not only the relationship of the new stitch to other stitches in close proximity must be considered, but also its contribution to unity of design in the finished pattern.

A fabric that is soft but firm, with an even weave, makes a good foundation for a stitch pattern design. It is best to baste a few guidelines on the fabric to insure straight horizontal or vertical rows of stitches, or concentric circles if a radial design is being worked. Dividing a circle in quarters, or in even eighths if it is very large, is a help in keeping the number of stitches equal in each segment.

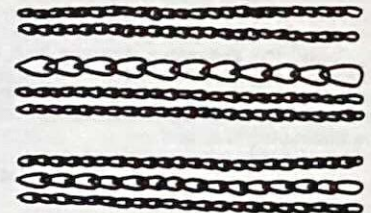
Yarn colours may be selected to harmonize or contrast with the ground fabric. They might be in four or five closely related shades of one colour with one or two accent col-

ours, or they might be chosen to create vibrant contrasts. One colour in a variety of textures may also be used. Work with shiny yarns against dull ones, soft yarns against firm.

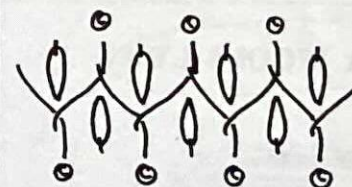
Before starting a project, experiment a bit using a variety of threads. Try working stitches as tiny as 1/4 inch, perhaps in a No. 8 pearl cotton, up to as large as 1 1/2 or two inches in a heavy knitting wool. Place some stitches close together and some with spaces between.



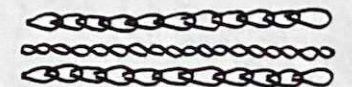
Work rows of stem stitch close to each other in various colours and textures; work rows of chain stitch with variety in number and spaces between.



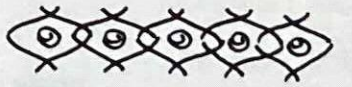
A few attempts will soon open up an infinite number of possibilities for more and more stitch patterns. The following diagrams offer a few suggestions:



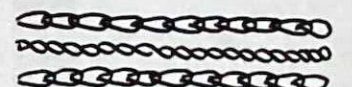
French Knot
Detached Chain
Open Cretan

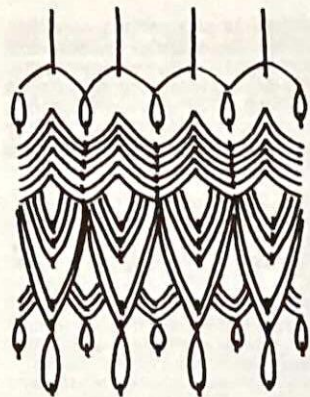


Chain
Stem
Chain



Herringbone
French Knot





Fly
Detached Chain

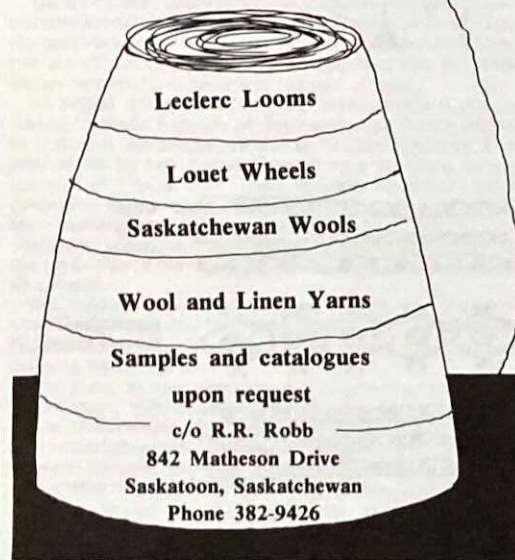
Fly
Fly
Fly

Fly
Detached Chain

J. & P. Coats' 100 Embroidery Stitches is a clearly illustrated basic instruction booklet for those new to the art of embroidery. For those interested in increasing their repertoire of stitches, Jaqueline Einthoven's *The Stitches of Creative Embroidery* is a must.

—Phyllis Baker

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WOODWORKING

More from Stan Wychopen on Coaches

This is a continuation of Stan's article which appeared in the September issue of *The Craft Factor*. Stan is making a series of 20 coaches as appeared on the cover of that issue.

Like everything I make, the coach has an original which I have researched and studied. I find this is important as it helps me develop a closeness and intimate knowledge of its nature. In the case of the coach, I dealt with the Smithsonian Institute, a publisher, a researcher and authority on coaches in Oklahoma City; I conducted field trips to study originals and then drafted plans for my own version.

I kept full records — over 100 sheets of final drafted plans for the over 2,000 parts and over 350 photos of producing these parts. It's the most complex, complicated, costly and time-consuming thing I have ever done, and I'm sure will ever be able to afford to do again.

But this particular coach and its makers really impressed me. A tribute of sorts, I suppose, past craftsmen can be a great inspiration. These builders were innovative and responsive to public need, took extreme pride in their work, and really cared about quality. If my coach doesn't reflect their pains, I give up because I think it's the best I can do. The latter part of this statement is not to exist in a crafts-person. It doesn't in the way I approach things, and as a result I know I've come close to overextending myself; but reaching out and going ahead is, I think, what it's all about.

—Stan Wychopen

The Office Column

The mountain of paper-work on my desk has been deepening with fresh falls of material from the Annual General Meeting, the new Board's activities, membership renewals (have your sent yours in yet?), craft fairs, and more. Avalanche is imminent. My only hope is to be dug from the drifts by packs of St. Bernards wearing casks of typewriter correction fluid at their collars.

Well, it beats boredom.

The Craft Council is taking out subscriptions in a number of craft magazines, and I'll be letting you know about these when they start to arrive. Among the publications we've received lately are:

... a copy of the colour catalogue of the Canadian Crafts Council travelling exhibition, "Artisan '78." For those of you who missed the exhibition when it was shown in Swift Current, Regina, and Saskatoon, this catalogue documents the work and the workers ... many of Canada's top craftspeople.

... "The Cultural Connection" by Bernard Ostry, a look at culture and government policy in Canada.

... "Cornerstone for Culture", a history of the Saskatchewan Arts Board.

... "Saskatchewan Craftspeople" a very beautiful book produced by Saskatchewan Culture and Youth, with photographs, text, and design by Kate Williams.

... "Women in Australian Crafts" and "Crafts of Australia" two of the attractive magazines and exhibition catalogues on our shelves.

... magazines from the Alberta Potters' Association, the Newfoundland Labrador Crafts Development Association, and others. Come in and browse; the coffee's on.

An article in the Alberta Potters magazine "Contact" and some of the discussion at our own Annual General Meeting seem to suggest that craft associations everywhere are still wrestling with concerns of "amateur" vs. professional." I recall suggestions for classification of our membership along those lines, but I'm happy to say I haven't heard that one for quite a while. It seems to be that the distinction is (a) impossible to make with any accuracy, and (b) utterly meaningless where the Craft Council is concerned. I've heard people hesitating to join the Craft Council because they think it's an organization "just for professionals." If they mean a professional is one who supports himself just with sales of his work, then we'd sure have a small membership! Even among Saskatchewan's best-known craftspeople, people who have presented one-person shows and won awards at craft fairs and exhibitions, there are few who don't get part of their support from teaching, or a spouse, or at least occasional "outside" work. So what? What's important is the work, not which days of the week you spend doing it.

The Big Guys aren't always as "big" as they seem. I was amazed when I travelled to England last year and discovered some of the internationally reknowned instrument-builders work out of shops even tinier and more primitive than my own.

So if you're a new-comer to your craft, don't be ashamed of your work; we all have to start at the beginning. Be grateful for the more experienced craftspeople; they can teach us a lot, either in formal situations or simply by example. They're often a good source of knowledge, inspiration and useful criticism. Sometimes they can serve as a yardstick by which we can measure our own work. Many of them have made major contributions to establishing a place for crafts in the culture and the marketplace of Saskatchewan; we all benefit from their pioneering.

But the Old Hands benefit from the new-comers as well: as a market for their teaching services or their craft products, and as fellow workers in nourishing a growing awareness and appreciation of crafts. The new-comers provide a challenge to keep experienced workers from getting stale, too; and it's not long before the New hands are developing fresh ideas and techniques that the Old Hands may put to use.

Full-time craftspeople may develop their skills more quickly through constant practice, but those of us who are part-time or spare-time craftspeople aren't under the same commercial pressures and may have the opportunity to spend more time and care on what we think is important and less time on what we think will sell. It's often a trade-off either way.

We should **all** be amateurs: people who do our craft work "for love."

We should **all** be professionals: people who "avow high standards".

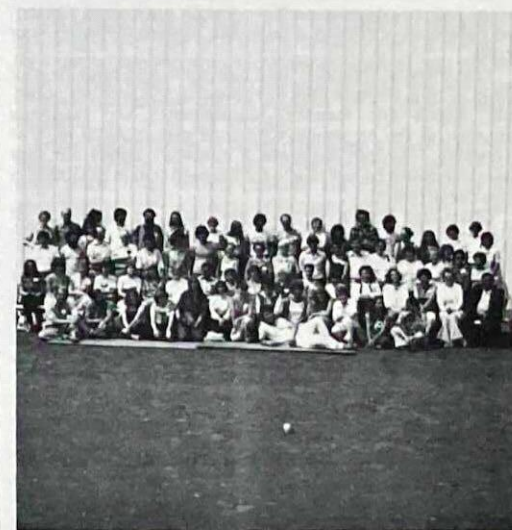
There is no "top" or "bottom" to the membership of the Craft Council, just people who make and appreciate crafts, each of us (I hope) trying to grow better at what we do.

CHRISTMAS HOLIDAYS

The SCC office will be closed from December 22 to January 6, inclusive. After that, it'll be open the usual hours: 10:00 to 12:00 and 1:00 to 4:00.

Merry Christmas and a very prosperous New Year to you all!

—David Miller



Craftspeople selling at Battleford '79 in July gather for group photo.

(Photo by Menno Feiguth)

The Business of Crafts

As a member of the Saskatchewan Craft Council, I attended the Annual General Meeting, October 26 and 27 in Saskatoon.

A workshop entitled "The Business of Crafts" was a trial venture this year and I wish to report on that aspect of the AGM.

Just because we make bowls, mugs and bottles, use them in our homes, give them and sell them to friends, relatives and the public, doesn't mean they are free from health hazards.

We potters do know of lead poison hazards and do work to make safe glazes. New information through specific testing indicates that lead frits can be a source of poison when combined with other glaze constituents and the firing temperature. A monster can be produced from that beautiful glaze.

The first and best solution is to have the ware tested to determine its safety.

Ron Loomis, Federal Department of Consumer and Corporate Affairs, is the product safety inspector. A telephone call to him will bring answers and information about your potential problems. He is as concerned as you are about this and about similar problems that weavers, woodworkers and all other craftsmen may have. He will determine if the materials meet the required-by-law standards and will help find answers if they don't.

He also recommends that all craftsmen use a registered trademark. There are many reasons for this — certainly one is the tracing of products suspected of being hazardous to health. A happier tracing would be for antiques, and it would also be a form of recognition in advertising. We craftsmen may be sought 100 years from now for our collectable products.

Ken Rockel, Saskatchewan Industry and Commerce, small industry development program is the man to talk to if you are contemplating a business venture involving your craft.

Yes, there is financial help available, and prior to your need of this, there is help in assessing the product potential, space and location requirements and business acumen of the prospective business person. With all that available, how can we make a mistake? Surely our first mistake would be not to ask for the help that is available in this department.

Chandran Rajaratnam is the National Manager of Marketing for a computer firm. He spoke to us and led discussions about selling crafts.

He tried to show us that we are all salesmen of ourselves, our ideas and our craft. Some are more aggressive than others, still our salesman actions affect our daily lives positively or negatively from our application of lipstick, to matching socks, to at-the-door canvassers and coffee with the neighbours.

All who participated in this workshop will remember to use their smiles and considerate words in all future transactions.

Chandran made us realize that selling will always reflect our individual psyche, just as our craft does. Integrity will be seen in the product and in the salesman, whether he be shy and unassuming or aggressive and flamboyant. The success of the product and marketing skills are tied together. The craftman must determine his future — and maybe he really needs to hire a salesman.

With all of Chandran's suggestions in our minds, we can improve our abilities in an honest and helpful manner. I'm

sure we'll all remember him as a delightful, innovative, positive person.

These speakers gave us enough information to keep us busy and active mentally and physically for a year. This workshop portion of the AGM was, for me, a huge success.

—Doris Tweddell

Food for Thought

Here are some ideas and thoughts that might be taken into consideration by the new board of the Saskatchewan Craft Council:

Shows should be juried in two parts:

A) Jurying as in the past with experienced knowledgeable jurors, with the possible addition of a viewer's vote too:

1. The public would appreciate our interest in their opinions. A viewer's vote would facilitate more public involvement; they would most likely develop greater identification with craftspeople and their work.
2. It would provide craftspeople with an indication of public tastes and responses to different forms, effects, techniques, etc.
3. It would increase public education as there would likely be a tendency of the voting public to compare their impressions with those of the jury (reasons, techniques involved, etc.)
4. It would provide an additional newsworthy topic for the news media, thereby continuing to draw more people into sales and shows.

B) Best Consumer Crafts — juried by three purchasing agents for established and respected retail outlets (Birks, for example).

1. It would provide a goal for "bread and butter" producers and provide directions for producers in this line (price ranges, public appeal, etc.).
2. It would further develop the public's confidence in purchasing our products as a result of the retailers' merit awards.
3. It would provide a source of prize money from the business community.
4. Who knows? Maybe retail buyers will feel more committed to buy what they have chosen as good sales items.

Another thought is that as crafts are made by hands and are appealing because of this and their personal nature, they would sell better if we allowed the consumer to identify and develop a personal knowledge of the particular hands.

Posters could be displayed at each booth, with a brief curriculum vitae, large pictures of the craftsman in the studio working with special skill and dedication. The craftsman's name should appear on the poster too, not just the name of his business.

—Stan Wychopen

Willow Weaving

One day I stopped to talk to a woman who had the most beautiful willow laundry basket in her hands. She told me that she had bought it from Mrs. Marx, who lived right here in Lumsden.

I went to see Mrs. Jake (Albertine) Marx who showed me all the different kinds of baskets she had made. There were Easter baskets, bun and waste baskets, woven vases for dried flowers, laundry baskets, hampers, knitting and mending baskets. She mentioned doing special orders of pet baskets, baby bassinets and a lampshade for a ceiling fixture.

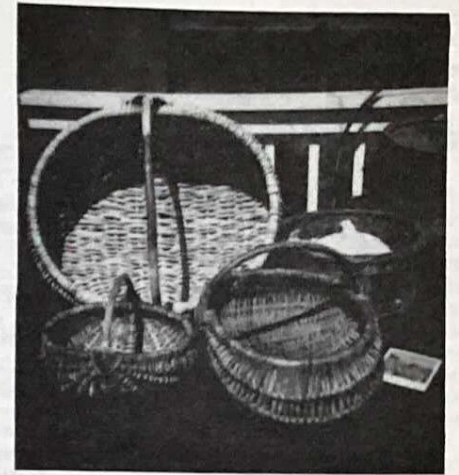
I was so intrigued that I immediately went out to cut some willows. With them in tow, I trudged back to see Mrs. Marx and asked if she would give me some lessons. She seemed happy that I was interested and smiled at the willows I'd cut as they were far too large. She showed me what to cut — the last year's growth, as long and slim as you can find.

There are many kinds of wild willows; I've been told there are 53 to 100 species. Not all of them, however, are suitable for weaving, any that are short and have many branches are not good, neither are those with large buds as they will catch your clothing when they dry.

Mrs. Marx was about to give up willow weaving because of poor health and because it requires hard work. This is a contradiction to willow weaving books which claim it is quite easy. Most of these books have been written in Europe where the willows used come from cultured willow beds. A few books refer to wild willows (which is all we have here in Canada) as being very unfriendly material, which they are. They are shorter, very springy and have minds of their own. They also seem to grow in unfriendly places. Red willow, sometimes referred to as dogwood, usually grows among wild rose bushes. Its gathering can make one appear as though he'd gotten the worst end of a cat fight.

Cutting the willows is always done after a hard frost and the leaves have fallen. At this point the sap is down. Willows can be cut all winter long as long as the buds have not swollen. Then it is too late as the sap is up again. We tied the cut willows in bundles and stored them in a cold place where no sun, wind or heat could get at them (an outside unheated shed is best). Mrs. Marx told us we had to wait three to five weeks before weaving the willows. This is a curing time so they're less springy and will stay put when woven. But they are not yet totally dried out. If the weather is cold during the curing time it will take longer than if the weather is milder. Once cured the willows can then be woven all winter long, but must be kept in cold storage when not in use.

At this point, Mrs. Velma Hanna, also of Lumsden, and I went faithfully for two weeks for our lessons. Mrs. Marx was a very thorough and particular teacher. We made round and oval shapes with simple randing (single-rod weaving) and pairing (double-rod weaving) with two- and three-rod borders. She showed us how to split and peel willows for a variation in colour.



The three baskets with handles were made by a Mr. Schreiber of Tisdale, Sask. This man sat on peoples' doorsteps and made split willow baskets to order. These baskets are at least 50 years old and belong to my sister-in-law, Mrs. Al Zielke of Tisdale. The round mending basket came from Europe and is at least 100 years old.

(Photo by E. Statham)

We used a minimum of tools: a good pair of garden pruners, a sharp paring knife, an awl or screw driver, some string to tie the willow spokes up while weaving, a hammer and a paint stir stick to pound the weaving down to keep it tight, and a stone for a weight to put on the inside of the basket while weaving the sides.

The willows will not dry out unless brought into a warm place for a few days or if it gets too warm in the spring. If they get a little too dry wrap them in wads of newspaper, pour boiling water over and let soak for a while. You have to keep the basket you're working on outside between sessions so it does not dry out.

When the basket is finished it requires a scrubbing with soap, water and a soft brush. Rinse and set the basket in a cool place. After several baskets are complete they are varnished so they will keep better and are stronger. If they get dusty or dirty they can be rinsed clean in the tub or shower. If the varnish lets go through constant use, they can be revarnished. With normal use and proper care, baskets will last for 60 or more years. They may, however, lose their colour if kept in bright sunlight for a long time.

Besides making baskets, I have enjoyed teaching the craft to other people, I demonstrated willow weaving and displayed my baskets at Bazaar last summer and found them to be very popular. During our holidays this year in the north, I made some baskets from native tall grasses. I have enjoyed doing oil paintings for 15 years, but have found working with nature's products equally rewarding.

I give all the credit to Mrs. Marx for my initial inspiration in willow weaving. This winter I want to try some of the fancier weaves that are shown in books, such as, **Modern Basketry from the Start**, by Barbara Maynard and **Willow Spokes and Wickerwork**, by Cleo M. Stephens.

—Elizabeth Statham,
Lumsden

"Saskatchewan Craftspeople" Now Available

Saskatchewan Culture and Youth is pleased to present the new publication **Saskatchewan Craftspeople** as part of the crafts program in the arts section of the Cultural Activities Branch. The publication is seen by Visual Arts and Crafts Coordinator, Denis Nokony as both a resource book and public relations item. The wide variety of craftspeople represented illustrate a rich crafts community in Saskatchewan that includes not only serious folk craft production but many contemporary approaches.

Contractor Kate Williams researched, photographed and prepared the material for press. Her province-wide travels over the period from March to September, 1979, gave her an opportunity to exercise her research and artistic skills and produced some fine results. Technical advice was provided by Barry Lipton who assisted with suggestions for inclusions; Liz Willick assisted with copy editing, Bill MacDougall offered production assistance, and Paul Fudge, Assistant Director — Arts for Culture and Youth and Denis Nokony offered opinions on final selections.

The publication will be distributed in Saskatchewan schools, libraries, tourist offices, through craft organizations provincially, nationally and internationally. **Saskatchewan Craftspeople** is free and available as well to individuals through Culture and Youth regional offices or through contacting the Visual Arts and Crafts coordinator, 11th Floor, Avord Tower, 2002 Victoria Avenue, Regina, Sask. S4P 3V7.

The following are some photos by Kate Williams that appear in **Saskatchewan Craftspeople**:



Randy Woolsey



Jim Ryder, makes traditional dancing regalia for pow-wow ceremonies



The Battleford Quilters

Thoughts on Sunflower or Now That We Have Recovered and Had Time to Think About the Whole Business of Art and Craft Sales:

For those of you who are asking what is Sunflower, Sunflower was the Yorkton Art Centre's very first journey into the realm of art and craft sale. It was held in Yorkton on September 15, and was similar to Park Art in Moose Jaw and Bazaar in Regina (we even stole some ideas from the Battleford Festival).

We had a whole bunch of reasons for wanting to hold the event — September and Yorkton, both seemed to be ready for their own craft fair and there are a whole lot of good folk out there with a whole lot of good stuff to sell. Besides it seemed like a fine idea.

Well, after a lot of confusion, many miles of travel and telephone calls, countless letters and an endless stream of "never again" vows we ended up with a great day. Even the weather co-operated — if you discount the sunburn.

Artists and crafts people from throughout the province attended, bringing samples of just about every craft being done in Saskatchewan. We had some entertainment (dancers and that kind of stuff), two food booths (the baked beans at one and the weiners at the other, were not planned, honest), a raffle (see we did borrow ideas) and a lot of people out to see what Sunflower was all about. And from the reports we have received from those people, they want Sunflower '80 as much as we do.

Our reasons, justifications, and fantasies for Sunflower have been fulfilled; most of them beyond our wildest expectations. We have got our feet wet and next year you can expect us to take the plunge (up to the knees, at least).

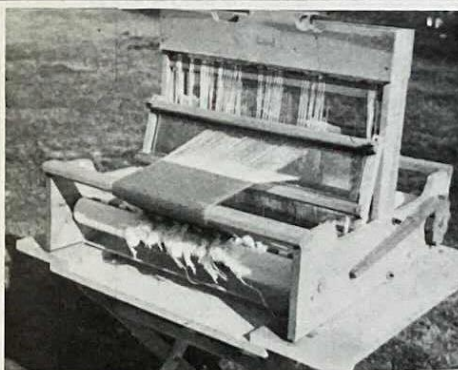
We organized and financed Sunflower on our own, however a lot of people helped us along our stumbling way and to all of them a very big thank you — a special thanks to the Craft Council for their counsel and encouragement. And very, very much gratitude to the crafts people who took part in Sunflower — they are, what Sunflower really was.

We are already planning for 1980 so you can expect to hear from us.

—Robert Fenwick
Visual Chairman
Yorkton Art Centre

Exhibitions

December 1979	Jean Gerlock, quilts Peoples China, photographic exhibition
January, 1980	Moose Mountain Regional Art Show People at work
February, 1980	People at work
Norman Mackenzie Art Gallery, Regina	
Dec. 5 - Jan. 2	Prairie Artists Series
Jan. 4 - Jan. 29	Orozco and Rivera, drawings and prints
Feb. 1 - Feb. 28	Prints of the Impressionists
Feb. 8 - Mar. 9	Richard Smith, works on paper
Feb. - Mar.	Maps
Swift Current National Exhibition Centre	
Dec. 4 - 31	Inuit Games and Contests
Jan. 3 - 31	Survey from the Norman Mackenzie Art Gallery
Feb. 4 - 29	5th Annual Exhibition and Art Mart
Moose Jaw Art Museum	
Dec. 11 - Jan. 6	Moose Jaw Fine Art Guild Exhibition
Jan. 8 - Feb. 3	Steranko, Comic Narrative
Feb. 5 to Mar. 2	Western Canada Sculpture Moose Jaw Camera Club
Mendel Art Gallery, Saskatoon	
Dec. 19 - Jan. 13	Eric Atkinson Joe Fafard
Dunlop Art Gallery	
Dec. 8 - Jan. 12	Thomas Mawson, Landscape Architect & 19th Century Astronomy Books



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SCC AGM Minutes

Minutes of the Fourth Annual General Meeting of the Saskatchewan Craft Council, Saskatoon Public Library, October 26 - 27, 1979.

Call to Order: The meeting was called to order by SCC Chairman Marline Zora at 7:15 p.m. A quorum was noted to be present.

Minutes of the last Annual General Meeting were read by Secretary Marge Foley.

MOTION

That the minutes of the previous Annual General Meeting be adopted as read. Rob Robb/Connie Talbot-Parker.

CARRIED

Chairman's Report was presented by Marline Zora. At this time the chair was assumed by Barry Lipton, the designated chairman of the meeting, who had arrived late after hitch-hiking from Regina.

Vice-President's Report, discussing budgeting procedures, was presented by Mel Bolen.

Treasurer's Report: Treasurer Joan McNeil presented and explained the financial statement of the Saskatchewan Craft Council, as audited by Gossen and Co.

MOTION

That the financial report be accepted as read.

Anita Rocamora/Ross Rooke.

CARRIED

Workshop Report was presented by Marge Foley. Barry Lipton added a comment that the video-tapes of craft workshops that Sask Media has prepared are now available through the provincial Department of Culture and Youth.

Publications Report was presented by Margaret Ann Burrill. **Sales Committee Report** was presented by Charley Ferrero.

Exhibitions Report was presented by Cathryn Miller.

Canadian Crafts Council Report was presented by Charley Ferrero.

Nominations Committee Report was presented by Rick Dawson. Nominees for election to the board of directors were: Robin MacColl, Emma Radfelder, Ross Rooke, Eva Scott, Connie Talbot-Parker, and Gary Essar.

Other Business:

MOTION

That the SCC membership mailing list be made available to all and sundry who request it.

Pat Adams/Ken Wilkinson.

CARRIED unanimously

Marline Zora read a letter which had arrived recently from Sask Sport, outlining new grant guidelines. This led to a spirited discussion of the SCC's goal and directions of the desirable size and power to which the SCC should aspire.

October 27: Chairman Barry Lipton.

Standards Report: The meeting generally approved of the Standards Report in its present form. It was recommended that the board set up a committee to consider SCC standards and any criticisms or recommendations which may be put forward concerning those standards.

Appointment of Auditors

MOTION

That the SCC appoint Gossen and Co. as our auditors for the coming year: Joan McNeil/Rick Dawson.

CARRIED

Amendments to Bylaws

MOTION

That Article Two, Section D, Subsection 3 be amended to read as follows:

"**Artisan Status:** An active member of the Saskatchewan Craft Council whose work, upon the decision of a Saskatchewan Craft Council Jury is recognized to be of a high quality. Submissions will be received biennially in the Spring. Artisan status may be held for four years before rejuryming of the work. The only benefits will be those of special recognition."

Paul Lapointe/Joan McNeil

FAILED

MOTION

That Article Two, Section D, Subsection 3 be amended to read as follows:

"**Artisan Status:** An active member of the Saskatchewan Craft Council whose work is nominated by an active SCC member at an SCC annual general meeting, and upon the decision of a Saskatchewan Craft Council jury is recognized to be of high quality and is specifically designated for Artisan Status. Artisan Status will be held for four years following the receipt of the designation. The only benefits will be those of special recognition."

Jane Evans/Cathryn Miller

CARRIED

MOTION

That Article Six, Section E be amended to read as follows: "If any Director or Officer of the council shall be employed by, or shall perform services for, the council otherwise than as a Director or Officer, that fact of that individual's being a Director or Officer of the Council shall not disentitle such Director or Officer from receiving proper remuneration for such services."

Marline Zora/Doris Tweddell.

CARRIED unanimously

Election of Directors: Nominations from the floor were called for. Mike Hosaluk was nominated by Ross Rooke. Mike accepted. After three calls for further nominations, nominations were closed.

The following people were elected to the board of directors by secret ballot: Ross Rooke, Gary Essar, Eva Scott, Robin MacColl, Connie Talbot-Parker.

MOTION

That the ballots be destroyed. Rick Dawson/Cathryn Miller

CARRIED

Battleford Handcraft Festival: Marline Zora reported that the board has approved the SCC's operating the Battleford Handcraft Festival on a one-year trial basis in 1980, subject to board approval of a contract with the Department of Industry and Commerce. After that the SCC will assess the situation before making further plans or commitments.

MOTION

That the Saskatchewan Craft Council express our thanks and appreciation to Jenny Hambridge of the Department of Industry and Commerce for the work and effort she has given for the benefit of craftspeople over the past years. We recognize that she has been much more than a civil servant; she has been a friend.

Barry Lipton/Jane Evans

CARRIED UNANIMOUSLY and with enthusiastic applause. **Other Business:**

MOTION

That implementation of the portfolio system be a matter of first priority with the Saskatchewan Craft Council.

Margaret Ann Burrill/Emma Radfelder

CARRIED unanimously

MOTION

That the 1979 Annual General Meeting of the

Saskatchewan Craft Council reaffirm its support of Article Three of the Bylaws of the Saskatchewan Craft Council, "The Aims and Objectives of the Council." Particular emphasis is placed within Section C, defining the aim "to serve as an advisory body" as encompassing the decision-making activities and avoiding excessive administrative activities. The membership encourages and supports its board of directors in implementing these policies.

Jane Evans/David Miller

CARRIED unanimously

World Craft Council Congress, Vienna 1980: With the consensus of the meeting the chairman referred a discussion of distribution of the funds allocated for our delegation to Vienna to a meeting of the delegates themselves.

Aid to Trade: Jenny Hambridge announced the up-coming reprinting of the Aid-to-Trade program brochure, and encouraged people to contact Industry and Commerce's Regional Offices for information.

Meeting Adjourned at 5:00 p.m.

SCC Board Reports

Abstract of Minutes — SCC Board Meeting, August 17, 18, 1979 at Community Aid Centre, Saskatoon.

All Board members present. Also in attendance, Jenny Hambridge from the Department of Industry and Commerce, and David Miller, SCC Minion.

Business arising from the minutes

Rick Dawson volunteered to be our representative to the Canadian Conference of the Arts.

Barry Lipton has declined the nomination as alternate director to the Canadian Crafts Council. Marline Zora was elected as alternate director with the understanding that she will not automatically take over the directorship at the end of the current director's term.

Battleford

Jenny Hambridge circulated the Battleford jurors' reports, and discussed the most frequently-heard comments at the 79 Battleford Festival.

David Miller circulated his report on the SCC Information Booth. It was generally agreed that a specific comment on the choice for the Premier's Prize should be made by the jurors for public dissemination. It was recommended that the SCC Information Booth Staff sit in on any general criticism sessions with the jury.

Dawson/McNeil moved: that shipping costs on purchases from the Battleford Juried Exhibition be borne by the purchaser. Carried.

Marline Zora recommends that in future a blank label be sent out with application forms for the Juried Exhibition. One such label, filled in by the submitting craftsman, should be submitted with each piece. The label should include full information on the piece, including pick-up and/or shipping instructions for the end of the show.

It was generally agreed that closing time should be 9 p.m. on both the Friday and the Saturday of the Festival. It was agreed that opening hours remain as they are.

Sales

Burrill/Miller moved that SCC board members not serve on the juries of any SCC sponsored sales. Carried.

Jurying for sales booths should continue to be done from slides or photographs.

Craftspeople should be strongly urged to take a responsible attitude to last-minute cancellation of booth space.

Saskatchewan Arts Board

Marline Zora and David Miller were delegated to attend the general meeting of arts groups with the Saskatchewan Arts Board on September 15. A number of concerns put forward by the board will be kept in mind by the delegates.

1980 Joint AGM

Plans are moving ahead on the 1980 Canadian Crafts Council and Saskatchewan Craft Council Annual General Meetings which will be held in Echo Valley Centre.

Office

Another request for exchange publications is to be sent out to other provincial craft organizations.

It was agreed to take out subscriptions to craft periodicals for the office Information Centre, beginning with American Crafts, Crafts Magazine (Britain) and the Australian Craft Magazine.

Membership

Membership now stands at 210 for 1978/79. A new membership card is to be designed by Cathryn Miller.

Publications

A triplicate invoicing system for bulk sales of CRAFT FACTOR and advertising in CRAFT FACTOR is to be implemented.

Workshops

Marge Foley reported on several requests for workshops, including tapestry techniques with Deborah Forbes and Metal (silver) with Lois Betteridge. Marge will look further into these possibilities. Jane Evans is organizing the Ted Hallman tapestry workshop.

It was agreed that we will attempt to make workshops self-supporting when possible.

The recommendation was made that workshops be held for the benefit of moulded ceramic workers.

Abstract of Minutes — SCC Board Meeting, September 29, 1979, Regina Public Library.

Present were: M. Zora (Chair), Joan McNeil, Cathryn Miller, Margaret Ann Burrill, Rick Dawson, Mel Bolen. Also SCC Secretary, David Miller and later, Seonaid MacPherson, CF Editor.

Business arising from the minutes

1. We have applied to Celebrate Saskatchewan for \$5,000 for the 1980 Biennial Show and Tour.

2. Battleford Co-ordinator position was advertised in Sept. Craft Factor. We have a job description for this position from I & C. It was carried that the past exhibitions chairman and the SCC chairman would sit on the hiring committee.

3. Marline reported on the Sask. Arts Board meeting, Sept. 15, and read the statement the SCC presented at that meeting.

Executive Reports

1. Charley Ferrero has been elected national director to the CCC. Another vote was requested for the other national director position to break a tie vote. SCC cast its vote as before.

2. Office: The Board requested that in future, membership lists give the telephone numbers and craft specialties of members.

An information centre is being set up at the SCC office for the use of members. It was agreed that the following books be obtained: **Who's Afraid of Canadian Culture**, Susan Crean; **Marketing for Non-Profit Organizations**, Phillip Ketter; and subscriptions to the following magazines: **Studio Potter**, **Fine Woodworking**, **Working Wood**, **Hand-Made**, **The Australian Clay Magazine** and **The British Clay Magazine**.

David Miller reported on the brief he has been preparing for the Cultural Policy Secretariat. On completion it will be sent to Directors for revision/approval.

Committee Reports

1. Membership — 1979/80 membership at 71.

2. Publications — It was agreed that a bulk rate discount be given for purchase of 10 or more copies of The Craft Factor. A complimentary copy will be given to non-members whose articles are published in The Craft Factor.

3. Acquisitions — Sask. Craft Collection action is in abeyance pending Mayo Graham's return to active status at the SAB.

4. Workshops — Marge Foley's report was read. Agreed that in future a non-refundable deposit as part of registration fee for workshops will be required. Also strongly recommended that future workshops be planned further in advance, probably at least one year.

5. Exhibitions — Cathryn Miller's report was received. Contract negotiations between SCC and Dunlop Gallery are in progress and should be completed soon.

Other Business

1. 1980 CCC Annual General Meeting — moved and carried that an honourarium be paid to the co-ordinator of the 1980 CCC AGM. Moved and carried that the date for the CCC AGM be moved to one week later than originally planned pending hotel and CCC approval.

Classified Ads

HAND-CRAFTED TOYS WANTED. We are looking for wooden toys, sewn toys, any hand-made toys of good quality. Have you designed a new toy and would like to see it promoted? Contact Marlene Riel, 91 Cannon St., Regina, S4N 4L3, Ph. 525-3908.

Renaldo's Supply of Arelee wishes to announce the further arrival of more hardwood direct from the mill to you. Red oak 5/4s, 4/4s, 8/4s; White oak 5/4s, 4/4s, 8/4s; Cherry 4/4s; Walnut 4/4s; Hickory 5/4s; Hackberry 4/4s, 5/4s. Box 64, Arelee, Sask., ph. 237-4435.

A brochure from the Banff School of Fine Arts listing its summer program courses has arrived at the SCC office. Courses of interest to the craftsperson include: self-sufficient studio program in ceramics with Harry Davis; architectural ceramics with David Hamilton; throwing with Les Manning; Ukrainian weaving; woven fibres; printing and dyeing with Phillip Warner; photography, plus a variety of others. The brochure can be obtained by writing The Banff Centre Registrar, Station B, Box 1020, Banff, Alberta, T0L 0C0. Deadline for applications in the crafts area is March 15, 1980.

Errors and Omissions

Being in a state of semi-bewilderment and near euphoria during the editing of the last Craft Factor (Sept. 1979), due to the discovery of my pregnancy, there were a few things that escaped my attention and deserve correction. Please note the following:

Page 9 — the correct address of **Tree Pottery Supplies** in Saskatoon is **225 Ave. D. South**.

Page 15 — The photo outline should read: Rob Robb demonstrating weaving at Battleford.

Page 8 — the picture on top is of a spruce grouse.

Page 7 — To clarify the award system of the International Bird Carving Competition and awards received by Bill Hazzard: There are five categories — song birds, birds of prey, shore birds, waterfowl and upland game. In 1976 Bill won 14 ribbons — 11 in the five categories and a first, second and third overall in the novice class.

Page 13 — Ann Newdigate Mills asked me to clarify a reference made by Peggy Pitfield in her review (which Ann was very pleased with): In referring to Prairie Rug No. 9, Peggy said that "Lazy Oxen" was a quotation, however, this is of Ann's own composition.

—Seonaid MacPherson

CCC Memo

Memorandum from the Canadian Crafts Council regarding Canadian assistance with craft projects in other countries.

The Canadian International Development Agency (CIDA) has a policy of providing funds for programs overseas through non-governmental organizations like the Canadian Crafts Council.

The guidelines for the provision of funds are as follows:

1. CIDA will provide all travel and associated expenses including materials under certain circumstances;
2. The host country will provide food and accommodation;
3. The project must be of general or local benefit and not just for an individual or private company.

Within these guidelines the project can be of any kind involving crafts — technical assistance, teaching, administrative or organizational experience, marketing etc. The Canadian Crafts Council (CCC) would prefer that the projects be short-term although they could be recurring, that is, an advisor returning each year for a specified number of years for example.

Neither CIDA nor CCC can provide a salary for the Canadian undertaking the project. However, we are supporting this concept as there are many teachers in crafts who may be taking sabbaticals or who may wish to undertake a short-term project during the summer and craftsmen who may wish to enjoy the experience of working overseas and are prepared to forego the salary. In any event it is possible that a salary might be available under certain conditions.

Initial inquiries should be directed to Peter H. Weinrich, Executive Director, Canadian Crafts Council and should give a brief outline of the proposed project. CCC will prepare the detailed submission to CIDA in close consultation with the host country and will provide an evaluation report at the conclusion of the project.

We ask that you publicise this information and ask any craftsman who would be interested in working overseas to write to CCC with the following information: their craft and any special area of expertise; their experience in teaching, demonstrating or working with other (adult) students; their experience overseas if any; general or specific time they would be available; languages spoken and the names and addresses of two references.

—Peter Weinrich,
Executive Director, CCC
46 Elgin St. Ste. 16,
Ottawa, K1P 5K6

Answers to Weaver's Puzzle

- | | |
|---------------|---------------|
| 1. Thrums | 13. Sley Hook |
| 2. Lams | 14. Tapestry |
| 3. Bobbin | 15. Leno |
| 4. Dress | 16. Draft |
| 5. Yarn | 17. Tabby |
| 6. Monks Belt | 18. Temple |
| 7. Shuttle | 19. Warp |
| 8. Weft | 20. Rya |
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