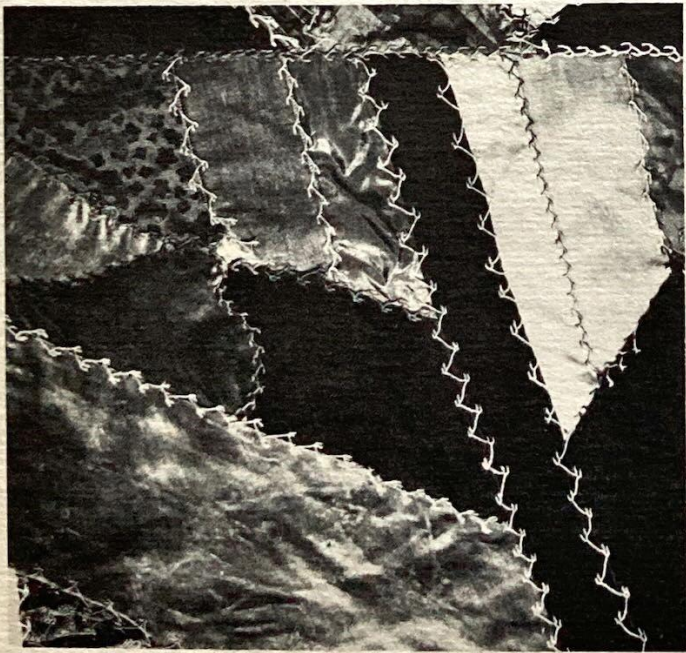
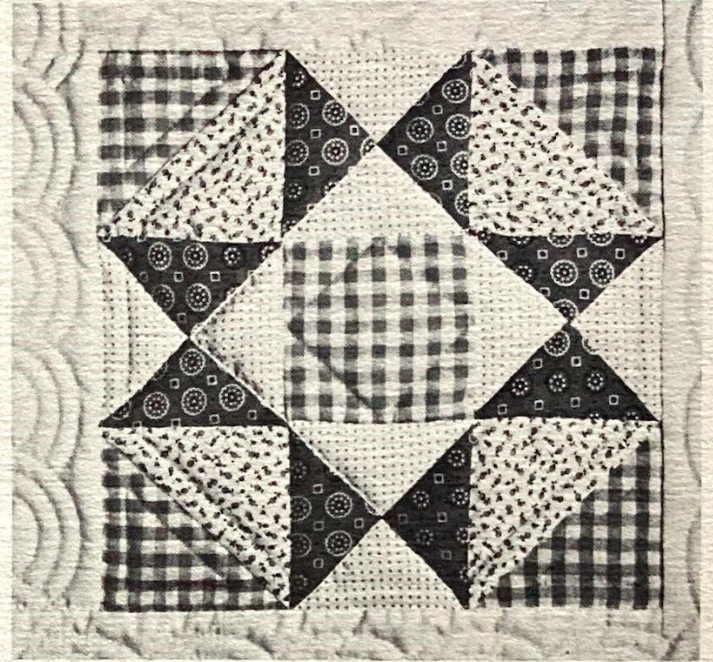
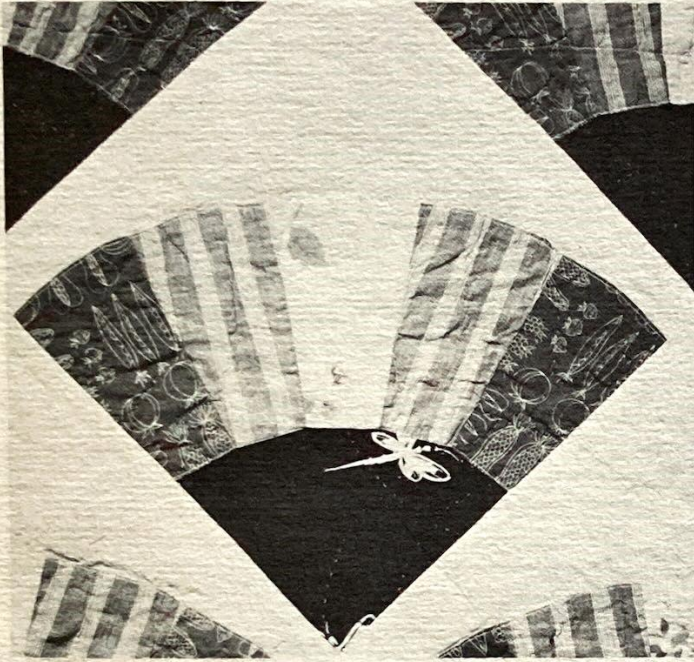


the craft factor

Volume 5, Number 1

March, 1980



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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; Marline Zora, Past Chairman; Robin MacColl, Sales; Connie Talbot-Parker, Exhibitions; Rick Dawson, Nominations, Margaret Ann Burrill, CCC Representative.

Legal Advisor: Barry Singer

Cover Photo: *A Patchwork of Quilts: Old and New.* Photos by Gary Essar.

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 am quite excited about the theme we have chosen for the next issue of *The Craft Factor*. It's to be all about musical instruments — made, played and collected in Saskatchewan. Not only is craft involved in making musical instruments, it is definitely a part of putting the finished product to use.

I would certainly appreciate any information, articles, and/or photos about instrument-makers or instruments that you might be able to contribute to the June *Craft Factor*. I feel that these are the sorts of things that many people have hidden away in their attics and family history. Let me know before the end of April, as the deadline for the next issue is May 19. Either write me at Box 38, Disley, Saskatchewan SOG 3C0 or phone 485-3254.

— Seonaid MacPherson

Next *Craft Factor* Theme:
Musical Instruments
Deadline:
May 19, 1980

Cover Story

The Cover Story of this issue of *The Craft Factor* reflects its "non-theme", that is to say a patchwork, potpourri or salmagundi of articles, information, notices and ads.

Top left: This quilt comes from near Saskatoon. It is fairly new and Mennonite in origin. The pattern is called "Grandmother's Fan".

Top right: This is one of 30 squares of a variable star quilt. It was pieced by Helen Norris of Eugene, Oregon and recently quilted by Gary Essar.

Bottom left: This detail of an old crazy quilt top, which was never quilted, shows some of the silks and velvets that are held together with silk embroidery. It was collected in Saskatchewan and is from around the turn of the century.

Bottom right: The utilitarian quilt is of no particular pattern. It uses bits and pieces of material at hand to cover a thick woollen filling. It was made by Mrs. Elizabeth Anderson of Saskatoon and dates from the 30s or 40s.

Photos by Gary Essar from his collection.

Biennial Reminder

Deadline for pieces to be juried for the Second Biennial in Regina is the end of August, 1980. Keep some good pieces on hand for this one!

Update from Mission Control

The following is just a taste of what has been happening to and with your Craft Council since the Annual General Meeting in October of last year.

One of the most sensational events on the calendar will occur in July when eight delegates from our membership will represent the SCC at the World Craft Conference in Vienna, Austria. We have near 100 percent funding for seven delegates and are trying to raise money to totally fund the eighth delegate through raffles, bursaries and grants.

Early in July the Craft Council will be organizing and running the Battleford Handcraft Festival. We were asked to manage the Festival by the Department of Industry and Commerce on a contract basis. This is only a one-year commitment with future considerations depending on evaluation by both the SCC and I and C. We have hired June Jacobs to act as our paid Battleford co-ordinator.

To continue this hectic summer pace coming up, our Second Biennial show opens October 25, 1980 at the Dunlop Gallery in Regina. We have a very respectable budget for this show enabling us to photograph, catalogue, crate and travel this show to four to six Saskatchewan communities. We will also be hiring a co-ordinator to be responsible for all aspects of the show and tour. The opening of the Second Biennial will correspond with the weekend of our Annual General Meeting, which this year will be held in conjunction with the AGM of the national organization, the Canadian Crafts Council. This whole affair will take place at historic Fort San in the Qu'Appelle Valley. Charley Farero, now a national director of the CCC, has planned an interesting weekend at Fort San with meals and accommodation available, workshops, lectures, socials, tours and general fun and games. Try to make this event for sure!

The provincial government has formed a Cultural Secretariat to gather information from craftspersons and organizations and present it to the legislature in order for the present government to formulate a provincial cultural policy. The SCC has submitted a brief to the Secretariat setting forth the views and direction that the Council would like the government to follow.

Wintergreen was very successful this year with a lot of positive feedback from participants and visitors. Thanks to Margaret Ann Burrill and Seonaid MacPherson for their energy and expertise in organizing the sale. An interesting surprise was a \$500 grant from the City of Regina to assist with the promotion of Wintergreen.

The SCC has formed an acquisitions committee which works with the Saskatchewan Arts Board to buy pieces for the Saskatchewan Craft Collection. A total of \$10,000 is available this year, of which roughly half has been spent. The committee will be making purchases from Bazaar, Battleford, Sundog, Second Biennial, Wintergreen and major shows. Another bit of good news from the SAB — Saskatchewan artists may now apply for a \$10,000 Senior Arts Award.

The Bob Howard and Deb Forbes workshops were successful and special thanks to Ann Clark for her total involvement in the Deb Forbes workshop, which actually showed a profit. Workshops to come involve the woodworkers with Paul Epp, and we hope the weavers will have a chance to catch the Musewell Hill Weavers from England sometime in the summer.

The SCC has just received Charitable Donation Status from the federal government. We are now able to issue tax receipts to individuals or corporations that give cash to the SCC. Ross Rooke and Connie Talbot-Parker will attend a seminar in Banff this March to initiate a system of fund-raising for our organization. This situation ties into a matching incentive program from Sask Sport Trust which will contribute dollar for dollar amounts raised by the SCC through public and private fund-raising schemes.

The SCC office (21st Street and Avenue F, Saskatoon) now stocks an informative selection of international craft magazines in its information centre, tasty coffee, titillating conversation and a good five-cent cigar. Since April, 1979 our office has been manned by David Miller, whose masterful rhetoric and incredible organizational abilities have lifted our profile to heights envied by craft organizations throughout the country. He is just putting the final touches on the long-awaited portfolio system. Alas, it seems that every story these days has a sad ending, and this one is no exception. David has submitted his resignation as of April 30, 1980. I may not have another opportunity to thank him publicly, so I will now. David, we couldn't have done it without you. The job of organizing the office space and filing system, handling the demands of a membership approaching 250, trying to make some semblance of order from the past four years of assorted correspondence was tremendous, and at times, I'm sure, very frustrating. Thanks to David's interest, creativity and commitment to the philosophy of the Craft Council we now have an office system that speaks an understandable language and one which will be able to respond to a professional secretary. David also knew the ideals and long-range plans of the Council and was therefore able to handle a certain amount of decision-making. This cannot be replaced!

We have applied to Sask Sport Trust to upgrade our 1980 budget to allow for the hiring of a full-time Executive Director from April 30 to September 30, 1980, the end of our fiscal year. Our office would then be staffed by a full-time Executive Director and a part-time secretary. We will have an answer by the end of March. See what it takes to replace you, David?

Well, if you've read this entire article, you can see that the Council is really involved with many diverse activities. As Chairman, I must confess that I am nearing overload, but find it stimulating and informative. I would appreciate feelers from the membership — feedback about this article and your views on the Board's decisions and on the future of the SCC.

So, if you're reading me loud and clear, drop me a line to Box 7408, Saskatoon and let's hear from you people out there in Vacuum Land.

Captain Bolen to the Enterprise — Beam me up please.

— 10/4 — Mel Bolen

Wintergreen '79: Co-ordinator's Report

The figures tell the story — a fairly successful one, I think. Our initial budget did not leave much in the way of a profit for the SCC, but it looks as if Wintergreen is becoming an in thing, where the public likes to come to purchase quality crafts at Christmas time. This is evident in that nearly 1,000 more people came to Wintergreen '79 than did the previous year. We were also very lucky in that some of our larger expenses were less than anticipated and because of the \$500 promotional grant received from the City of Regina.

A breakdown of craftspeople and media represented at Wintergreen '79 is as follows:

- 33 booths; 50 individual craftspeople; 2 guilds
- 25 ceramics, 6 goldsmiths, 5 weaving, 3 batik, 3 woodwork, 2 stained glass, 1 stitchery, 1 clothing (didn't make it due to weather), 1 crochet, 1 "Mouseworks", 1 photography, 1 cards/ornaments.

After speaking to craftspeople and from questionnaires returned (only 11 out of 52 so far), most participants were very pleased with sales and happy with the arrangements. All suggestions from questionnaires returned will be taken into consideration by the SCC Board for the planning of Wintergreen '80, so if you have anything to say, say it now. In total, over the two days, over \$30,300 worth of business was done.

I'd like to thank Margaret Ann Burrill for her very able assistance; Anne Marie Winter for co-ordinating the Craftsman's Christmas Tree, Jim Christie for writing and voicing five radio ads, Joan McNeil for her creative poster design and all the people who helped with the running around, who sat at the admissions table and who were generally supportive. Also, thanks to the Regina Dolphins, who ran the coat check.

Winners of the Best Dressed Booth were Anita Rocamora and Robert Oeuvarard. The juror cited lighting, simple display and ease of getting around as reasons for his choice.

Craftsman's Christmas Tree winner was Martha Cole of Disley for her three-dimensional gold paper spherical ornament.

Saskatchewan Arts Board purchase awards for the *Celebrate Saskatchewan* craft collection from Wintergreen '79 were:

Anita Rocamora for *Winter*, a handbuilt porcelain bottle
David Orban for a pair of knee-high hand-lasted sheep skin logger's boots
Francesca Overend for her handwoven 100 percent cotton baby dress

Stu Bozyk for his sterling silver cat box

The SAB also purchased a porcelain prairie crocus piece from Emma Radfelder for its Arts Board Collection.

— Seonaid MacPherson

Receipts	
Gate	\$3,252.00
Booth Fees	1,150.00
5% Sales to SCC	1,515.14
Christmas Tree Ornament Sales	119.96
Vienna Raffle	172.00
City of Regina Grant	500.00

TOTAL

Disbursements	
Building Rental	\$719.35
Tapes for music	61.98
Best booth prize	25.00
Demonstrators' fees	336.00
Juror's fee	75.00
Co-ordinator's fee	450.00
Assistant co-ordinator's fee	350.00
Insurance	65.00
Rental of booth displays	354.90
Rental of jurying space	15.00

Advertising and Promotion:	
Initial handout	\$ 15.56
Poster design	50.00
Poster printing	114.45
Directory printing	74.39
Voice radio ads	100.00
CJME Radio	190.00
CKRM Radio	225.00
CKCK Radio	425.00
CHAB Radio	170.00
CFMQ Radio	240.00
Shoppers Tabloid	27.00
Leader-Post	317.98
Moose Jaw Times-Herald	49.00
Christmas Tree	12.73
Christmas Tree Co-ordinator's fee	50.00
Best ornament prize	30.00
Sub-total	2,091.11
Miscellaneous*	173.72

TOTAL

Total Receipts	\$6,709.10
Total Disbursements	4,717.06

Excess of Receipts over Disbursements \$1,992.04

* postage, telephone, mileage, stationery, parking, cash box, refund of 5% over-payment.

Vienna Raffle Winners

Sundog: Porcelain bottle by Anita Rocamora — Doris Sawchen, Wynyard.
Breakfast set by Marline Zora — Michael Murphy, Saskatoon.

Wintergreen: *The Light in Town*, wall-hanging by Annemarie Buchmann-Gerber — Jack Severson, Regina.
Porcelain vase by Connie Talbot-Parker — Liz Torres, an actress with Stage West, Regina.

Juror's Report: Wintergreen '79

The first thing that I'd like to tell you is that I looked at slides/photographs that were identified by numbers only and not by name.

I used the 1978 Standards Report of Saskatchewan Craft Council as my guidelines and used a rating system of 1 to 5 as I looked at the work. Obviously using slides does not allow a juror to examine works in touch and feel. Therefore the quality of your slides is important. Very important for the jury process, since the actual sale was better than it seemed in slide form. Some slides were good, others weren't. Many had old work. Some, while good slides, were "dressed up" and did not show the work well in terms of jurying. I've made recommendation to your executive that all slides should be accompanied with information on media, construction and size. This should help future jurors.

Lastly may I say that this year's sale and the products offered was the best I've seen since the SCC was formed. You all deserve the attention and sales you've enjoyed this year.

Thank you and congratulations.

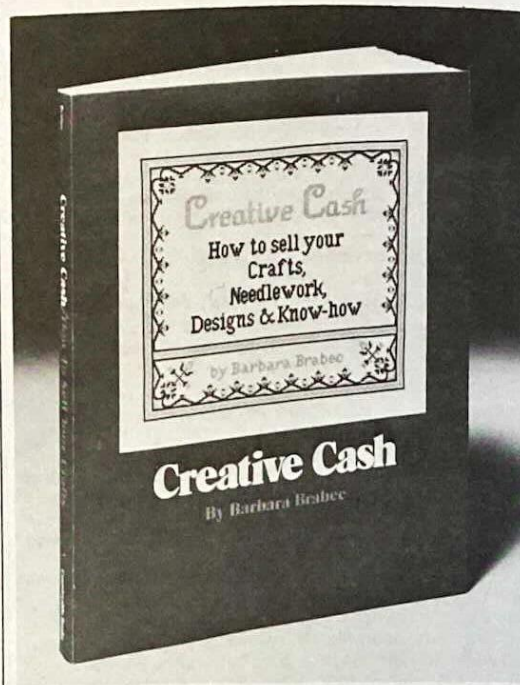
— Wayne Morgan
Curator, Dunlop Gallery
Regina



Helen Rogers demonstrates throwing techniques at Wintergreen '79.

(Photo by Larry Shaw, Leader-Post)

Book Review:



Your reaction to *Creative Cash* may well be defined by your reaction to this paragraph from Chapter 2: "Most women agreed there should be more to life than just having a nice husband, home and family. They thought there ought to be something special just for them, something that would let them have a private and fulfilling life of their own — within the confines of marriage, of course."

Brabec seems to have a clear image of her audience, and though the style of her book is clearly intended to appeal specifically to this image, there is much information in these pages which could be of use to craftspeople of all sorts. Some of the information is not so much broad as it is shallow, and it can frequently be boiled down to the suggestion that you go out and ask someone who knows. (Not bad advice in itself, and Brabec provides a Resources List of other publications, books, and sources of information.)

The advice on pricing (a perennial headache for most craftspeople) is very blurry. One suggestion reads, "Labour + Materials + Overhead = Wholesale Price. Wholesale Price doubled (sometimes tripled) = Retail Price." Later, "Cost of Materials x 3 = Retail Price." Later she suggests that "serious sellers" should put a price on their time, "even if it's only a couple of dollars an hour," and then indicates that even expecting \$2.00 an hour may be unreasonably high and that people working in their spare time should price their work accordingly and not ask the amount they would need if they had to earn a living from their craft — an approach which would tend to insure that *no* craftspeople ever receives a decent payment for his/her work.

Nonetheless, there is good advice in this book, and much of it along lines which I've never heard seriously discussed by Saskatchewan craftspeople: mail-order, selling, kit-production, selling designs or writing articles for craft magazines, productive sales gimmicks and advertising techniques, and more.

Though written in the United States, the basic advice on legal and tax matters is applicable in Canada, with one definite exception: Brabec states that "people who do art or craft work on commission need not be concerned with a resale tax number." In most instances this is *not* the case in Saskatchewan.

I found the book to be particularly clear, specific, and helpful in discussion of wholesale, consignment, and mail-order sales, and also in advising about planning for selling through craft fairs.

Creative Cash by Barbara Brabec, published by Country-side Books, is priced at \$8.95 (U.S.). It is available at Singer Sewing Centres or from Bob Stuart, Macmillan-NAL Publishing, 81 Mack Avenue, Scarborough, Ontario M1L 1M8.

— David Miller

Executive Director Wanted

Subject to funding confirmation, the Saskatchewan Craft Council expects to hire a full-time Executive Director, commencing in April 1980.

Salary: \$17,500, plus travel expenses

This position will operate from our Saskatoon office, with some duties province-wide.

Duties will include overseeing many SCC programs, maintaining contact with membership, supervising office operations, reporting to the SCC board of directors and implementing policies set by the board.

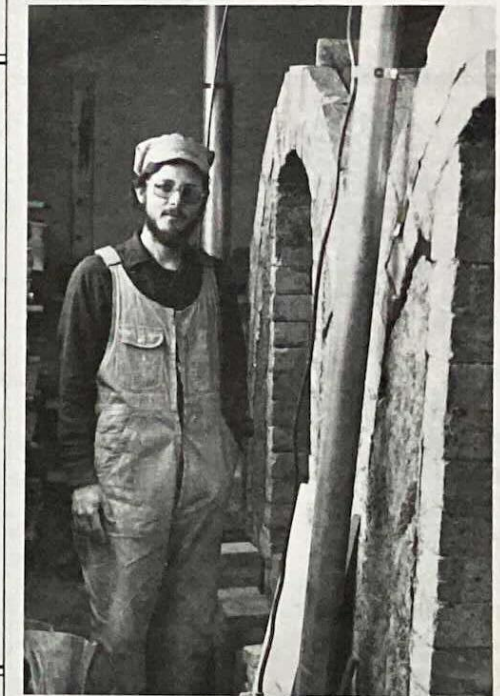
If interested, contact the Saskatchewan Craft Council immediately for details — Box 7408, Saskatoon, Saskatchewan S7K 4J3. Telephone: 653-3616. Deadline for applications and resumes: March 31, 1980.

ceramics

Willowbunch Stonewares Update

In August, we began enlarging the workshop. This gives us room for all the processes from clay preparation to firing under one roof and also provides enough work space for up to four additional potters. This would make six in all. The expansion is nearly completed now.

We never thought it would take this long but, tragedy struck after the framing crew got the walls and trusses up. All three were killed in an auto accident at North Battleford, including my stepson, Garth, who was the foreman. This was mid-September. The effect of the accident on our emotions and our project requires no comment.



Steve Henderson, Willowbunch Stonewares, Ltd., standing by hand-constructed Oriental Hill-Climbing Kiln.

(Photo by S. MacPherson)

Nancy Ball and I continued to work on our own, there being no help available for hire locally. By late November we had completed enough of the building to attempt a blitz-kreig of throwing, hoping for a kiln load before Christmas. We fired the kiln on December 15 and 16 and were able to sell to the three stores which had requested our ware.

That brings us to the present. What we need now is more potters. I hope we can let it be known through *The Craft Factor* that there are positions open for potters who are interested in our approach to the craft, which is, in short: the production, primarily, of simple, utilitarian stoneware using local raw materials to the greatest extent possible in a workshop; employing a co-operative approach to the various elements of production but, allowing individuals to exercise their own creative sense of design. The intention is to provide a place to work for potters sharing a broad general outlook where they may pursue the craft in an environment which allows an exchange of ideas, a high degree of efficiency in production, and the least cost for materials, to provide tasteful, quality stoneware to a wide market. And, I might add, to make a reasonable living at something we enjoy doing.

This has not been intended as the ultimate statement on the pottery but, only to indicate the organization is based on specific principles. We invite inquiries from potters who wish to put into practice the ideas expressed in *Pioneer Pottery* by Michael Cardew and *The Bluebird Potters Notebook* by Carl and Jeanne Judson. Anyone wanting further details may contact us at Box 280, Willowbunch, Saskatchewan S0H 4K0; phone 473-2381.

— Steve Henderson



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Paragon Kiln 24 x 29	\$763
Minnesota Clay	\$8.35/box

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woodworking

Carving Out Market Niche

There were curious stares when Leonard Lee suddenly quit his plush \$40,000-a-year job as a middle-rank Ottawa bureaucrat 15 months ago to start a small catalogue business selling woodworking tools.

Some called him an adventurer — others, a fool — when, after 14 years in secure government jobs, he invested his life savings and mortgaged his four-bedroom home, his family farm and a cottage, into a dream of turning his spare-time hobby into a full-time thriving business.

"I just had one chance," he says, looking back. "I could roll the dice just once because I invested everything I had into it."

Altogether, he rounded up \$100,000 of his own money and had to borrow another \$100,000 to start the catalogue. Printing costs alone were \$50,000 and advertising ate up another \$25,000.

Add in salary costs of \$100,000 for the 11 people on Lee's payroll and the enormity of the gamble becomes clear.

But early signs point to the gamble paying off. His ads in *Harrowsmith*, the highly successful back-to-the-earth magazine, brought in 2,000 inquiries, Lee says. He also advertised in a number of specialized magazines like *Canadian Workshop*.

It appears there's a growing market for the first-grade hand tools he's selling and the bureaucrat-turned-businessman is projecting first year sales of \$500,000 with a healthy profit (though he won't say exactly how much).

Although friends warned him it would take three years at least for Lee Valley Tools Ltd. to turn a profit, Lee, 41, says optimistically, "Technically, I expect to be a millionaire in five years' time."

His wife keeps the books and his two sons work at the family firm in their spare time and summer holidays.

Already, he has been approached by at least 20 potential buyers wanting to start a franchise with Lee Valley Tools or open a retail store and sell his tools exclusively.

In each instance, Lee refused. This year, he mailed more than 10,000 catalogues to woodworkers across the country. Many of the handtools are reborn models of tools used by craftsmen decades ago before woodworking went out of style.

Currently, for instance, he's busy reviving a carpenter's mallet discontinued in 1909. It meant rummaging through an old New York warehouse until he found a dozen of the outdated mallets, then patterning a design from them. Now he's getting two local artisans to help him make more.

Lee is also negotiating contracts with a few other Ontario artisans — woodworkers, blacksmiths and casters — to duplicate, by the hundreds, other woodworking tools. Many resist repetitive, assembly-line work, so finding skilled craftsmen isn't always easy.

About 10 percent of Lee's products are made in Canada. The rest come mainly from England and Germany, as well as Spain, Italy and the U.S.

This year, he's even ordering a line of traditional Japanese hand tools.

His prices aren't cheap compared to tools found in ordinary hardware stores. But then, they don't sell such strangely named implements as froes, logdogs, peaveys, slicks and adzes.

A basic beginner's kit, Lee estimates, would cost about \$100. If a customer bought one of every tool advertised, it would cost \$30,000.

As a result, Lee's customers tend to be master craftsmen, middle-aged men with money to burn or serious hobbyists — like himself before being forced to buy all his tools in the U.S. persuaded him to take the plunge.

His customers now include company presidents, wealthy businessmen, civil service mandarins and provincial cabinet ministers.

Just the other day, James Auld, Ontario's Energy minister, placed an order for a \$450 chisel sharpener. "It's not uncommon for executives to come in and spend \$500 to \$800 for tools," Lee says.

They pay the high prices for all kinds of reasons. "People have become very specialized," Lee says. "Working with tools is more general — you take it from the raw material to the finished product. It's all your own effort."

Right now his mail-order business is the only Canadian company that sells woodworking tools in this country. But he has about a dozen big-name competitors, all from the U.S. who distribute catalogues to Canadians.

Woodcraft Supply Corp., Boston, is the biggest — last year, it had about \$10 million in sales.

But Lee says his tools are cheaper, partly because he's willing to cut his profit margins, "at least right now." Also, he says the lower price he can get from U.S. suppliers through bulk purchases reduces the duty.

Ironically, now that Lee has left the federal government (he was textile division chief at Industry, Trade and Commerce), he strings reels of complaints about the maze of bureaucratic red tape small businessmen face getting started.

— Julianne Labreche

Reprinted from: *The Financial Post*

Woodworking Seminar: June 7 and 8, 1980

The Saskatchewan Craft Council is pleased to announce a workshop with PAUL EPP, of Cambridge, Ontario, to be held in Saskatoon, June 7 and 8.

Mr. Epp is an honours graduate of Shridan College School of Design, and has spent time as a private student of James Krenov in Stockholm, Sweden. He has worked as an industrial and exhibition designer, and has operated a private studio since 1973. He has been actively involved in a number of craft and woodworkers' organizations, and has taught extensively in colleges in Ontario and New York State. His list of awards and exhibitions is a long one, and includes work in the Canadian Craft Council's *Artisan 78*, which was exhibited in Regina and Saskatoon last year.

The fee for this workshop will be approximately \$30.00. Registration may be limited, and in this event places will be allotted on a first-come, first-served basis.

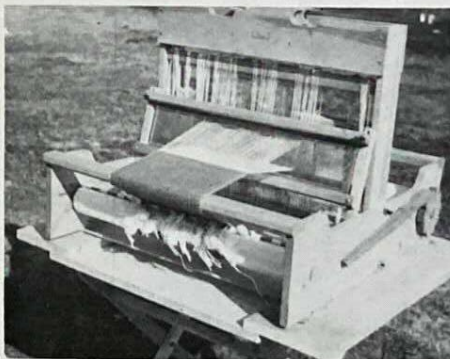
Mr. Epp is expected to lecture, demonstrate, and lead discussion in a number of areas, including design processes, techniques, business structures, attitudes and approach, etc.

This workshop is open to all woodworkers. For further details and application forms, contact Saskatchewan Craft Council, Box 7408, Saskatoon, Saskatchewan S7K 4J3.

Notice to Saskatchewan Woodworkers

Every year the Canadian Crafts Council recognizes the contribution made by five people or organizations by awarding an honorary membership.

The CCC wishes to commission a series of six gifts in wood to commemorate the occasion in October, 1980. The logo of the Canadian Craft Council should be incorporated in the design. If you are interested, contact Charley Farrero, Box 145, Meacham, Saskatchewan S0K 2V0; phone 376-2221.



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Fibre

Forbes Workshop Stimulates Weavers

An SCC-sponsored tapestry design workshop was held at McLean Hall on the University of Saskatchewan campus, Saskatoon, from November 26-30, 1979. The workshop was attended by 14 people from Saskatoon and area, and as far away as Prince Albert and Estevan. It was given by Deborah Forbes, a young weaver located presently in Vancouver. Deborah's background was varied and accomplished which definitely contributed to the dynamic presentation which continued for the full five days.

In initiating the workshop Deborah talked of "playing games" and hoped that workshop participants could enjoy them. Thus through a series of structured exercises/games, the participants completed work in which they were one of a group of 14, one of a two-person partnership and finally persons working individually. (Perhaps it was this approach which allowed the individual to take risks of exposure without feeling too vulnerable.) The games involved building, subtracting, embellishing, layering and much more. Deborah's skill at subtly guiding people past their blocks, exposing them to new techniques and skills and helping them release their own energy in their work was more than appropriate. It is almost without exception that the experiences of the participants were felt to be extremely positive and beneficial to future involvement with their work. Although the climate of the workshop did fluctuate as people ran into their own limitations and although fatigue entered the picture as individuals struggled with themselves, it was a final tone of exhilaration and a desire to go on that emerged.

This workshop focused on design as related to tapestry. As the workshop progressed the relationship between tapestry and what was being done in the workshop became more obvious. Facilitating this, slides of work from both the participants and from Deborah's own work and exposure were viewed daily. As well, a metal-pipe frame loom was ready to be used by those with any desire. But since most exercises/games were completed with non-fibre materials the need was felt from this workshop experience to move to a next stage. With enthusiasm people responded to the idea of more, i.e. work to proceed further in the direction of actual weaving/tapestry. So it may be that in a year or so a second workshop will be organized. In the meantime, members of the Saskatoon Spinners and Weavers Guild who attended are tentatively planning a weekend workshop (leaderless) to fan the flames of energy still burning. This may be held sometime in the early new year.

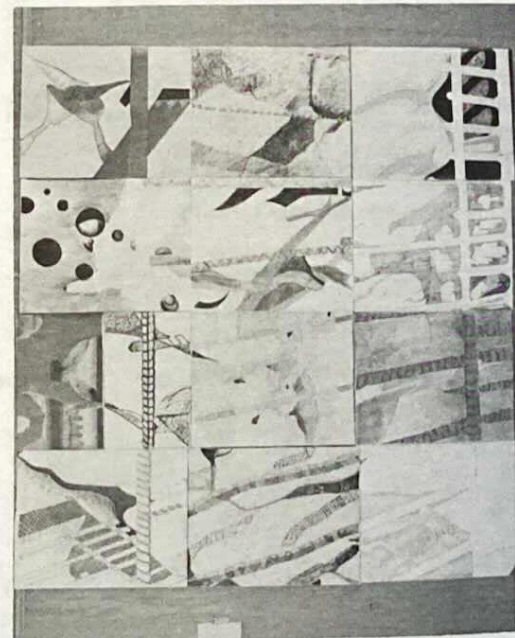
The good things gained, verbalized and exuded by people involved in this workshop seem to make it necessary to congratulate both the Saskatchewan Craft Council and Deborah Forbes for making available this experience to interested persons/weavers. (A bouquet as well to those participants who attended the workshop although living out of town.)

— Karen Fedora



Instructor Deborah Forbes (right) and Annabel Taylor, a Prince Albert weaver, discuss a piece of work.

(Photo by Shirley Spidla)



A group-constructed design from tapestry design workshop.

(Photo by Shirley Spidla)



Muriel Prior at work at Tapestry Design workshop. Design work hangs in background.

(Photo by Shirley Spidla)

Some Aspects of Tapestry

Contemporary tapestry is more and more being confronted by problems of definition. Too rigid an interpretation limits ideas, while freedom of material and process may eliminate the element of technical skill. When the Lausanne Tapestry Biennale admitted Magdalena Abaknowicz and the other innovative Polish weavers, they departed from the strict tapestry traditions revived by Jean Lurcat and the group associated with him in France. Thereafter the criteria became increasingly unclear and the mandate to the Biennale is primarily to favour work that "blazes a trail".

The fact that the word 'tapestry' has now come to mean two things: (i) a well-defined method of weaving, and (ii) an undefined genre, was made very evident to me when I visited England and Scotland in October and November last year.

In Edinburgh, at the College of Art, I saw the STAG (Scottish Tapestry Artists' Group) exhibition of Small Tapestries before it toured the United Kingdom and New Zealand. In the catalogue to their second juried exhibition, they had described themselves as "a group of artist weavers who practice their art on exactly the same terms as any other artist, free to choose subject, size, shape, colour, etc. and — it is an extremely important point — who are capable of weaving the work themselves. This means that the closest relationship possible is maintained during the conceiving of an idea and its physical creation. Often the most creative sparks are kindled when the concept and the manner of its realization are brought into intimate contact. It is the healthiest of situations." STAG selects work that is technically proficient but emphasizes that it should have "something to say".

In the exhibition there was a wide range of materials used. These ranged from metal, plastic, fibre glass, wood, leather, and painted cloth to the natural fibres. About half the number of pieces used a more or less traditional tapestry weave. The others had in common the fact that some form of construction process was used such as stitching, glueing, nailing or welding.

Canada does not have a commercial tapestry studio where artists can have their paintings reproduced, and therefore the practice of having the same person both design and weave his own work is the norm here. However, in a situation where there is a flourishing art market, questions of time and economics seem to force a collaborative situation. This is especially true where the artist designer has an already established name which can offset the expensive labour-intensive aspect of the tapestry process. Collaboration in tapestry has tradition and precedent, but as with print-making today, it does present the weaver trained in tapestry with a special kind of problem. This problem centres around the old question of time and whether to acquire the design skills as well, and conversely whether, having done that, to actually do the weaving yourself. The STAG group's statement, that when the concept and the manner of realization reside in one person the healthiest situation is created, seems like a direct response to a need. That is, to make a distinction between tapestry as a means of reproducing paintings as an economic venture, and tapestry as an art form where the process and materials are important ingredients in the design concept.

Prairie Wool Weavers Open House

Aylesbury Hall
Aylesbury, Saskatchewan

June 5, 1980 10:00 a.m. to 4:30 p.m.

Silver Collection

Sale Tables
Bring a bag lunch

Raffle

In Edinburgh I saw an example of collaboration in its ideal form. Louise Nevelson had brought her maquette to the Dovecot Studio of the Edinburgh Tapestry Company and after discussion with the director, a weaver spent a month just sampling. Together they decided how to execute the piece and retain its strong relief qualities with additional warp in certain areas. Two weavers were working on separate panels one of which would go in front of the other. Under the directorship of Archie Brennan, himself an artist weaver, the Edinburgh Tapestry Company has developed the philosophy of interpretation and translation of artists' designs as opposed to a paint-by-numbers reproduction. The Nevelson piece was a stunner as one could see that it was designed for tapestry.



Archie Brennan's tapestry at the Edinburgh International Airport is a rare example of a large mural tapestry that uses a traditional tapestry weaving process.

(Photo by Ann Newdigate Mills)



Detail of Brennan tapestry at Edinburgh Airport.

(Photo by Ann Newdigate Mills)

In the Narrative Painting Exhibition at the ICA Gallery in London I saw a David Hockney tapestry that had been designed and woven in collaboration with Dovecot Studio and that too took into consideration the strong qualities of the tapestry process.

Also in London I visited the Tapestry Department of the Royal College of Art. This is for graduate students and Magdalen Winter, who showed me around and had her undergraduate degree in painting, told me that in her year only one student had a textile background. The others were eight trained in sculpture or painting. The students worked in a variety of materials such as paper, plexiglass, lights —

even wool. There was hardly a loom to be seen. Magdalen, who worked quite a lot with collage, explained to me how the students might be cautioned against relying too heavily on the tapestry technique and at other times be criticized for having departed too far from it.

I was able to go to Dartington Hall in Devon to see the Elizabeth Peacock banners in the medieval Great Hall. These had been commissioned in 1933 to solve the acoustic problems in the hall. Each of the ten banners was conceived and designed to represent one particular aspect of the Dartington enterprise: poultry, woodlands, textiles, gardens, farms, estate maintenance and offices, orchards, building, education and the arts. Elizabeth Peacock, who spun and dyed the wool in the fleece, was thus personally responsible for all the stages involved in executing the banners. Eight were finished by 1938 and two were added later. She is considered to be a part of the movement of that time which included Eric Gill and Bernard Leach, who shared a common belief in the necessity of "truth to materials".

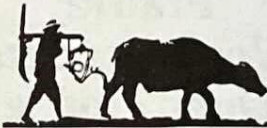
The Great Hall and its banners are quite hard to find and there is little information available. It is worth making the effort to go there because, in addition to the banners, there is a small textile mill and shop and the Cider Press Gallery which shares space with a branch of Cranks Natural Foods Restaurant. The Cider Press Gallery has a wide selection of excellent work from Britain's leading designer craftsmen. What I found most interesting there were the machine-knitted blankets and garments. Knitters such as Virginia Hubble have been able to come to terms beautifully with the ever-present problem of time, without sacrificing the integrity of design and process.

These places that I visited in the United Kingdom were most worthwhile, because whether the work I saw was called art or craft, or whether it was traditional or innovative, it was evident that general excellence was always the goal.

— Ann Newdigate Mills

Oxfam

Working with People
Who Are Helping Themselves.



OXFAM Seeks Volunteers

OXFAM is looking for people interested in helping in its Saskatoon office. Tasks include recording donations and publicity work with TV or radio stations and newspapers. Schedules are very flexible in a collective working relationship with staff. This would be a good opportunity to learn more about, and contribute to, OXFAM's international development projects and its education and action program in Canada.

For more information, call Susan at 242-4076 or drop in at 136 Avenue F South, Saskatoon.

Part-time Secretary Wanted

The Saskatchewan Craft Council will be hiring a part-time secretary to staff the office in Saskatoon, commencing May 1, 1980.

For details of salary, duties, hours of work, etc., contact:

Saskatchewan Craft Council
Box 7408
Saskatoon, Saskatchewan S7K 4J3
(Telephone: 653-3616)

Deadline for applications: April 11, 1980.

Ukrainian-Canadian Folk Weaving Course

For the fourth consecutive year, the Banff School of Fine Arts, in co-operation with the Ukrainian Museum of Canada, Saskatoon, will offer an intensive weaving workshop in techniques used by pioneer weavers of Ukrainian descent at the turn of this century. Both domestic and decorative textiles will be discussed in both the traditional and contemporary terms. The course will be held at the Banff School of Fine Arts, Banff, Alberta from August 18 to 29, 1980. Course enrollment is limited to 15 students at the junior-intermediate level. Application deadline is March 31, 1980.

Course instruction will be under the direction of Patricia Carrow (nee Pelech) who has instructed the course for the past four years. She is currently studying at the Ontario College of Art, Toronto. Classes will be a combination of lecture and lab; lectures dealing with Ukrainian weaving with respect to ethnology, history, psychology and meaning of colour and symbols used and their traditional combinations, whereas labs will teach selected techniques used by Ukrainian folk weavers.

Classes are open to students who have successfully completed weaving at the basic level as the course has been designed for junior to intermediate students. Students should know how to dress a loom and be familiar with basic weaving techniques, prior to entering the course.

Two entrance scholarships in the amount of \$100 each are available to promising students. The stipends have been provided by Mrs. Doris Yanda. Both entrance and scholarship applications, complete course requirements and details, and accommodation information may be obtained by writing directly to:

The Banff School of Fine Arts
Ukrainian Weaving Program
Box 1020
Banff, Alberta T0L 0C0
Telephone: (403) 762-3391

Applications must be accompanied with a letter of recommendation and samples of past weaving.

Ukrainian Museum of Canada Relocates

As of March 11, 1980, the new Ukrainian Museum of Canada in Saskatoon will open for public viewing!

After nearly forty years of crowded, temporary quarters, the Ukrainian Museum of Canada moved to its new 13,500 square foot museum building at 910 Spadina Crescent East, Saskatoon. Displays are now being planned and will soon be installed. Material history and archival artifacts from the permanent collection will highlight the exhibition, which will be changed from time to time. The storage of the artifacts will be a major project, taking a number of months to complete. This together with the organization of the general offices, library and other areas is presently under way. Any person wishing to donate volunteer services to the Museum will be most welcome.

The major themes of the Permanent Gallery will feature the story of the immigration, settlement and development of Ukrainian community life in Canada together with the history of the old homeland. Travelling exhibitions, lectures, films, special classes, and related extension activities will form the overall community program for the general public and will emanate from the auditorium/ activity area. A boutique sales area will be set up in the entrance; museum memberships may be purchased at the boutique — membership is open to any interested person.

The hours of operation are as follows:

GALLERY

March 11 — May 15, 1980: Tuesday, Thursday and Sunday
(From 1:00 to 4:00 p.m.)

After May 25: Tuesday to Sunday, 1:00 to 4:00 p.m.
(Closed every Monday, Christmas and Easter)

OFFICE

Monday to Friday, 9:00 a.m. to noon; 1:00 to 5:00 p.m.
Phone: 244-3800

Snowflake Handcraft Sale

A very successful handcraft sale was held in North Battleford November 29 to December 1, 1979 at the Co-op Territorial Mall. We had 29 exhibitors and total sales amounted to \$13,500 with orders.

The Snowflake sale was the first of what is hoped to be an annual sale sponsored by the Heritage Handcraft Society. The Heritage Handcraft Society is a newly formed group which includes craft persons within a radius of 100 miles around North Battleford.

We are very grateful to the Co-op Mall, who welcomed us for the three days, free of charge, and also to the Town of Battleford, who lent us their tables and chairs, also free of charge.

— Eva Scott
Secretary-Treasurer
Heritage Handcraft Society

Art and Craft: Is There a Distinction?

I have often said to students that I don't know an artist of quality who wasn't a good, or at least a competent, craftsman. In a classroom context the point is: it is more desirable to have a knowledge of one's materials and their uses and potential at one's disposal than to ignore them. Outside of this narrow motive there is little substance to the statement because I can think of excellent artists for whom the activity of artistic technique or the manufacture of the art object was a constant struggle. An example of such a person, in my opinion, is Paul Cezanne whose early attempts to master academic technique were never resolved with his impulse to react to his unique vision and personal artistic theories. Immediately the question must be asked: is it possible that art can be produced with poor craftsmanship or, to extend the idea, without craftsmanship at all? My answer would be yes, for art and craft are entirely separable ideas. If one is of a very practical mind, he will be saying to himself, "How ridiculous — if there is no thing (art object) to sample, where is the art?" Perhaps to answer this question we should ask what is common to craft, works of art and art.

Theories about the relationship between art and craft abound. Most muddled thinking about the nature of the relationship occurs when art work and art are confused as being the same. Whereas craftsmanship or artistic technique will inevitably be part of the creation of an art object, it has nothing to do with the creation of art. Art stands outside the corporeal, it is not the object. The object may cause a person to see the art in it, but it is not art. Art, like aesthetic experience, is autonomous — its recognition may be released in the appreciator by the same processes by which it is released in the artist and may continue to function without the physical presence of the object, it is an act of the imagination — it is the idea that satisfies the expressive needs of the artist.

So far I have been speaking philosophically. In practice, the role craftsmanship plays in the manufacture of an art object is less troublesome and certainly does not occupy many minutes of consideration on any one day for artists working in the plastic arts. However, it might be useful to examine the ways craft and craftsmanship are utilized in making art objects.

At the outset, it should be understood that there is a fundamental difference in knowing what the end will be as is the case with craft and not knowing what the end will be as is the case with art — remember, I am speaking of art, not the object. Many changes can and do occur in the manufacture of a sculptural work no matter how well pre-conceived, and similar problems and changes to accommodate them occur when a craftsman is experimenting with new materials or learning new technique. This is an instructive corollary — preconception being a quality peculiar to craft. Is art ever pre-conceived? One can plan the art object, but is it possible to plan art? Craftsmanship is used as a means to a specific end by an artist as it is by the craftsman in the development of an object.

Another important aspect of craft as it serves an artist is the relationship of the raw materials to the form the work ultimately assumes. Materials are selected for their appropriateness in the execution of a work in the plastic arts. The thought behind this must be: it is better to do a good job in the realization of a specific work than a poor one. A poor job might detract from the appreciation of the work. This may or may not be important to the artist. From my point of view, it would be as counter-productive for a sculptor or painter or architect to choose means and materials unequal to an expressive task as it would for any other good craftsman.

For those who would like to begin work in resolving the old Art vs. Craft saw, I recommend the following reading:

A Modern Book of Esthetics, Melvin Rader. Fourth Ed., Holt, Rinehart, Winston, N.Y. 1973. Particularly Part Two — the Work of Art.

The Principles of Art, R.G. Collingwood. Oxford University Press, London, 1973.

Will this make you a better craftsman? I don't know, but it may be the beginning of an interesting and certainly more rigorous investigation.

— Ric Gomez

Ceramics Seminar '80 is coming! April 26 and 27, 1980

John Chalke	Tam Irving	Stan Perrot
Charles Hilton	Doug Machuk	James Thornsbury
Bill Hunt	Sally Michener	Chuck Wissinger

Mini-Seminars:

Shifting Patronage
Aesthetics
Marketing/Managing

Clinics:

Throwing
Glaze Technology
Critique

LEISURE LEARNING SERVICES PARKHILL CENTRE

3630 - 2nd Street Southwest
Calgary, Alberta T2S 1T8
Phone: (403) 243-0463

Pattern and Ornamental Design A Look at Six Books

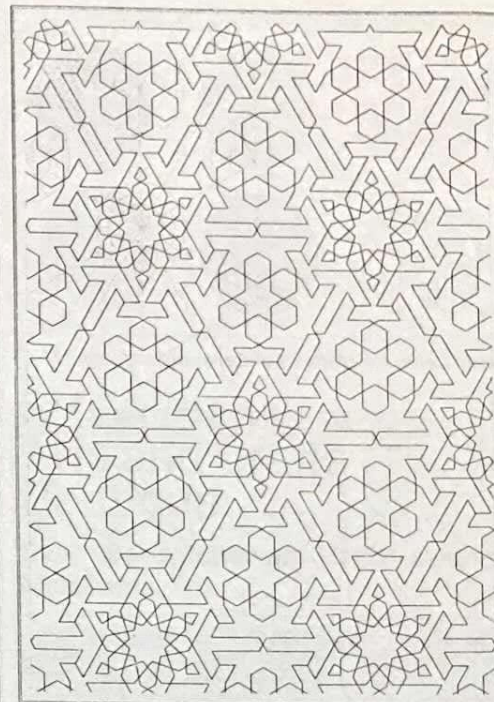
- Proctor, Richard M. *Principles of Pattern for Craftsmen and Designers*. (Van Nostrand Reinhold, N.Y., 1969) \$8.35
- Stevens, Peter S. *Patterns in Nature*. (Little, Brown, Boston, 1974) \$8.50
- Hambidge, Jay. *The Elements of Dynamic Symmetry*. (Dover, N.Y., 1967) \$3.00
- Edwards, Edward B. *Pattern and Design with Dynamic Symmetry: How to Create Art Deco Geometrical Designs*. (Dover, N.Y., 1967) \$3.75
- Bourgoïn, J. *Arabic Geometrical Pattern and Design*. (Dover, N.Y., 1973) \$4.00
- Bain, George. *Celtic Art: The Methods of Construction*. (Dover, N.Y., 1973) \$4.75.

Most books on ornament and pattern are little more than collections of designs and decals with both the choice and classification of the motifs being dependent on the personal tastes of the author. These collections are useful only to the craftspeople and artists who are willing to wade through all the material until the desired motif is discovered, and even then it's necessary to copy or translate it free-hand. There are, however, a number of books presently in print which concentrate on the more practical and structural aspects of pattern.

Richard Proctor, in *Principles of Pattern for Craftsmen and Designers*, focuses his attention on pattern structure and construction. The author describes and illustrates the networks onto which repeat patterns can be arranged: the square, the brick and half-drop, the diamond, the triangle, the ogee, the hexagon, and the scale, as well as the circle. Each chapter is accompanied by a wide variety of design resource materials, both historical and contemporary. The grids and the design variations are all clear, applicable to the subject at hand, and easily understood without recourse to mathematical formulae.

Whereas Proctor concentrates on the units of repeat patterns, Peter Stevens in *Patterns in Nature* examines spirals, meanders, explosions, and branching patterns. The chief difference between the two is of approach. Proctor takes basic units and elaborates on them, and Stevens, showing us immense variety, explains how natural units can be simplified and understood according to a few formal concepts. Stevens does resort to the occasional mathematical abstraction when a discussion of the geometrical properties would aid us in understanding the natural form — for example, in the branching of a tree. But as he himself states: "Nature does not premeditate; she does not use mathematics..." and while not all the mathematics was crystal clear to this reviewer, I found the book most interesting and the combination of the lucid text and the superb illustrations compensated for my mathematical inabilities.

The opening sentence of Lesson One in *The Elements of Dynamic Symmetry* states quite succinctly, "These lessons will deal entirely with the fundamental principles of symmetry as they are found in nature and in Greek art; no attempts will be made to show their application to specific examples of nature or of art." Enough to deter even the most valiant artist! Edwards, however, has come to our



From: *Arabic Geometrical Pattern and Design*, page 88

rescue stating in his introduction that his book, *Patterns and Design With Dynamic Symmetry*, "has been written to show how the principles of dynamic symmetry may be applied to the designing of pattern." The two books become companion volumes with Edwards giving a more practical application of Hambidge's theories. Both authors believe that by using mathematical formulae and the Greek concept of proportion, designs and patterns can be created in such a way that they have the quality of "form in motion". As we can expect, they rely heavily on mathematics, but the illustrations are clear and by concentrating on them, rather than the text, I managed to figure out how to construct a logarithmic spiral (i.e., a nautilus shell) with seven variations, no less! I think these two are the most abstract and least applicable of all the books reviewed here, although I must confess to a certain personal fascination with this type of book.

In direct contrast, *Arabic Geometrical Pattern and Design* and *Celtic Art: Methods of Construction* are both predominantly diagrammatical. In fact, Bourgoïn's book on Arabic mosaic tile patterns has no text at all. The plates speak for themselves. The book contains 190 examples of hexagon, octagon and decagon designs, as well as combinations of these with other fundamental shapes, stars and a large variety of rosettes. To aid in the reproduction of these designs, each plate has a section of the design marked with dotted construction lines so that the underlying unit structure can be understood. At the very least, they are waiting to become patchwork quilts!

In equally clear, straightforward steps, Bain illustrates the construction principles of Celtic interlace patterns, knots and spirals using examples from both illuminated

Order of Canada to Mary Eileen Hogg

Mary Eileen Hogg of Toronto, who has been involved in the development of crafts in Canada and abroad over the past 30 years, has just been honoured by being made a Member of the Order of Canada. She was among 60 distinguished Canadians recently appointed to the Order by Governor-General Edward Schreyer. The Order is the country's highest distinction. The Governor-General will present the Orders formally at an investiture to be held in the spring.

Included in this appointment are Lotta Hitchmanova, founder of the Unitarian Services Committee of Canada; Gordon Pinsent, author and star of television and movies; Ellen Fairclough, the first woman to hold a cabinet post in the federal government; George Swinton, artist, author and expert on Inuit art; Barbara Frum, CBC broadcaster and Marjery Hinds, pioneer teacher in Arctic Canada.

Eileen Hogg inherited her love of weaving from her family, who were weavers in Yorkshire, England. She came to Canada when her father accepted a job as manager of a weaving mill at Carlton Place, Ontario. She has always been involved in the crafts. After a three-year stint in the navy during the war years, she took craft training at MacDonald College, McGill University, and then apprenticed with Karen Bulow, well known Danish weaver who had set up an atelier in Montreal. She went to Cape Breton to weave tartans at the Gaelic College and then became the public relations officer for Lever Brothers in the Maritimes.

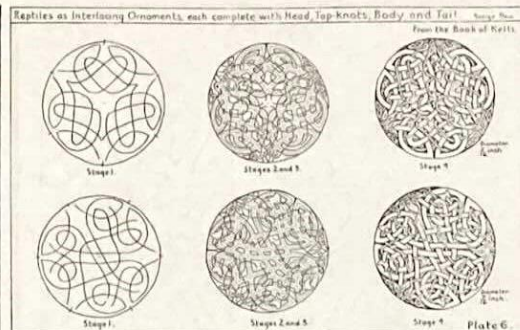
The Department of Education in Ontario first hired her as a weaving instructor, but she soon became a craft consultant working for the government for 25 years until her retirement two years ago. She was responsible for organizing more than 60 weaving guilds throughout Ontario and helped found the Ontario Handweavers and Spinners 25 years ago. She is the Honorary President of that organization. She also helped found the Ontario Rug Hookers Guild 20 years ago and helped set up Sheridan College, the first professional craft school in Ontario.

She served as a consultant with Inuit groups in Labrador through the International Grenfell Mission and is known for encouraging the revival of indigenous Indian crafts in northern Ontario. In 1959 her work was recognized by the Ojibways in northwestern Ontario when she was made Princess Misquadaque (Red Sunset) by the Serpent River Band.

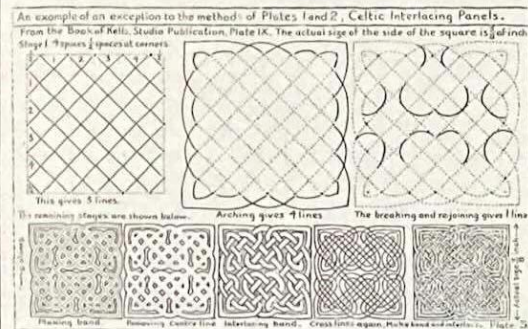
She is a founding member of the Ontario Craft Foundation, the Ontario Crafts Council (which recently made her an Honorary Member), and the Canadian Crafts Council, which she served for six years as a director and vice-president.

She has represented Canada on the executive of the World Crafts Council for eight years and has been named an Honorary Vice Chairman. She continues to represent Canadian craftsmen on the International Committee of the Canadian Crafts Council, which she chaired for a number of years and will be part of the official Canadian delegation attending the international craft conference in Vienna next July. She was largely responsible for the very successful WCC Assembly held in Toronto in 1974.

She has served as a catalyst bringing people together to promote high standards in the crafts inside and outside Canada. She is an exceptional organizer, outspoken and dedicated to excellence in the crafts. She made an outstanding contribution to the craft movement in Canada over the past 30 years!



From: *Celtic Art: Methods of Construction*, page 111



From: *Celtic Art: Methods of Construction*, page 46

manuscripts and the stone crosses of that period. He also has special chapters on spirals, key pattern designs, alphabets and stylized animal and human motifs. As the illustration accompanying this review shows, the instructions on the plates are concise and simple and yet they create very elaborate and intricate designs. The text, which is better left unread, is only a very few pages and any one set of the excellent plates by far outweighs its inadequacy. Any of these interlaces can be directly applied to a variety of crafts and, certainly, of all these books, this is my favourite.

The books discussed here deal with the structure and construction of ornament and, for craftspeople and artists, this type of book is certainly more useful than the normal catalogue-like formats which are so numerous. I own all of these books and don't regret a single purchase.

— Martha Cole

Working in Dough

When asked to define my particular craft I run immediately into problems. To be a weaver is to weave; to be called a potter brings to mind a well-defined and obvious art. But there are no titles to elevate, or slick descriptions to enhance, the medium with which I work: it's dough — a step away from unleavened bread. No doubt that many an ancient Hebrew, Chinese and Egyptian mother passed similar time with her child by creating tiny toys from the left-over dough. This is how it began for me.

I would not have chosen to work with dough. It simply presented itself to me. My access to a studio facility being limited at that time, dough seemed a likely stand-in for clay and the ingredients were already in my kitchen.

I began by making figures about four inches high but they soon became smaller — about two inches — and were mainly mice dressed in a variety of costumes.

As do many children, I had a great fascination for tiny things, especially animals. Being a city child, I saw them rarely and usually as a fleeting glimpse from a car window. The rabbits and mice of my storybooks always wore frocks and jackets. Who could say that the animals of the English countryside did not aspire also to petticoats and waistcoats in their private lives?

Working the dough requires nimble fingers, time and patience. It must be of the right consistency — neither too wet nor too dry. Afterwards the figures are baked, painted and glazed, the final effect depending to a large extent on the success of the painting.

My work has sold mainly through the Churchmouse Shoppe in Regina, at Wintergreen and a Toronto store specializing in miniatures.

Tiny things seem to appeal to adults, too. I am often asked how I can work so small. Perhaps in doing so, I am re-creating somehow the fairy tales of childhood.

— Mary Haywood



Christmas tree ornament mouse made by Mary Haywood for the Craftman's Christmas Tree at Wintergreen.

(Photo by S. MacPherson)

SHEA Plans Arts and Crafts Boutique

Dear Saskatchewan Craft Council Members:

The Saskatchewan Home Economics Association is planning an Arts and Crafts Boutique at the Canadian Home Economics Convention to be held in Saskatoon July 14 to 17, 1980. This Boutique will offer for sale Saskatchewan-made Arts and Crafts items to the home economists who will be in Saskatoon from all parts of Canada. The expected registration is approximately 400. This is an opportunity for Arts and Crafts people throughout our province to display and sell their work. It is planned as a fund raising project for the Saskatchewan Home Economics Association and the Canadian Home Economics Association, as well as to offer a keepsake to those attending the Convention.

There is no guarantee that all items will be sold, however, every attempt will be made to display all the items contributed. Types of woodworking, metal work, books written by Saskatchewan craftspeople, Saskatchewan food products if non-perishable, dried plants and others. When deciding what to send, consider:

- good quality as it is going all across Canada
- size and shape for travel, although some larger items will be acceptable.

Contributors will be asked to state the price they would like to receive for each item. The selling price will be 30 per cent higher than the contributor's price. A variety of prices will be desirable.

Any group or individual interested in contributing item(s) to this sale are asked to send the following information to:

Alma Copeland, Box 667, Rosetown, Saskatchewan
S0L 2V0, or phone 378-2918.

Name _____

Address _____

Phone Number _____

Type of Item(s) _____

Approximate Number of Items _____

The Office Column

Subscriptions are beginning to bear fruit, and we have some new publications arriving regularly to grace the racks at the SCC office. We're trying to stock periodicals which are of interest to craftspeople and which local libraries may not carry. The material in our Information Centre is available for browsing, and for borrowing, too.

American Craft, published by the American Craft Council, is beautiful, colourful, glossy, *delicious!* Excellent photography, mostly in colour, and well-written articles illustrate a wide range of crafts and craftspeople. Our first two issues have excited me greatly: inspiration, ideas, pure pleasure.

Crafts, bimonthly from England, seems to be aimed along similar lines to the previous magazine. Not quite so much full-colour photography, but a wide range of subject matter — everything from very sedate and stolid stone-cutting to some decidedly fabulous footwear.

Working Wood, the first of the specific-craft publications to arrive, is a British quarterly, aimed at the same high level of craftsmanship as the more familiar *Fine Woodworking Magazine*. There's a great difference in approach, though. *Working Wood* seems written for an older, more patient audience, and perhaps less for the person who earns his living from woodwork. Traditional techniques, tools, and attitudes are featured. This magazine reminds me of a dusty, well-respected old uncle — charming, occasionally tedious, and capable of incredibly fine detail and refinement and also of appallingly bad taste. I love it.

If there are other publications you think our members would be interested in, drop us a note.

We've received catalogues from two sister shops: *Books About Wood* and *The Ginger Press*, both at R.R. No. 3, Owen Sound, Ontario N4K 5N5.

Books About Wood lists about 250 titles. They carry some used books and will undertake searches for out-of-print publications.

The Ginger Press catalogue is a list of books about books, about paper, and about printing, as well as a number of books published by small Canadian presses. Thoroughly intriguing.

I've exchanged letters with the *Books About Wood* folks, and they seem friendly, prompt and very helpful. The catalogues are free on request, or you can drop in and have a look at them in the SCC office.

This is my farewell column as Craft Council Minion. (See help wanted ad elsewhere in *The Craft Factor*). I doubt if you've seen (read?) the last of me, though; I leave on smiling terms to return to my craft work full-time, and shall continue to be an active member of the SCC and — I hope — a sometime contributor to *The Craft Factor*.

— David Miller



Parkart 1980 Preparations

The Moose Jaw Art Museum, National Exhibition Centre is inviting applications from artists and craftspeople to sell their work at the Fourth Annual Parkart Market to be held Saturday, May 17, 1980 from 10:00 a.m. to 7:00 p.m. in Crescent Park, Moose Jaw.

In the event of rain, the market will be moved indoors to the Western Development Museum.

The Parkart Committee reserves the right to reject applications of work not meeting quality or originality production standards. Articles made from kits or molds will NOT be accepted.

First-time applicants are requested to enclose a photograph or slide of their recent work.

A registration fee of \$12.00 will be charged for a 10' x 10' fenced area. Tables are NOT provided.

No commission will be charged. All profits go directly to the artist.

Two works valued at about \$50.00 each will be selected from the market and raffled off at the end of the day.

For more information contact Gerald Jessop or Joan Goodnough, Moose Jaw Art Museum, National Exhibition Centre, Moose Jaw S6H 0X6; phone 692-4471.

1980 Saskatchewan Handcraft Festival Battleford, July 18, 19, 20

This year's festival is sponsored by the Saskatchewan Craft Council, with June Jacobs as co-ordinator.

Deadline for booth applications to the Juried Craft Market is March 17. The fee for a 10' x 10' booth is \$45.00 and there is a 5 percent charge on sales. There will be a similar number of booths in this year's sale and hopefully, an increase in sales. The demonstration area is larger and we encourage more craftspeople to participate. (See ad for demonstrators.)

Jurors for this year's craft market are Jane Evans, weaver, from North Battleford and Jack Sures, ceramist, from Regina. Jurying will take place March 19 in Saskatoon. Applicants will be informed of the jurors' results by April 1, 1980. All accepted exhibitors must provide their own sign which is legible and visible.

The applications deadline for juried competition is June 27, 1980. Jurors of the competition are Vic Cicansky, ceramic sculptor, Craven; Lorna Cutting, painter, Saskatoon and Carol Phillips, Acting Director of the Norman Mackenzie Art Gallery, Regina. There is no entry fee for the competition.

Awards amounting to \$2,000 (including the Premier's Prize of \$1,000) and Merit awards will be announced at the Opening Ceremony of the Festival July 18. People's Choice Awards will be announced Sunday, July 20 at 6:00 p.m.

Competition entrants are encouraged to meet with the jurors to discuss their entries at interviews on Friday, July 18. Plans are being made to have a group meeting of entrants with the jurors.

Plan to "Celebrate Saskatchewan" by participating in this Handcraft Festival as an exhibitor and/or competition entrant or as a spectator. Bring your family and friends and make the 1980 Festival a success. Remember — the admission is free to the craft market and juried exhibition.

For more information, write to June Jacobs, Co-ordinator, Box 145, Meacham, Saskatchewan S0K 2V0.

exhibitions

Moose Jaw Art Museum

March 4 — 30 J.C. Heywood, Prints
William Hobbs, Paintings
April 1 — 27 Hard Oil

Grace Campbell Art Gallery, Prince Albert

March 6 — April 2 African Arts

Norman Mackenzie Art Gallery, Regina

March 7 — April 13 James Ensor, Edvard Munch,
Emil Nolde
March 14 — April 20 Saskatchewan Paper
April 18 — May 18 Gordon Raynor
May 2 — June 1 Canadian Photography

Swift Current National Exhibition Centre

March 15 — April 13 J.F. Lansdowne, Rails of the World
April 15 — May 10 Educational Exhibitions
May 12 — June 20 Frank Nulf and Charles Ringness

Handmade House, Saskatoon

March 3 — April 5 Jim Sather/Sharon Pulvermacher,
Clay
April 9 — May 3 Group clothing show
May 5 — 31 Paul Simon, Clay
June 2 — 29 Dragon Show

The Little Gallery, Prince Albert

March 15 — April 2 David Thauberger
April 3 — 23 Christel Barber and Hellen Finney
April 15 — May 23 University Photography Class
May 27 Summer Show, local artists

Dunlop Art Gallery, Regina

March 22 — April 20 People Who Draw and Paint
April 26 — June 1 Sylvain Cousineau

Glen Elm Library Gallery, Regina

March 18 — April 10 Christine Evaschesen, painting
April 12 — May 11 North Wall Warmers, quilted batiks
May 13 — June 10 Katherine Ylitalo, porcelain

Demonstrators Required

To demonstrate at Saskatchewan Handcraft Festival, July 18, 19 and 20 at Battleford. Demonstrators will be paid \$15/hour or approximately \$100/day. *Deadline* — May 15, 1980. For applications and more detail, contact *Handcraft Festival Co-ordinator*, June Jacobs, Box 145, Meacham, Saskatchewan S0K 2V0.

Classified Ads

CRAFT FAIR — First Annual, July 17 to 20, 1980, at Harbourfront on Lake Ontario.

- open to all craftsmen
- student section
- jury, cash awards
- entries due April 1, 1980.

Write to: Craft Studio, Harbourfront, 417 Queens Quay West, Toronto, Ontario M5V 1A2.

AILEEN O. WEBB TRAVELLING BURSARIES — Donations are requested for these bursaries and are tax deductible. All cheques should be payable to "CCC International Committee — Aileen O. Webb Fund", and sent to Joan Auld, Treasurer, International Committee, Handcraft Department, Box 2000, Charlottetown, PEI C1A 7N8. Bursaries are to be provided to craftspeople under 30 years of age to travel to Biennial Assemblies of the WCC.

CREATIVE CLOTHING: BODY SCULPTURE

Co-ordinator: Marlene Bryan

Sponsor: UW Arts Centre Gallery, University of Waterloo, Waterloo N2L 3G1, phone: (519) 885-4281

Jury: Polly Bohdanestzky, jewellery designer and costume designer; Bob Ihrig, Director, Kitchener-Waterloo Art Gallery, designer-artist-photographer; Basia Irland, Professor of Fine Arts, University of Waterloo, multi-media artist.

Entries: Up to three per person, not necessarily functional, but must be "wearable"

Entry forms: available from UW Arts Centre or OCC Craft Resource Centre

Deadlines: For receipt of entry forms — October 3, 1980; for receipt of articles, October 31, 1980

Public Judging: November 7, 8:00 p.m., Humanities Theatre, University of Waterloo

Announcement of selections: November 13, 1980

THE SASKATCHEWAN CRAFT COUNCIL is planning its workshops for the next twelve months. Under consideration are:

Photography
Weaving
Pottery
Advertising
Et cetera

If you have any requests or suggestions for particular workshops or instructors, please write to Workshop Committee, SCC, Box 7408, Saskatoon, Saskatchewan S7K 4J3.

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 Street, Regina 24N 4L3; phone 525-3908.

Now available at the SCC office, Saskatoon: *The Art of the Earth*, a new publication by Rona Murray and Walter Dexter. "A gathering of verse, prose and photographs in celebration of the art of the potter." Look for a review in the next *Craft Factor*.

CANADIANA COTTAGE is the name of a new venture which will see its first outlet opened in Victoria, British Columbia in May. Kay Scolnick, in charge of market development, says, "We not only want to carry the products of Canada's cottage industry, we also want to introduce the people who make these items to the consumer. Whether we show photographs or give a short biography of them, the artisan will be more than a name." There are plans to open up shops across Canada and there will be a worldwide mail-order service. *Canadiana Cottage* will be a showcase of Canada's cottage industry, covering all the provinces — the Yukon and North West Territories. For further information, contact: Canadiana Cottage, 2431 Mowat Street, Victoria, British Columbia V8R 5T1.

COLLECTOR'S CHOICE GALLERY in Circle Centre Mall, Saskatoon, wishes to inform *Craft Factor* subscribers of our new hours.

We are open Monday to Saturday, 10:00 a.m. to 5:00 p.m. except Thursday: open to 9:00 p.m.; Wednesday closed.

Renaldo's Supply of Arelee hardwood for craftsmen at reasonable prices. Ash, oak, walnut, hackberry, hickory, cherry, maple. **Special:** No. 2 kiln-dried cherry 4/4: \$1.25/bf.

Box 64, Arelee, Saskatchewan, phone: 237-4435.

I publish a newsletter for Americans who shop by mail. The newsletter was inspired by my three books on worldwide shopping by mail, which were published by Random House and sold over 300,000 copies: *The Catalogue of Catalogues*, *The New Catalogue of Catalogues* and *The Catalogue of American Catalogues*. The newsletter describes the most interesting shops, craftspeople and manufacturers in America and abroad that can sell by mail. It gives addresses of the firms so that shoppers can order directly from the firms featured.

I would be most grateful if you could help me find craftspeople or firms that would be interested in taking orders and selling by mail to American customers (there is no charge of any sort for being listed).

Thank you very much for your help.

— Maria Elena de La Iglesia
250 West 94th Street
New York, New York 10025

PARLURE-CRAFTSMAN, a magazine which is an example of the co-operation between Quebec and Ontario. It portrays an exhibition of the best crafts being done in both provinces.

A travelling exhibition will tour in Quebec for six months and will open in Ontario at the Gallery in Stratford on June 2, 1980.

A copy of *PARLURE* costs \$2.50 plus postage and may be purchased from the Ontario Crafts Council, 346 Dundas Street West, Toronto M5T 1G5.

The Saskatchewan Craft Portfolio File

At the SCC Annual General Meeting in October, 1979, the membership unanimously passed a motion to make the implementation of a portfolio system "a matter of first priority".

Here is the format for that portfolio system. It is now up to each craftsman to take advantage of it, to use it, and to make it work.

Purposes:

To compile and maintain information on Saskatchewan craftspeople and their work, and to make this information accessible to:

- researchers, journalists, critics, writers and students;
- gallery owners and curators, people organizing shows and exhibitions;
- architects and designers;
- craft retailers;
- community groups and institutions requiring instructors and resource people;
- people acquiring works for collections;
- the interested public.

This file will give us a mechanism to respond to the enquiries (which are coming more and more frequently) for information on "who can teach a class in ...?" and "who could we contact to commission a mural for ...?" and "who would be a good juror for ...?" and "who's doing ...?"

The more craftspeople whose work is included in the file, the more useful and used it will be. To bring your name and work to the attention of those who are looking for you and your work, make sure you are included in this file. The file is not "just for the pros", it is for Saskatchewan's practising craftspeople. Don't hide your work.

The file is open to all craftspeople resident in Saskatchewan. An up-date reminder will be sent to all SCC members every two years, but portfolios can (and should) be up-dated as often as necessary.

Format:

Each person's portfolio will be kept in a separate folder, indexed by craft medium. People working in more than one medium may have their portfolio cross-indexed.

Each portfolio will have provision for:

- biographic information;
- information on past and present work;
- up to twenty slides of each craftsman's work;
- reviews, published articles, etc.;
- other pertinent statements and material.

Forms:

Portfolio forms are attached to this issue of *The Craft Factor*. These forms are intended to make the file simple and clear, but not to limit your portfolio; fill in

only what seems to apply to you, and submit such additional two-dimensional material as you think portrays you and your work best.

You need not submit 20 slides immediately. The space is there if you need it. Submit the suitable slides you have on hand now, and begin recording your work on film for the portfolio; additional slides and descriptions can be added to your portfolio at any time.

Please fill in the attached forms and mail them, with supporting material, to:

SASKATCHEWAN CRAFT PORTFOLIO
c/o Saskatchewan Craft Council
Box 7408

Saskatoon, Saskatchewan S7K 4J3

Additional forms may be obtained from the address above.

The portfolios will be available for consultation at the Saskatchewan Craft Council Office, 136 Avenue F South, Saskatoon from 10:00 a.m. to 12:00 p.m. and 1:00 to 4:00 p.m. weekdays.

reciPe

Peanut/Carob Clusters

Melt in a saucepan:

- 1½ c. carob chips
- 1½ c. chunky peanut butter
- ½ c. butter

In a large bowl, assemble a 4-cup mixture of:

pecans	sesame seeds	almonds
coconut	walnuts	apricots
sunflower seeds	raisins	

Add sauce and mix until thoroughly covered. Set out in spoonfuls on wax paper until set. Makes 3 dozen cookies.

— Martha Cole

Annual General Meeting: Canadian Crafts Council — Saskatchewan Craft Council

October 23, 24, 25, 26, 1980

Fort San, Saskatchewan

Theme: The Creativity of Creation

Keynote Speaker: Joe Fafard

Tentative Schedule:

Thursday, October 23	CCC Board Meeting
Friday, October 24	CCC A.G.M. Presentation of <i>Canadian Connections</i> , Ceramics in Canada Opening of Second Biennial Juried Exhibition of Saskatchewan Crafts
Saturday, October 25	Keynote Speech: Joe Fafard Presentation by Saskatchewan participants to WCC Vienna Workshops
Sunday, October 26	Social evening SCC A.G.M. CCC Board Meeting

More detailed information and costs soon.

For more information, contact:

Charley Farerro, Box 145, Meacham, Saskatchewan S0K 2V0

Phone: (306) 376-2221 evenings

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