

the craft factor

Volume 6, Number 3

September, 1981



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| Wheeling Right Along . . . At the W.D.M. | 1 | Sharilyn J. Ingram Leslee J. Newman Buckle |
| Willow Basketry | 3 | Dorothy Rhead |
| Church Furnishings Created by Saskatchewan Farmer | 4 | Carmyn Heggstad Evenson |
| Co-ordinator Indicates Another Success | 6 | June Jacobs |
| Jurors' Reports | 7 | Robert Billyard Nancy Vivian Doris Larson |
| Chairman's Report | 15 | Jane Evans |

the craft factor



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Cover Photo: 1979, *Introduction to Wheelwrighting Techniques*, a Saskatchewan Western Development Museums Training Course. Left to right: Tony Burlack, Instructor; George Shipman, Plenty, Saskatchewan; Al MacLeod, Assistant Instructor. Photo by R. Izumi, courtesy of the Western Development Museums.

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

Wheeling Right Along . . . at the W.D.M.

Amid the current revival of interest in fine woodworking, the time-honoured craft of wheelwrighting is enjoying a similar resurgence at the Saskatchewan Western Development Museums. In 1975, the W.D.M. first offered a ten-day seminar to teach the skills necessary to build and repair wooden wheels. Originally intended to meet the needs of the Canadian museum community, the course is now also offered to interested members of the general public.

Since its inception, the wheelwrighting course has been conducted by Tony Burlack, a retired W.D.M. employee with over thirty-five years' experience in the craft. By offering an introduction to basic techniques, Burlack hopes that the art of wheelwrighting and the appreciation of the design and construction of wooden wheels will not be lost with the passing of his generation. "Learning about wheels takes forever. It can't be done in two weeks or a month or a year, but I'd like to think there are some people who are interested enough to work at it and carry on what they learn here," says Burlack.

The knowledge and skills required to work as a wheelwright are complex and diverse. An introduction to wheelwright terms, tools and techniques constitutes the first part of each course, but actual work is always the main feature. Construction, repair and fitting of hubs, spokes and rims, and tiring, are demonstrated and practiced in class. Types of wood, wood curing and the care and maintenance of wheels are also taught in theory and in practice.

Each course is conducted at the W.D.M. headquarters shop in Saskatoon. Modern electric saws and drills are used alongside such traditional tools as hollow augers, travellers, spoke pointers and tire dogs. Participants first learn how to shape a hub on a lathe, and then how to measure, drill and chisel out the mortises (or sockets). A steel reinforcing band is then fitted over the hub, and the centre is bored out prior to fixing a steel sleeve in it.

Spoke making and fitting requires great precision. Once the shaping of the main length of the spoke is completed (by means of a lathe, draw knife and spoke shave), the tenon (or projection which fits into the hub) must be carefully cut, shaped and bevelled. The wheelwright then drives the spokes into the hub with a three-pound hammer, taking great care to ensure that all spokes are driven in at the correct angle.

The rim of a wooden wheel is usually constructed by joining together two semicircular felloes (or curved pieces of wood). Careful measurement is required to mark the position of the spokes accurately. The spokes are then trimmed, pointed and shaped, and the spoke holes drilled in the felloe. The wheelwright then fits the felloe, beginning with the first spoke hole, by hammering the felloe over one spoke. Because the next spoke will not line up correctly with its corresponding hole in the felloe, it must be pulled into position with a spoke dog for a large wheel, or by hand for a small, light wheel. This procedure is continued around the circumference of the wheel. The joins of the felloes are then carefully trimmed until the rim comes flush against the shoulders of the spokes.



Seating a spoke into a hub. Jack Shepherd, Maple Creek.
(Photos by R. Izumi, courtesy the Western Development Museums)



Drilling a rivet hole in a spoke. Ernie Ford, Humboldt.



Band sawing the tongue on a spoke. Ray Ostrom, Biggar and District Museum.

The final step is the measuring and fitting of a steel tire for the wooden wheel. Once the steel tire is shaped, cut and welded together, it is heated in the forge, then pulled on to the wheel. The wheel is then quickly dunked in a water trough, and the steel tire is tapped around the wheel. The steam and smoke of this process provide a dramatic finale to the wheelwright's performance.

Response to the wheelwrighting course has been enthusiastic, with participants coming from locales as distant as Nova Scotia. Over the years would-be wheelwrights have included museum employees, horse owners, woodworkers, farmers and restoration enthusiasts. Due to requests from former registrants in the introductory course, in 1981 the W.D.M. also offered an intermediate-level course dealing with more advanced techniques.

A further outgrowth has been the establishment of the Canadian Association of Wheelwrights, which was founded by participants in the 1981 intermediate course. Anyone interested can obtain additional information on C.A.W. from:

Jack Shepherd, C.A.W. Secretary-Treasurer
P.O. Box 877
Maple Creek, Saskatchewan S0N 1N0

The next wheelwrighting seminars at the W.D.M. are scheduled for early 1983, and any inquiries may be directed to:

Ms. Leslee Newman Buckle
Communications Co-ordinator
Saskatchewan Western Development Museums
P.O. Box 1910
2610 Lorne Avenue South
Saskatoon, Saskatchewan S7K 3S5
Telephone: (306) 652-1910

At the Saskatchewan Western Development Museums, we are committed to preserving the past for the benefit of the future. We feel that keeping alive the pioneer craft of wheelwrighting will be a significant contribution to Saskatchewan craftspeople in the present and in the years to come.

— Sharilyn J. Ingram,
— Leslee J. Newman Buckle

Remember to Apply as a Delegate to the 1982 Canadian Craft Conference

Good news! Jenny Hambridge has recently been hired as co-ordinator for the first-ever Canadian Craft Conference. It will take place in September, 1982, in the Maritimes.

According to Jenny, "This is not a Canadian Craft Council AGM. It is for practising craftsmen to have workshops and discussions. Funding of \$64,000 has been confirmed by the federal Department of Communications."

The Saskatchewan Craft Council is arranging to assist a number of Saskatchewan delegates financially so they can go to this exceptional event. Any SCC active member can become a delegate. Simply let the office know of your interest (653-3616 or P.O. Box 7408, Saskatoon S7K 4J3). Early in 1982 a vote by members will set the final list of delegates. Anyone willing to share their experiences later with the SCC membership should feel free to apply.

This is a rare opportunity to meet people and ideas. *You can be part of it. Apply now.*

Further information is in the June, 1981, *Craft Factor* and more will follow in the December issue.

Arts Board Funds Craft Council

The Saskatchewan Craft Council is pleased to announce receipt of a \$3,000 grant from the Saskatchewan Arts Board for the publication of a Craft Brochure listing galleries, studios and craft outlets in the province. It is hoped that the brochure will contain as complete a listing as possible and will be widely distributed to consumers and craftspeople. Further details can be obtained from the Saskatchewan Craft Council, Box 7408, Saskatoon.

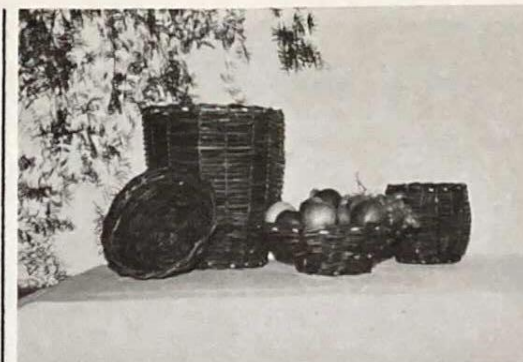
Willow Basketry

As in all countries, basketry was no stranger in Saskatchewan pioneer days. Anywhere there are rivers, creeks or sloughs, you will find willows in abundance. This was a craft of the Indians, and picked up on by the pioneers. One such pioneer is Mrs. Marx, formerly of Lumsden, now in the Regina Lutheran Home. She passed her skills on to Velma Hannah, who in turn introduced them to me.

Willows can be harvested any time before the sap rises. You only use the last year's growth, choosing the longest and slimmest willows you can find. They should be stored in a protected area and kept cold when not being used. In the December, 1979 issue of *The Craft Factor*, Liz Statham writes more about this aspect of basketry.

The actual step-by-step method that I use to make a basket is as follows:

1. Start with 4 pieces of willow cut to the diameter of the basket bottom — these are called bottom ribs.
2. Niche each willow in the centre one-third depth of the willow and wide enough to place two willows across.
3. Place two pieces side by side niche side up; place next two niche side down over the first two, forming a cross.
4. Next, choose a willow about 3/16 inches at its base, holding the four pieces in cross form in your hand, weave the willow over two ribs, under two ribs, over two and under two, pulling tight and keeping snug to centre. Then over the first two, across the centre and repeat the over two, under two ribs until back to the start.
5. On the next round, weave over one, spread the two ribs and weave under one; repeat this until you have an area about three inches across. Keeping tight and snug as you weave, adding willows as needed, in doing this start fresh willow several spaces back.
6. Select 16 flexible willows for the side ribs of the basket, about 3/16 to 1/4 inch in diameter at their base. Cut base on an angle, insert 8 ribs one on each side of the bottom ribs with tapered side out. Continue weaving over one, under one, using both short and long ribs until desired diameter of the basket is reached.
7. Take last 8 ribs and insert on the opposite side of the bottom ribs than the first. Cut a small niche in top of each rib where the edge of the basket bottom is to be, gently lift and bend the ribs upwards, then lay back down.
8. Place a heavy object, can of sand, bolts or whatever in bottom of the basket to hold it steady. Tie a piece of string on one rib part-way up. Loop around each of the remaining ribs, pulling ribs up to form the sides of the basket; this will determine the shape of the basket.
9. Select two small, flexible willows 1/8 inch diameter and about 2 inches long and commence twining, doing several rows, adding in willows as needed, push down on willows as twining to form a tight basket.
10. Then start weaving: start with a willow and go all around the basket with it, starting and ending at the



Willow baskets by Dorothy Rhead.

(Photo by D. Rhead)



Willow potato basket by Marigold Cribb was part of the Saskatchewan Handcraft Festival Juried Exhibition.

(Photo by Menno Fieguth)

same rib. The next row, count back three ribs from the first start and commence the second row of weaving; continue this row after row until desired height of the basket is reached, making sure to pull the willows tight and press down on the weaving or tap gently with a piece of wood and a hammer.

11. Last comes the turning down to form a finished top edge. Select two smooth, flexible ribs, leave these stand and start with the next four ribs to the right. To the right:

- turn down #1 behind #2
- turn down #2 behind #3
- weave #1 behind #4
- lay #3 beside #1 — behind #4 in front of #5
- lay #2 (which is lying alone) behind #5
- lay #4 behind #5 and beside #2

Continue taking one from inside of each pair, then laying the last standing one beside it.

— Dorothy Rhead

Church Furnishings Created by Saskatchewan Farmer

The late Jens 'Jim' Heggstad of Frontier, Saskatchewan was a self-taught craftsman. He was born in Veltastrand, Sogn, Norway, in 1900 and came to Canada with his family in 1910. He was not a carpenter by trade; he was a farmer who loved to work with wood in his spare time. Jim farmed in the Frontier area until his death in 1978.

At first glance, Jim's work may not be appreciated for its true value because of the many time- and labour-saving tools available in the line of carpentry today. However, when one considers what he had to work with, we can appreciate the time, effort, skill and patience that must have gone into each project.

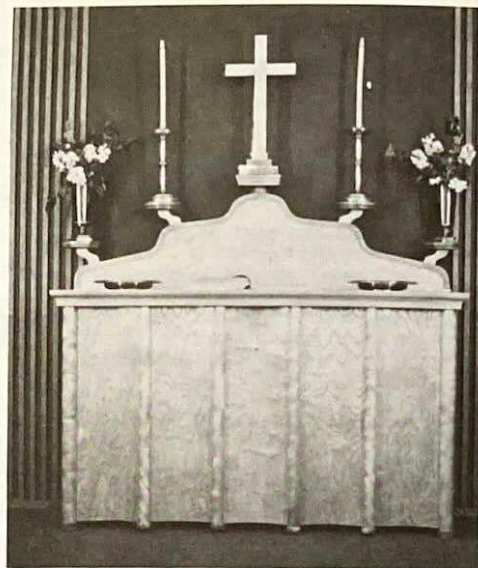
When he built the furniture illustrated here for Bethel Lutheran Church in Frontier, Jim didn't have any of the carpenter's tools we take for granted today. At that time, he didn't have electricity and most of the tools he used he made himself. Even in later years, he never bought a lot of "new-fangled" tools, and he never did own a wood lathe. The most striking feature in the church furniture is the degree of perfection reached in the rounded and curved pieces.

The pulpit was built between 1952 and 1955, then the altar, the kneeling pews and the lectern. Later, he covered the original baptismal font to match the other pieces which had been given in memory of a former pastor's son. Jim also built the pulpit and lectern for the Elim Lutheran Church in Frontier.

I'm not absolutely certain what type of woods he used for the forms of this furniture, but they are very heavy and covered with Japanese Golden Ash veneers. This form of finishing was Jim's favourite, and we see it in almost all of his work. I remember as a little girl watching him soak large pieces of veneer in a huge water tank to make it pliable for molding. In his last years, he started to renovate an old house which his aunt had owned many years before, and which many of us would have ripped down. Because of his failing health, he never finished it to his satisfaction, but when we went to look at it, we were amazed to see that he had taken the time to do the woodwork in the exquisite molded styling that he was so fond of.

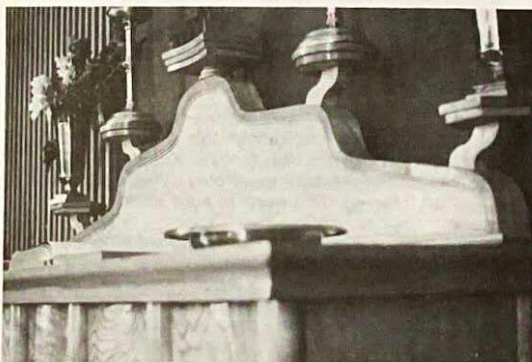
The furnishings in the Frontier churches are probably the only pieces of Jim's work which have been on public display, but he did a lot of work in his own home and again in these we see the same patience and precise perfection that he achieved.

— Carmyn Heggstad Evenson



Altar in Bethel Lutheran Church, Frontier, Saskatchewan.

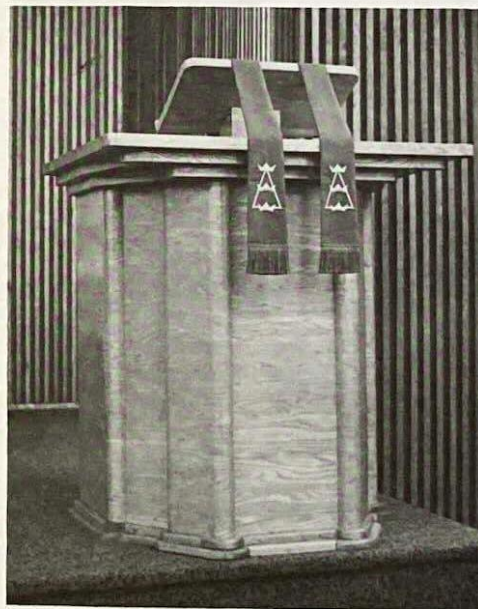
(Photos by Don Hernberg)



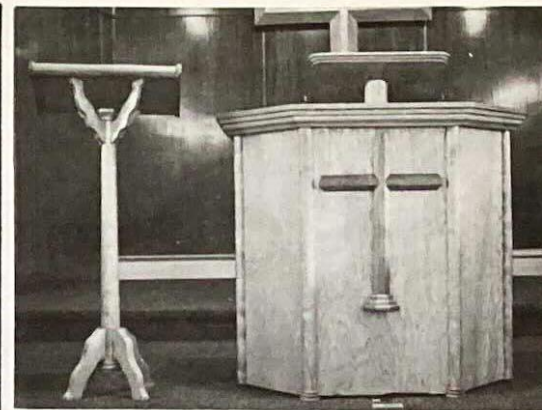
Altar detail.



Lectern in Bethel Lutheran Church.



Pulpit with Bible streamers.



Pulpit with cross design on front in Elim Lutheran Brethren Church, Frontier.

Position Available

Co-ordinator, Saskatchewan Handcraft Festival
Battleford, Saskatchewan — July, 1982

Contractual position. Dates 15 December 1981 to 15 August 1982. Successful candidate should live within 100-mile radius of Battleford and have a valid driver's license. Organizational ability essential. A knowledge of crafts an asset. Duties to include: promotion, advertising, contracting services, maintenance of records, administration, etc. For further information, contact the Saskatchewan Craft Council office.

Deadline for applications is 1 November 1981.

Please apply in writing, including resumé and references, to:

Executive Director
Saskatchewan Craft Council
P.O. Box 7408
Saskatoon, Saskatchewan S7K 4J3

Saskatchewan Handcraft Festival

Co-ordinator Indicates Another Success for the 8th Annual Saskatchewan Handcraft Festival

Attendance for the three-day festival was estimated at 20,000. Craftspeople reported sales in excess of \$70,000, with an additional 10,000 orders taken in the Craft Market. During the first-time sponsored Trade Fair, held Friday morning for the business sector including architects, designers, galleries, government agencies, museums, retail and wholesale buyers, approximately 70 buyers attended and craftspeople reported \$4,000 in actual sales with an additional \$10,000 worth of potential orders.

Dignitaries participating in the opening ceremonies included the Lieutenant Governor Irwin C. McIntosh, official patron of the Saskatchewan Craft Council, who officially opened the festival.

Premier Allan Blakeney presented the Premier's Prize of \$1,000 to Patrick Adams, weaver, of Saskatoon for his Handwoven Rug #8118 (see *Weaver Wins Premier's Prize*).

Saskatchewan Industry and Commerce minister Norman Vicker and Charley Ferrero, president of the Canadian Crafts Council, jointly presently five merit awards of \$200 each to: Annemarie Buchmann-Gerber for her mobile; W. Gregg Buckle for his rocking chair; Paul Lapointe for his ring container; Alice Silversides for her tablecloth and Claire O'Connor Watrall for her plate.

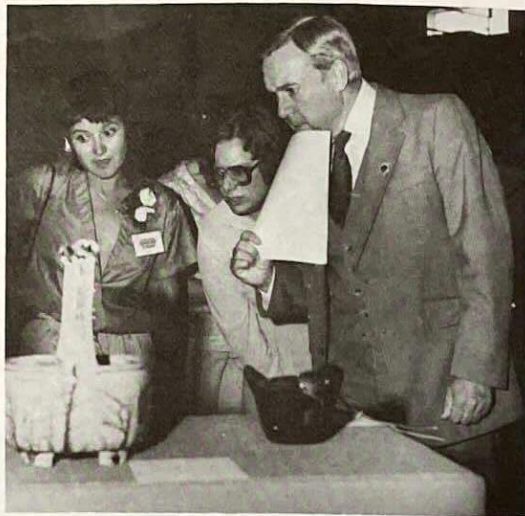
Joy Cohnstaedt, executive director of the Saskatchewan Arts Board, announced the Purchase Awards: Patrick Adams for his handwoven rug #8118; Annemarie Buchmann-Gerber for her mobile; J.W. Bell for his rattle; Charley Ferrero for his bowl; Anita Rocamora for her porcelain box and Haftor Svee for his spoon.

New to this year's prize list were the Best In Clay Award, the Battleford Business Association Award and the Town of Battleford Purchase Award.

The Best In Clay Award was \$100 worth of clay, jointly donated by Sam Mark of Tree and Plainsman Clay, was presented to Zach Dietrich of Endeavour for a porcelain platter.

Bill Goodmanson, president of the Battleford Business Association, presented their award of \$200 for the most unique entry to Kalja Harris of Saskatoon for her *Rusna with Mittens for Cold Weather*, handspun and dyed; knitted and woven.

The Town of Battleford made its first Purchase Award to Byron Hansen of Wilkie for his wood grader.



Co-ordinator June Jacobs; Joy Cohnstaedt, Saskatchewan Arts Board, and Premier Allan Blakeney view juried exhibition.

(Photo: North Battleford News Optimist)

Mayor Alex Dillabough of Battleford welcomed dignitaries, craftspeople and visitors to the town of Battleford and encouraged everyone to partake in the numerous events taking place during the festival. David Miner, MLA for the Battlefords, was also present to welcome everyone to the Battlefords.

Jane Evans, chairman of the Saskatchewan Craft Council, stressed the importance of provincial recognition and local support in putting on the festival. Due to financial restraints and decreasing government assistance, it is time for individuals concerned about cultural activities to voice their concern and to do it now.

The festival came to a close Sunday, July 19 with the announcement of the winner of the People's Choice Award, William Hazzard of Regina, for his *Pair of Pintails* carved of wood. The award is donated by the Beaver Brook Lodge of North Battleford.

SCC raffle winners were both from North Battleford. Raffle donations were made by Emma Radfelder, Zach Dietrich and Wendy Parsons. I hope you were able to attend the festival and that you enjoyed it as much as I did.

— June Jacobs,
Co-ordinator

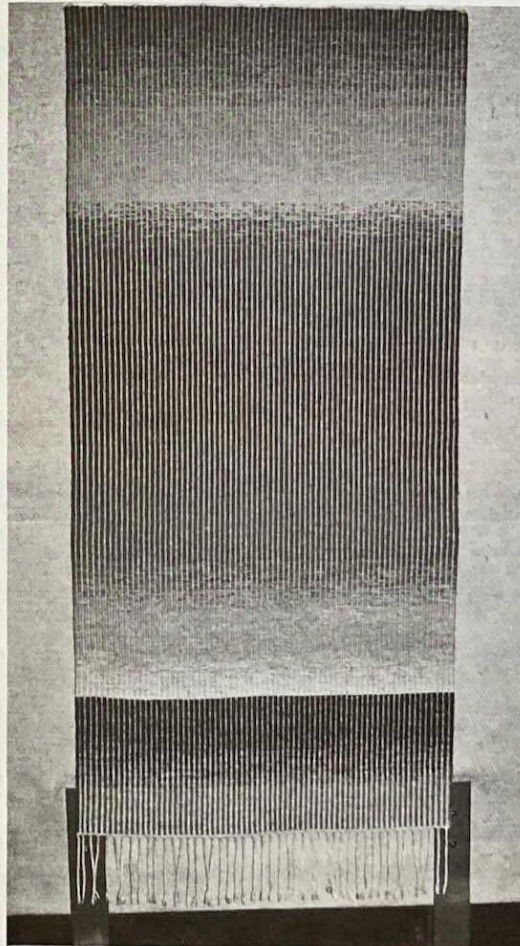
Weaver Wins Premier's Prize

1981 Premier's Prize: Handwoven Rug #8118
by Saskatoon Weaver Patrick Adams

"All of the design shading, colour combinations that I have been working with for the past year is incorporated into this large (30" x 65") sunset landscape rug #8118," commented Pat after this year's Handcraft Festival.

The rug is a weft-faced plain weave rug which is woven on a large Glimakra contremarch floor loom. The yarn is Condon wool from P.E.I.

Pat has no formal training in weaving, but is self-taught from friends and books. It has been just a year and a half since Pat has been working full-time at his craft.



(Photos by M. Fleguth)



Premier Blakeney congratulating Pat Adams on winning the Premier's Prize.

Jurors' Reports Robert Billyard

Since clay is my specialty, I would first of all like to make a few comments on these entries. The work submitted was of consistently good quality for the most part; however, it was disappointing in that there was little work that could be considered experimental or innovative. In judging the clay (and other media) I was looking for work that went beyond being functional or well done. So much is being done now in the area of functional ceramics that a good teapot, for example, is no longer sufficient for exhibition. It must be an exceptional teapot in both design and function.

Several of the clay pieces had large signatures written in a haphazard manner across their bases. Signaturing should be given as much consideration as any other design element.

While few in number, the woodworking entries were of high quality, but it was disappointing that this area was not more heavily represented.

Many of the strongest entries came in the area of fibre, where some of the most innovative work was being done. It was the unanimous feeling of the jurors that this was the media best represented, and fairly indicative of the work being done in the province.

One area of difficulty for the jurors was judging heritage or traditional crafts because different criteria must be used in judging these. As a step towards insuring this area gains proper recognition, we have recommended that an additional prize category be established.

The piece chosen for the Premier's Prize was the unanimous choice of the jurors. Not only is it outstanding in its craftsmanship, but the use of colour and the general design was considered most successful.

Nancy Vivian

Being invited to participate as a juror is a compliment as well as a challenge. It makes you examine your likes and dislikes very carefully in order to be as objective as possible in rendering decisions. For this juried show at the 8th Annual Saskatchewan Handcraft Festival we were pre-

sented with many examples of the types of crafts being done in the province. It would have been nice to have included representation from each craft area, but this being an exhibition rather than a showing of crafts precluded certain things which for one reason or another failed to meet the jurors' criteria. Keeping in mind the following: technical competence, functionalism, aesthetic quality and innovation, we as a group made our selections.

The textile area was most heavily and competently represented. The prairie landscape was an underlying theme, and approached a high level of excellence and sophistication in its interpretation. Sensitivity in the choice and handling of materials was shown, and some incredibly beautiful blended colour presentations emerged.

The pottery area, while adequately represented, didn't seem to show great originality; imagination and daring only surfaced marginally.

Woodworking, an old tradition, presented some very fine work, but not enough submissions truly represented the high quality of this craft previously seen.

The failure to have something specially prized and caringly created included in the exhibition is always a disappointment, but shouldn't prove a deterrent to future entries. Jurors being "just other humans" may miss recognizing the emerging thrusts of a very promising craftsman.

The province of Saskatchewan is to be commended for funding such a showcase for its developing artists. The prestigious Premier's Award is a fine tribute to offer and while somewhat low in monetary value is great recognition of a standard of achievement for the recipient. It was a pleasure to allocate this award to Pat Adams, whose *Sunset Landscape* was a beautifully executed interpretation of the Saskatchewan terrain. The businessman's award went to Kaija Senelma Harris, whose work likewise used colour effectively. The added finishing touches turned her woven garment into wearable art. The best in pottery by Zach Dietrich, while not exciting, was nevertheless a well executed and highly pleasing piece.

Thank you for including me in the jurying process; the experience, the hospitality and the organization were excellent and as an out-of-towner, I was well looked after. Special thanks to Robert Fenwick for his assistance during the selection process and after. I left Saskatoon with a heightened awareness of the impact crafts are making as local artists gain public recognition.

Doris Larson

As a juror with a general visual art background, I have relied on the expertise of other jury members for technical information about the works. My personal criteria for evaluating works to be put on exhibition, literally to be placed on a pedestal, reflect my own understanding of art. I have looked for something special, something that is peculiar or of unique interest in the object. To me, this is a measure of the involvement, the insight and understanding of the maker. An intense personal involvement can manifest itself in different ways: sometimes in a uniquely personal idea or design, which should not be confused with the simply "different" or "odd" or "gimmicky"; sometimes in a painstakingly, flawless interpretation of a heritage design; sometimes in a sensitive and understanding use of materials. I feel that competitors have not always kept in mind that competence is not enough to make a work suitable for exhibition.



Charley Farrero receiving Saskatchewan Arts Board Purchase Award.



Porcelain Box by Anita Rocamora. S.A.B. Purchase Award.



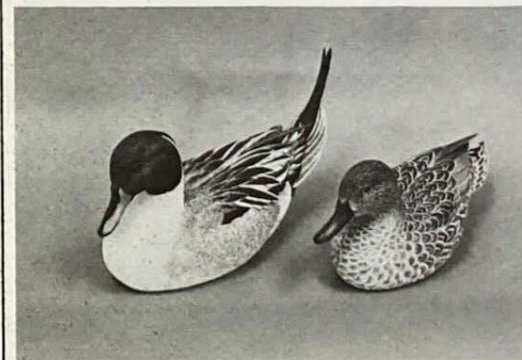
Zach Dietrich receiving Best in Clay Award from Sam Mark of Tree.



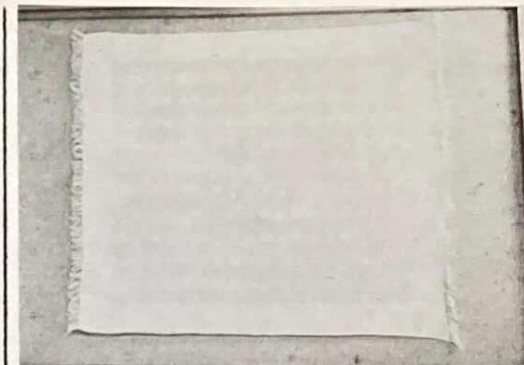
Cheryl Kelln demonstrating handspinning



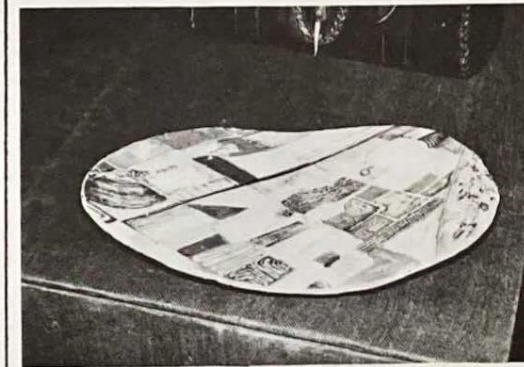
Greg Buckle receiving Merit Award.



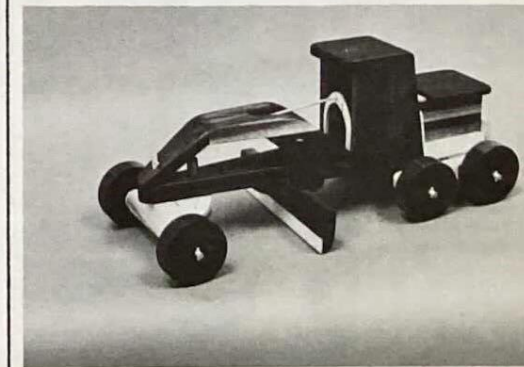
Pintail Pair carved of wood by William Hazzard. People's Choice Award Winner.



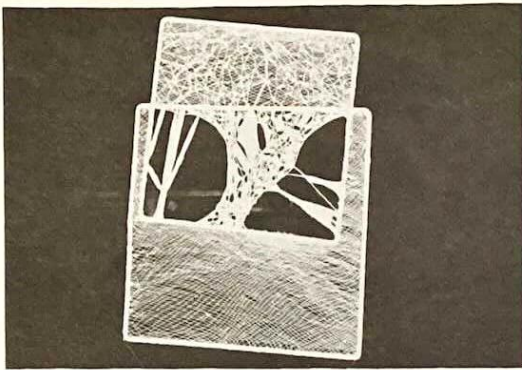
Merit Award: Handwoven linen tablecloth by Alice Silver-sides.



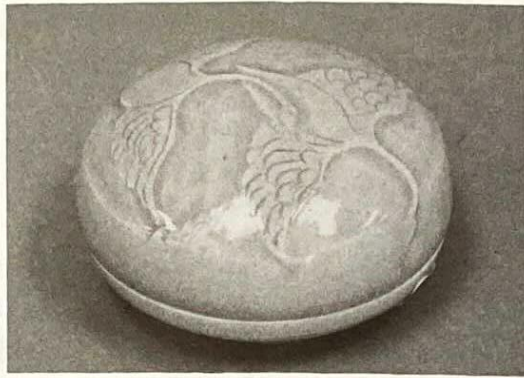
Merit Award: handbuilt stoneware platter by Claire O'Conner Watrall.



Wooden grader by Byron Hansen. Town of Battleford Purchase Winner.



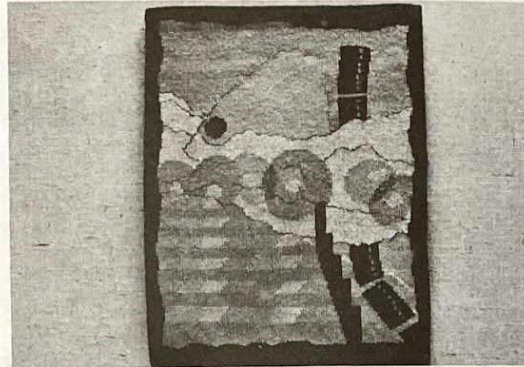
Merit Award. Needlelace Mobile by Annemarie Buchman-Gerber.



Porcelain Jar by John Elder.



Battleford Business Association Award for Most Unique in Show: Ruana with Mittens for Cold Weather, handspun and dyed, knitted and woven by Kaija Harris.



Wool tapestry by Anne Clark.



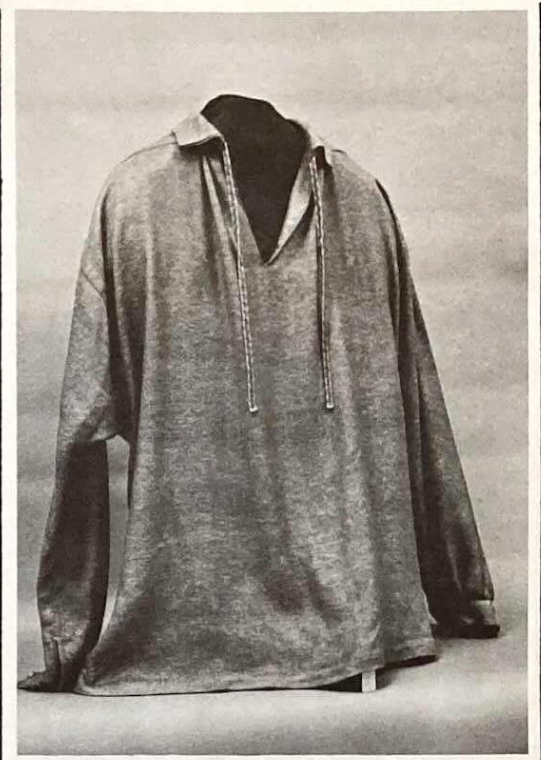
Leather Case by Robin MacColl.



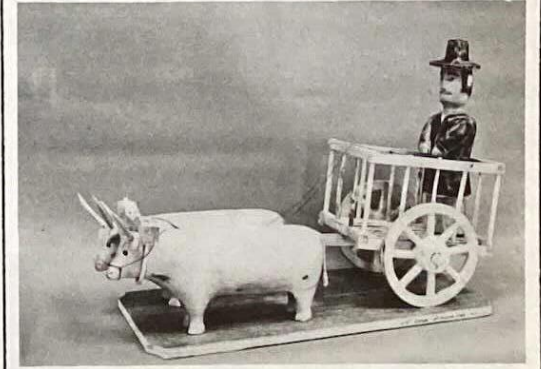
Three-piece suit handwoven with silk and wool by Cathryn Miller.



Porcelain bowl by Mel Bolen.



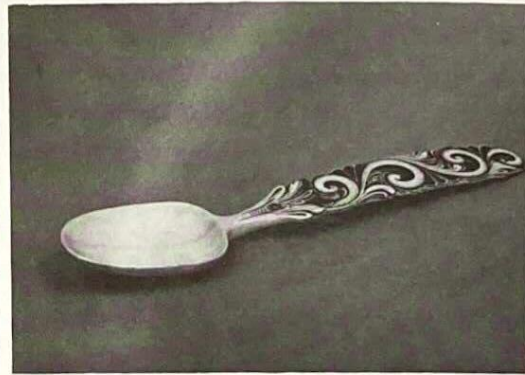
Handwoven shirt, viscose/rayon, by Tom Evans.



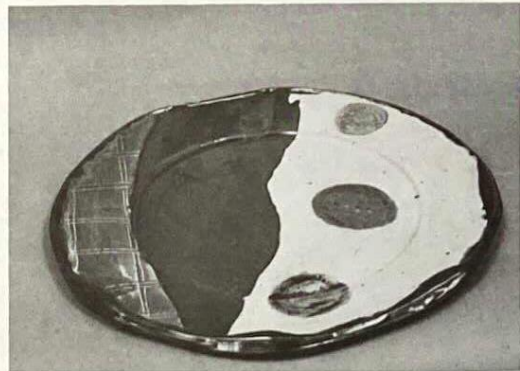
Wood carved oxcart by William Laczko.



Quilt. *The History of My School District, 1930-40*, by Alice Silversides.



Spoon of carved and burnt wood by Haftor Svee.



Clay Plate by Robert Oeuvarard.



Wooden rattle by J.W. Bell. S.A.B. Purchase Award.

Political Action Made Easy

CNCP Telecommunications and Canada Post have come up with a way of sending brief electronic mail messages to MPs and Senators at a reduced rate.

For \$2.65, less than an average regular telegram, you can send your MP a 15-word message. Called Public Opinion Messages, the service is designed to provide MPs with instant feedback on current issues. It will cost the same regardless of the sender's distance from Ottawa. Send your message by calling any CNCP public message office. The dictated message will be delivered in a distinctive envelope by the Post Office the next day.

SCC Has First Patron

The Saskatchewan Craft Council is continually growing as an active and representative organization. Clear-cut signs that crafts are a serious and undeniable reality are an office, a full-time executive director, part-time secretarial and contractual employees, and a respected position in the province's cultural and business activities. Now another gain in stature is an asset. Helping people promote crafts by becoming first official patron to the SCC is Saskatchewan's Lieutenant Governor, C. Irwin McIntosh.

One of His Honour's first actions as patron was to preside at the opening of the Saskatchewan Handcraft Festival in Battleford. Both Mr. and Mrs. McIntosh toured the exhibition and sales areas, with verbal and tangible enthusiasm for Saskatchewan's craftspeople.



Lieutenant Governor C. Irwin McIntosh, SCC Official Patron.

Deadline for next *Craft Factor*:
November 23, 1981

MEMORANDUM

TO: Craftspeople and Supporters of the Handcraft Festival

FROM: Saskatchewan Craft Council

RE: Saskatchewan Handcraft Festival 1982

The Saskatchewan Craft Council, sponsor of the Handcraft Festival, is concerned about the future of this major craft event and is asking for your support. SCC feels strongly that the festival continue, but will be unable to maintain its involvement unless financial support is made available for organization and administration. The provincial government has been most generous in its support in the past and we would anticipate their further commitment.

Your assistance is required to insure this support.

Please write to your MLA, to the Minister of Industry and Commerce, Minister of Culture and Youth, Minister of Tourism and Renewable Resources on behalf of the festival. Your support will be greatly appreciated.

Please address your letters to:

(Your MLA)

239 Legislative Building
Regina S4S 0B3

Hon. D. McArthur, Minister
Culture and Youth
Room 315, Legislative Building
Regina S4S 0B3

Hon. N. Vickar, Minister
Industry and Commerce
Room 306, Legislative Building
Regina S4S 0B3

Hon. Reg Gross, Minister
Tourism and Renewable Resources
Room 32, Legislative Building
Regina S4S 0B3

Jurors Needed

Who would you like to see as juror for the juried exhibitions:

- _____
- _____
- _____
- _____

For craft sales:

- _____
- _____
- _____
- _____

Please send your choices to:

Wendy Parsons
Exhibition Chairman
c/o Saskatchewan Craft Council
P.O. Box 7408
Saskatoon, Saskatchewan S7K 4J3

Classifieds

MARKET PLACE at Eston in Legion Hall: Friday, November 13, 7:00 to 10:00 p.m. and Saturday, November 14, 10:00 a.m. to 4:00 p.m. Reservations accepted now. Contact Mrs. J.B. Martin, Eston Music Festival and Arts Council at **962-4171**.

Wanted

Co-ordinator for the 1982 Saskatchewan Craft Council Biennial Juried Exhibition. The show will open in Prince Albert at the end of October, 1982. Deadline for applications is **30 October 1981**. Please send applications to:

Exhibitions Committee
Saskatchewan Craft Council
P.O. Box 7408
Saskatoon, Saskatchewan S7K 4J3

Chairman's Report

Several items worth noting have recently occurred.

First, the Saskatchewan Craft Council Board has decided to try a new policy pertaining to booth fees at SCC-sponsored sales (Wintergreen and the Saskatchewan Handcraft Festival at Battleford). Starting with Wintergreen '81, a flat booth fee will be charged, with no commission on sales. This allows budgets to be more reliably formulated. Also, as some selling craftsmen have enthusiastically noted, it means that people with high volume sales are not penalized by having to pay more than other sellers. We will be interested in reactions from members.

Second, it was decided to make the current SCC chairman the provincial representative to the Canadian Crafts Council. The two-year term as representative, requiring close liaison with provincial activities, begins in October, 1981. It is hoped that future representatives also will be active on the SCC Board, to accentuate and ease communications.

Margaret Ann Burrill has been the CCC representative for several years. You did a very good job with that responsibility. Thank you, Margaret Ann.

Third, as noted elsewhere in this issue, a very special event is taking shape in the Maritimes for September, 1982. The first-ever Canadian Craft Conference will occur. We in Saskatchewan can be all the more optimistic for its worth and success because we know the quality of event produced by its co-ordinator, Jenny Hambridge. After literally creating the Saskatchewan Handcraft Festival, Jenny has become editor of the Canadian Crafts Council publication, *Artisan*, on a part-time basis. Now she also has been hired to put together this craft conference and is already busy. She stresses that it is not a meeting of administrators or an AGM, but a gathering of practicing craftsmen. Workshop plans will be more definite by the next issue of *Craft Factor* in December.

Please note that delegates to the craft conference will be financially assisted by the SCC, in return for sharing their experience with the SCC membership later. Contact the SCC office for further information.

Fourth, the mail strike has slowed down committee work, especially in studies on education, standards, a gallery/shop and implementing the "artisan" status in SCC. But by the AGM in late October, we hope to have a lot of ideas ready for discussion. It promises to be a useful weekend at the AGM, with workshops of interest to everyone. Note October 30 and 31 at the J.S. Wood Library in Saskatoon on your calendar.

— Jane A. Evans,
Chairman



Jane Evans, SCC Chairman, addressing opening ceremonies at Battleford.

Saskatchewan Craft Council

ANNUAL GENERAL MEETING

SCC AGM will be held at the J.S. Wood Library, 1801 Lansdowne Avenue, Saskatoon, on Friday and Saturday, **October 30 and 31, 1981**.

TENTATIVE SCHEDULE

Friday, October 30

- 3:00 p.m. Registration & slide presentation:
- to 4:15 p.m. *In Praise of Hands*
- 4:15 p.m. Coffee
- to 4:30 p.m.
- 4:30 p.m. Federal Tax Information for Crafts-
- to 6:00 p.m. men
- 6:00 p.m. Supper Break
- to 7:00 p.m.
- 7:00 p.m. Annual General Meeting
- to 9:30 p.m.

Saturday, October 31

- 9:00 a.m. C.A.R. with Linda Freed Shields
- to 10:30 a.m.
- 10:30 a.m. Coffee
- to 10:45 a.m.
- 10:45 a.m. Display/Marketing information for
- to 12:15 p.m. Craftsmen
- 12:15 p.m. Lunch Break
- to 1:00 p.m.
- 1:00 p.m. Annual General Meeting
- to 5:00 p.m.

Confirmations and further details will be available as soon as possible.



ASSOCIATE MEMBERSHIP
CANADIAN CRAFTS COUNCIL

46 ELGIN STREET, SUITE 16, OTTAWA, ONTARIO K1P 5K6

We hope you will support the work of the Canadian Crafts Council, which is working on behalf of all craftsmen in Canada. An associate membership of \$27.50 will give you five issues of the magazine, Artisan. Add \$3.00 if you wish the magazine sent by first class mail.

Membership in the Canadian Crafts Council includes membership in the World Crafts Council.

Membership in the Canadian Crafts Council also entitles you to other benefits, including reduced prices on other publications:

CRAFTS ARE YOUR BUSINESS, by Gerald Tooke. \$1.50 postpaid to members; \$4.00 regular price.

BIBLIOGRAPHICAL GUIDE TO BOOKS ON CERAMICS, by Peter Weinrich. \$10.50 postpaid; \$13.00 regular price.

ARTISAN '78, full colour publication commemorating our national travelling exhibition. \$11.50 postpaid; \$13.25 regular price.

Payment must accompany all orders. Receipts will be issued for income tax purposes. Full-time craftsmen may claim a deduction for membership dues as business expense.

Make your cheque/money order payable to:
 Canadian Crafts Council.

ASSOCIATE MEMBERSHIP FORM
CANADIAN CRAFTS COUNCIL

NAME

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CITY

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CRAFT INTEREST

DATE

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Return: Saskatchewan Craft Council
Box 7408
Saskatoon, Saskatchewan
S7K 4J3

WALCH, Klaus (A)
Box 340
MACKLIN, Sask.
SOL 2C0