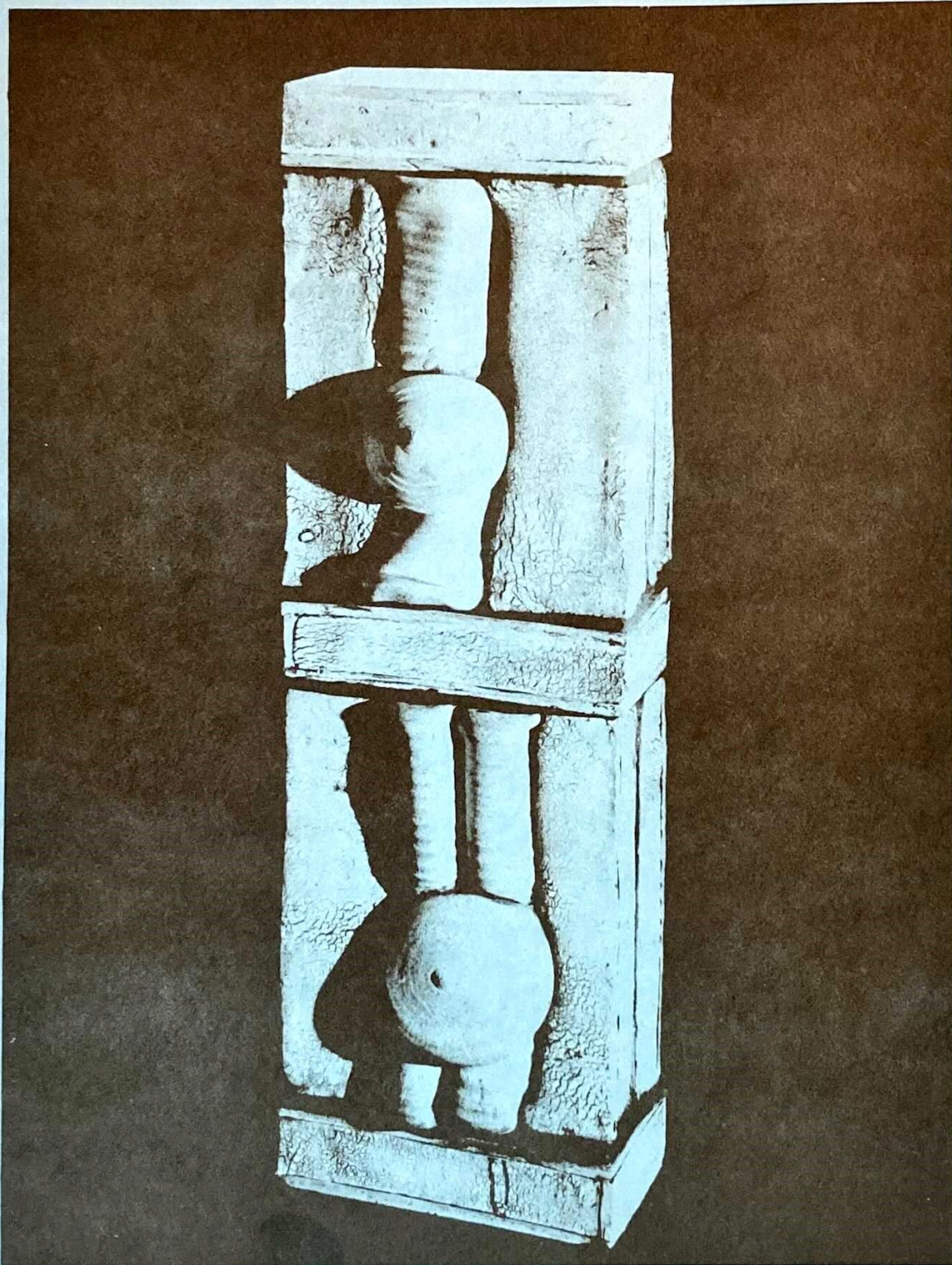


the craft factor

a quarterly publication of the Saskatchewan Craft Council

JULY 1977
Vol. 2 No. 2



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Credits

ON THE COVER:

Monolith 1, by Jack Sures, reprinted from the catalogue Craft Dimensions Canada, an exhibition sponsored by the Canadian Guild of Crafts (Ontario) and the Royal Ontario Museum.

EDITOR: Barry Lipton

TYPING: Elly Danica

ERRATA

In the March issue we reported in error that a Spinning Workshop which had been held in Craik in the fall of 1976 was taught by Kate Waterhouse. The instructor of the Spinning Workshop was Tina Kennedy. Mrs. Kennedy is recovering at home after a recent stay in hospital and we wish her a speedy recovery.

CALL FOR SUBMISSIONS

We hope to publish the next Craft Factor in early October and we need copy. Send letters information and other submissions to us by the 15th of September. B. Lipton/E. Danica, Box 3 Marquis, Saskatchewan

Editor's Bit



I would like to apologize to you, as this Craft Factor is a bit late.

Norma Morgan has resigned as editor, so I am putting together this number with the help of Elly Danica.

I hope our quality is as high as the standards Norma created. I wish to thank her for the enormous amount of work that she has done for us; in the founding of the S.C.C. and the editing of the Craft Factor.

What this means of course is that we are now looking for a new editor. Any person or persons who would like the job should contact Barry Lipton, Box 3, Marquis, Sask.

Since our budget has now been approved, we will have more money for the Craft Factor, and hopefully we will be able to print photographs of our members work in full colour on glossy paper. We urge members to start sending in their portfolios so this will be possible. Inquiries should be addressed to me at the above address.

The portfolio system is a necessity for our craftspeople. Canadian Pacific Hotels may be wanting Saskatchewan crafts for a new hotel, and their people will be wanting to see portfolios of suitable works. So think about it and do it. A portfolio can produce commissions and sales for you, and it is a tax deductible expense.

We did not get any original articles for this issue, so we are reprinting "Craft as Art" from the April 1977 issue of Artviews.

SASKATCHEWAN

CRAFT COUNCIL

Membership Information

The membership year is from November 1st to October 31st.

SUBSCRIBING MEMBERSHIP \$5.00
Entitles an individual or group to receive newsletters and bulletins for one year.

ACTIVE MEMBERSHIP \$15.00
Entitles individuals (only) to receive the CRAFT FACTOR and bulletins for one year as well as having voting rights and other privileges in the S.C.C.

ARTISAN STATUS
Is open to active members only, subject to assessment of their work by the Saskatchewan Craft Council jury.

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

S.C.C. BOX 3181 REGINA SASK

I want to join:

NAME _____

ADDRESS _____

PHONE _____

* Craft specialty _____
 Subscribing \$5.00 Active \$15.00



Chairman's Report

The Saskatchewan Craft Council has gone through a major change in its development --fairly successfully. We no longer have a program co-ordinator, and we now have a full Board.

At the Spring General Meeting on April 9, 1977 we elected Anita Rocamora, potter from Carmel; Sandy Ledingham, potter from Saskatoon; and Paul Simon, potter from Saskatoon, thereby filling all vacancies on the Board.

The date of the Fall Meeting has been set at October 29, a Saturday, in Regina. Please set that date aside and attend the Fall Meeting. The Craft Council will benefit from the full participation of all its active members.

The Spring Meeting, although it barely had quorum, dealt with some major business. The Artisan Category was set up on an interim basis and the proposal is as follows:



It is proposed that:

1. This category be referred to as ARTISAN STATUS.
2. The functions be to recognize and promote quality crafts, and to provide a resource pool of craftspeople in response to inquiries by galleries, business government agencies, etc.
3. ARTISAN STATUS be open to ACTIVE SCC MEMBERS only.
4. The show of work by ARTISAN members coincide with the Biennial Juried Craft Show of the SCC.
5. The jury be the annual jury of the SCC for that year.
6. A preliminary selection be made by the jury, from slides, though the jury may have to alter this depending on response.
7. The number of actual works submitted for the final jurying be left, at least initially, to the jury and be decided with refer-

ence to general response, quality of response, and other considerations such as time and space.

8. There be a suggested limit of 3 pieces by each ARTISAN in the Biennial Show unless the number of applicants is very low. This also could be left up to the jury at least initially.
9. The jury be guided in their decisions by the standards outlined for the Battleford Juried Show and those in Jane Evans' letter to the SCC (printed in The Craft Factor, March/77)
10. A catalogue be produced for the entire juried show with special recognition of ARTISANS (possibly more information than a brief biography). Recognition of ARTISANS in the portfolio system would be provided by listing as ARTISAN STATUS and years held.
11. The status would be held for 4 years before reconsideration.

This interim proposal will probably be put into the Constitution at the Fall Meeting. If you have any suggestions or revisions send them to the Board and be at the Fall Meeting.

The SCC will be having a Professional Workshop for our active members in September in Saskatoon. It will have sessions on (1) Taxes and Bookkeeping, (2) Shows and Galleries, (3) Fees, contracts and insurance, (4) The Joys, trials, tribulations and other goodies of setting up a Studio of your own, (5) A session on what concrete assistance we want and need from government. We envisage most of this workshop as very nitty gritty stuff like a classroom presentation of bookkeeping. If you have any suggestions or want to pre-register for the workshop, contact Cathryn Miller at Sub Post Office 13, Saskatoon. We will send out the specifics on the workshop to our active members as soon as details are finalized.

The Battleford Work Committee has been established and is chaired by Sandy Ledingham and includes Anita Rocamora, Doris Tweddell and Marge Foley. The jury for Battleford this year is, Mel Bolen, Potter Elly Danica, Weaver, and Gary Essar, Artist, Curator and Quilter. The Board is in the process of choosing an annual jury, if you have any suggestions please send them to me.

A tentative date of December 9 and 10 has been set for the Juried Craft Sale in Regina. Ivan Olynyk is co-ordinating the preliminary work for it, but he needs assistance. The sale can only go on if there is help forthcoming from our Regina members.

The Spring General Meeting appointed a committee to start contacts and do research for our First Biennial Juried Craft Show, to be held in October 1978. Mel Bolen, Cathryn Miller and Paul Simon are the committee members. We hope to have the opening in conjunction with the Fall Meeting in 1978.



The SCC has received some important announcements from the Canadian Craft Council. First is the proposed changes in the tax laws as they effect bonafide crafts people. The text is elsewhere in the Craft Factor. Secondly we received notice of the trip to the World Craft Council meeting in Japan in the fall of 1978. Canada has been assigned 100 delegates and Saskatchewan has been assigned five places in the delegation. The Board has decided to apply for funding for all of the expenses for our five delegates. The cost is close to \$1500 per person, prohibitive for most craftspeople. The delegation will be chosen at either our next Fall Annual Meeting or the Spring Meeting in 1978. The delegates will be expected to actively share their experiences with the rest of the membership.

The Canadian Craft Council has been reorganized. It no longer is made up of individual members but is a federation of provincial craft organizations such as the Saskatchewan Craft Council. We as an organization are expected to contribute a levy of one tenth (1/10th) of one percent per capita provincial population. That would come to about \$920. We are going to try to contribute \$500 for this first year.

After all this nice stuff about the CCC there is a gripe that we have with them. It concerns their traveling juried show. There were continuous communication foul ups that left a very bad feeling with everyone concerned. I hope that it was not an attitude problem on the part of the CCC but rather one of unprofessional communications and planning.

Since the beginning of 1977 I have had numerous meetings with various government departments and agencies. I have met with officials of Culture & Youth, Tourism & Renewable Resources, Industry & Commerce, Highways, The Saskatchewan Arts Board, Sask Sport, the federal Job Creation Branch, and Explorations of Canada Council.

One small but knotty problem which is being solved is that of highway signing for Studios. One of our members had his sign removed by the Dept. of Highways. The SCC convinced the Dept. of Highways to replace it with one of their approved signs. We are now negotiating with the government departments concerned for a standard design for signs which would be available for craft studios in non-urban areas. These signs will not be made available to retail stores or people who import crafts or make things from kits or moulds etc.



Dealing with government is like playing stud poker, you play four Kings and they play four Aces. I made a proposal to Culture & Youth and Industry & Commerce to have a 'Craft Caravan' tour the province's small fairs. It basically contained three parts. Educational -- made up of a display to show the public what good crafts are, conducted by our members in various media. Workshops -- in the various media. Showing and Selling -- of the members work.

There were various problems with the proposal, although officials in both departments thought it was a good idea. Industry & Commerce wanted less show and more selling, Culture & Youth wanted more show and no selling. And neither could afford to pay any salary for it.

So I proposed a Craft Caravan (which may still happen in the Sask Diamond Jubilee year of 1980) and Culture & Youth proposed a Craft Talent Festival. This Talent Festival would be four separate Festivals in various parts of Sask at different times. The Festivals would include exhibitions of craft work, practical workshops in different craft media, critiques and discussions, films and demonstrations for 3-5 days in each location. Culture & Youth plans to have this program underway in late fall of 1977 and we'll have more details in the next Craft Factor.

One of the major tasks I have had is dealing with the various funding agencies. After the Board decided to drop the paid position of program co-ordinator and close the Regina office, we still needed a budget of close to \$10,000. We applied to the Sask Arts Board for it. The government has since divided up cultural funding and the Arts Board is no longer responsible for funding such organizations as ours. We are now to be funded by Sask Sport and the Dept. of Culture & Youth. I attended a meeting at the end of May at which the 'walk across' (bureaucratise for change)



was explained. Several organizations, ours included expressed concern about being dependent on lottery funds (4.7 cents per lottery dollar goes to all cultural funding needs) for several reasons. It is not a stable source of income, and one Sask Sport official suggested that if the drought had continued, that sales would have been down and there would have been correspondingly less money available for cultural funding. It also relies on selling a dream to people who generally cannot afford it and who in all likelihood do not take part in many cultural activities. I think the time has come for the government of Saskatchewan to develop a real policy for cultural support. We are no longer a frontier society and it is time to recognize culture as a basic need of civilized people.

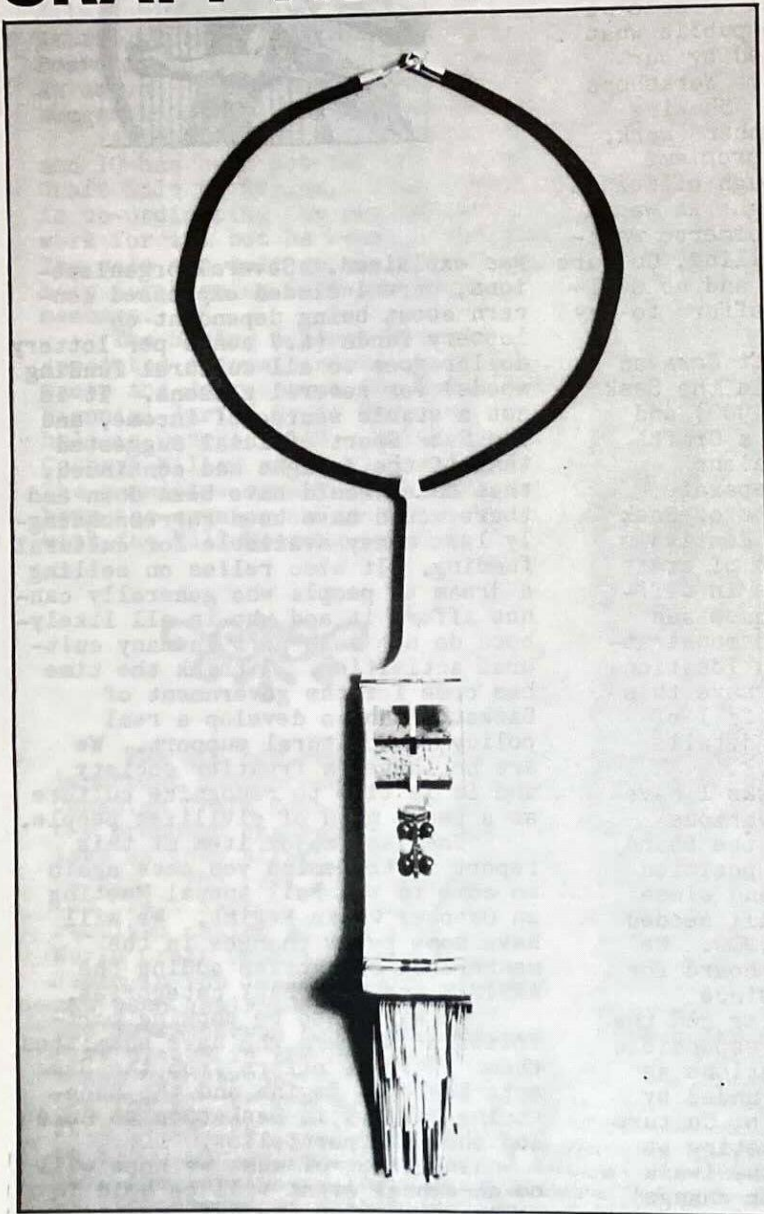
The last major item of this report is to remind you once again to come to the Fall Annual Meeting on October 29 in Regina. We will have some bylaw changes in the membership categories adding the ARTISAN and HONOURARY categories.

We will also be showing portfolios of members who have submitted them. We have offers from the Sask Arts Board in Regina and the Shoe-string Gallery in Saskatoon to hold and show the portfolios.

The first of what we hope will be an annual event will be held in conjunction with the Fall Meeting. Our First Annual Halloween Masquerade Dance may be held in association with Regina's Market Square Food Co-op.



CRAFT AS ART



Sterling silver necklace, by Haakon Bakkon. Silver, fire gilding, pearls, moonstone. 8" x 2".
photo courtesy Ontario Craft Council.

There is an ongoing conflict of what is craft? what is art? when is a craftsman an artist? when is an artist a craftsman? Is the hand versus head concept valid? History can give one whatever answer one wishes. All attitudes have been accepted, refused, exploited and developed. The fact is, human values are constantly changing and the human condition can be varied depending on the initiative, daring, dedication and talents of the individual.

The words *art* and *artists* derived from the latin "ars" meaning skill. The word *craft* derives from the Teutonic, an old German and Norse word also meaning skill, it came into the English language with the Saxon and Danish invasions of the British Isles. Five hundred years before the Italian Renaissance, England was equipped with explicit linguistic distinctions denoting what were to become the minimal and what the dignified aspects of the visual arts.

The association of the words art and craft with the idea of skill is another interesting fact. Art was interpreted as skill right up to the late 19th century, many people still view it in this manner.

An artist was an able draughtsman. Machines and cameras became too clever, however, and it became most important to find something else in art besides skill. Today a sign of skill is often grounds for a derogatory remark. The status value of being associated with art rather than craft is so great that many craftsmen prefer to do "one of a kind" pieces for gallery exhibition rather than functional pieces for practical public consumption. Skill is often considered more important to the functional piece.

Through a great deal of human history, indeed most history prior to the Italian Renaissance, there was not a word in the languages of Europe for "art". There were sculptors, painters, potters, metal founders, all with appropriate names but no "artists". The cathedral builders of northern Europe worked in anonymity almost as complete as that of Magdalenian man with his cave paintings of 12,000 years ago.

The dividing element which caused the fine arts to separate from the other arts was *money* — the medium by which commerce has become the dominant and all pervading motivating force of society. At the beginning of our own era, in Renaissance Italy (C. 1500) modern science was born, the principle of modern banking and double entry bookkeeping was established. The era of patronage flowered



"Olympic Triptych", by Robert Jekyl. A stained glass comment on the 21st Olympiad.

and painters and sculptors came into the social orbit of the merchant princes and banking families. The tycoons and artists began to bask in each others glory.

In 1563 Cosimo Medici II founded an academy which was to give distinction to his "artist" friends and absolved them from the obligations imposed on them by their guilds. This permanent separation of painters and sculptors from craftsmen created a temptation to snobbery. An academy is a fellowship of the elect. At the very point in history when fine art — painting, sculpture and architecture — was being used as a status symbol by the new class of wealthy bankers and merchants and as a power symbol for princes and popes, those following the other arts, i.e. the craftsmen, were losing their freedom and dignity to com-

merce. Commerce ruled the world. The word "art" and "artists" took on a glorified meaning. The arbitrary division between fine art and other art has remained a feature of western society ever since.

The history could be pursued through the industrial revolution, with the steady decline of the independent craftsman, through the craft revival movement sponsored by William Morris in England.

Fine art versus craft is a historical incident.

At times in history all the arts were equal in the minds of the public. At other times various arts have had different degrees of importance. The human condition is such that incidence can be changed, reversed or redirected. Few human values remain constant.

Today in Ontario there are more than 30 full

time craft courses being offered through the Ontario College of Art and the Community Colleges. Scholarships are available for further study abroad. There are talented young people entering the field. With training, perseverance and hard work a craft career is possible. The crafts involve a creative process similar to any of the other arts. All things being equal — talent of the individual, adequate training, hard work and an opportunity to exhibit and gain recognition — crafts whether functional or decorative can have a quality equal to any other art form.

Craft as Art — the division is disappearing. Witness the Ontario Crafts Council and its success. In January 1976 the old Canadian Guild of Crafts (Ontario) (1931) and the old Ontario Craft Foundation (1966) merged to

continued

continued

form the Ontario Crafts Council. Today the Council has close to 3,000 members. It is administering more than 20 programs with a full time headquarters staff of 12 and seven full time staff in its most successful retail sales outlet.

The Craft Gallery attracts a larger and larger attendance and is gaining recognition for quality exhibitions. The Craft Resource Centre can hardly keep up with the demand for its services — it has two professionals on staff and a volunteer group of 15 from the Junior League of Toronto. The fifteen small travelling shows have 130 bookings this year and more than 30 tentative bookings into 1977-78.

The publications — a magazine, *Craftsman*, alternating with a newsletter, *CraftNews*, go out to the membership each month.

The Awards and Bursary program is sending talented young Canadians for advanced craft training beyond Ontario. All these craftsmen have returned over the years and are assisting in the Ontario crafts explosion.

From a booth of demonstrators at Ontario Place to fifty regional affiliates tying into six annual conferences and an annual provincial exhibition, craftsmen are on the move in Ontario and proving that the contemporary craftsman deserves the name of artist.

How do I personally define art and craft? For the purposes of my work I claim that when an individual reaches a certain quality — when a work "sings" and is recognized as such by knowledgeable people then that person is an artist, whether he works in clay, oils, textiles or stone. I've known many bad painters, bad craftsmen and bad sculptors — none of them deserve the title of "artist". Craft refers to the discipline in which one works. Craftsmanship refers to a learned skill. All artists in whatever discipline, by my definition, must have quality and also possess craftsmanship.

Recently an art critic asked me what he could do to promote crafts. I asked him simply to look and see. I am confident that given an equal opportunity the crafts are reaching a stage in Ontario where they can proudly stand beside the other arts. The quality is emerging. Just look, Ontario's leading master craftsmen are artists.

By Paul Bennett, Executive Director
Ontario Crafts Council

Note:

The historic data in the above article has been taken from the text of a lecture given in 1968 at the Commonwealth Institute London by Harry Davis of New Zealand.



Reprinted from Sofia News
Sofia, Bulgaria

Old crafts reborn

By Kiril Dinkov

One of the wonders of our technological age seems to be a movement away from it and back to the folk traditions in the past decade or two, Bulgarian folk arts have experienced a genuine rebirth in the hands of experienced masters. The bearers of these traditions are united in a Guild of their own, with more than 400 experts from the entire country as regular members; tapestry and rug weavers, potters, wood-carvers, iron-smiths, goldsmiths, coppersmiths, puppet makers and folk instrument makers.

Some 20 exhibitions at home and abroad in the past 2 years have helped to popularize folk crafts; probably the most remarkable was a retrospective exhibition in the village of Oreshak, Lovech district, which was so successful that it later went to the city of Plovdiv. There were also other displays including the ones at the Bulgarian cultural centres abroad.

One couldn't mention the subject of folk art without the Etura Ethnographic Park and Museum near Gabrovo coming up: for there the whole process of creation unfolds under the charmed visitor's eye in 18th and 19th-century workshops staffed by talented — and garrulously entertaining — craftsmen. You can buy the souvenirs fresh from their skilled hands.

Then there are the museum for folk crafts and applied arts in Troyan, and the workshop of the museum of wood carving in Tryavna, the famous school of this craft. A similar workshop at the Troyan museum makes

tapestry and pottery which are in great demand in 50 countries. The folk artists' guild in Sofia owns a centre for folk crafts and applied art with two exhibition halls, a club, a reading room and work premises.

The Rhodope region is another prominent source of folk art. The coppersmiths of these mountains make wonderful kettles and cow or sheep bells which ring entire melodies, like carillons. Rhodope women weave long-fleeced rugs, carpets, heavy woollen blankets, and national costumes of irresistible charm.

More and more items are being added to the traditional ones by young folk masters aspiring to enter the Guild. Their puppets in national costumes, incrustated knives, melodious folk instruments, fancy objects of leather and wrought iron, are judged by a council of 'elders' consisting of artists, ethnographers, art experts and folk masters. To pass the test and be admitted to the Guild is no easy thing, the newcomer must convince the Council of Masters that he or she is capable of keeping the old crafts' flame burning bright and clear, as those who have now earned the title of Merited Master of Folk Arts. Some of the most outstanding artists hold the title: Mrs. Stoika Ashkova, folk fabric weaver from Govedarts, near Samokov, Peter Gigov, the potter from Boussintsi, Trun district, coppersmith Naiden Totev of Troyan and his fellow-townsmen Stoyan Stoyanov the potter, Krustyo Venkov the ironsmith etc.

FEES FOR TEACHING CRAFT

The following letter was sent to Mr. Paul Resanzoff, Chairman of the Saskatchewan Arts Board to tell him of the position of the Saskatchewan Craft Council regarding the payment of fees for teaching crafts. We would hope that our members would ask for the minimum suggested and report to us any agency that refuses to pay the fees. Teaching is a major source of income to many of us. Just because we enjoy what we are doing, does not mean we should not be paid for it. We also hope that prospective teachers have a contract so that no misunderstandings occur. If you need help or any additional information, write Barry Lipton, Box 3, Marquis.

We are also suggesting that our members sign contracts when they agree to teach. Some points we would suggest be covered by the contract are:

1. Hours of work
2. Number of students
3. A Cancellation Clause with a payment of \$100 if the class is cancelled at least two weeks before the class was scheduled to start; full payment if the class is cancelled less than two weeks before it was scheduled to start.
4. The conditions of work — ie. workspace, equipment, materials and number of assistants.
5. On short workshops of 1 Or 2 days a \$50 preparation fee be paid.
6. The instructor should be paid expenses to travel to the teaching space to check all preparation prior to the class or workshop.
7. If the instructor is using his or her own equipment, a negotiated rental fee should be paid.

Paul Resanzoff
Chairman
Saskatchewan Arts Board
200 Lakeshore Drive
Regina, Saskatchewan

Dear Sir:

At a recent Board meeting of the Saskatchewan Craft Council an agenda item concerning the payment of fees for workshops and classes was discussed.

We were concerned by the low fees being offered by the Saskatchewan Arts Board for the fall craft school. As the Departments of Culture & Youth and Industry & Commerce are now paying \$100 per day, we are suggesting to our membership that they accept a minimum of \$100 per day plus expenses for workshops of 5 days or less. For longer classes a \$75 per day minimum plus expenses is being suggested, with any figure over that being negotiated between the craftsperson and the Arts Board.

Signed: Barry Lipton
Chairman
Saskatchewan Craft Council
Box 3, Marquis, Sask.

copies to:
CAR North — B. Billyard
CAR South — T. Godwin
CAR Sask. — R. Gomez
Jim Ellemers
Craft Factor



BATTLEFORD 1977:



AWARD FOR BEST HANDCRAFT AT FESTIVAL

The provincial government will offer a prize of \$1,000 to the handcraft judged the best in the juried exhibition at this year's Saskatchewan Handcraft Festival in Battleford.

The award, which will be called the "Premier's Prize", will be presented to the handcraft judged to be the outstanding entry in the festival, as selected by a jury of three.

This year's Saskatchewan Handcraft Festival will be in Battleford from Friday, July 22 to Sunday, July 24. It is sponsored by the provincial government in co-operation with the Saskatchewan Craft Council and the town of Battleford.

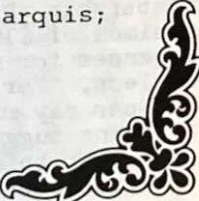

Apart from the \$1,000 Premier's Prize, several Merit Awards will be presented, with a total value of another \$1,000.

"The government believes it is important to encourage craft skills in Saskatchewan," Mr. Blakeney said.

"I hope the creation of a \$1,000 prize will further stimulate the artists and artisans of our province.

"We already have some of the best talent in Canada and by encouraging further development of excellence we will be investing in the growth of an industry with great potential."

The three jurors, selected by the Saskatchewan Craft Council, are: Mel Bolen, of Humboldt; Elly Danica, of Marquis; and Gary Essar, of Saskatoon.



News from the CCC

SALES TAX EXEMPTION RAISED

The Canadian Crafts Council is delighted to report part of the Budget notice by the Minister of Finance.

"In the Sales Tax area the exemption for small manufacturers will be raised from \$3,000 to \$10,000. It is also our intention to exempt certain producers of craft products which are of significance to Canadian culture and heritage."

In the official notice further important changes are recorded.

1. Sales will not have to be exclusively by retail as at present.
2. Small manufacturers at present subject to excise tax (jewellers) will be relieved of this tax also.
3. The Minister may direct that any class of small manufacturers or producers shall be exempt from payment of sales tax irrespective of the \$10,000 limit.

It is the intention of the Minister to designate craftsmen who produce works which are of cultural significance as small manufacturers to the extent that they personally manufacture or produce crafts by hand. These crafts will be specified by regulation. Craftsmen may wish to contact their local Excise Office to ensure that they are notified of details as soon as they are available.

What this means is that after years of struggle by craftsmen the Canadian Crafts Council has at last succeeded in obtaining the relief we have sought for so long. All that remains is to ensure that the largest possible number of crafts significant to Canadian culture and heritage are now exempted.

This news became available to the Council during an important meeting of the Board of Directors of CCC which was intent on restructuring the Council. Our grateful thanks go to these directors and to all those craftsmen who assisted with our brief and who contacted their M.P.'s. May we suggest you now write and thank them?

Ceramic Bibliography

The Canadian Crafts Council has just published "A bibliographic guide to books on ceramics - Guide bibliographique des ouvrages sur la céramique, 288 pages, listing over 3,500 books devoted solely to ceramics. Stiff paper cover. Full retail price \$12.50. Price to members \$10.00 and to associations ordering 5 copies or more, both prices plus postage and packing 50¢.

DUTY FREE ENTRY OF TOOLS AND EQUIPMENT FOR CRAFTSMEN.

General purpose, metalworking, woodworking and special industrial machinery, accessories, attachments, control equipment, tools and components which may be used by craftsmen and imported under Customs Tariff item 42700-1 may be admitted free of duty provided that:

1. The machinery is for use by a Canadian manufacturer (i.e. craftsman)
2. Remission of the duty is in the public interest
3. The machinery is not available from production in Canada

Provision 2 is easily satisfied if the machinery will help to reduce the capital costs of the manufacturer. Provision 3 is the problem. Machinery is considered to be available from production in Canada if at least one manufacturer has proven capability to manufacture machinery with physical qualities, operational characteristics and efficiency which are reasonably equivalent to the machinery which is being imported. Quality of tool and equipment is very important to most craftsmen; it is very doubtful however if this would be sufficient reason, for example, to claim exemption for a set of woodcarving tools. However if the machinery is not made in Canada the case is clear-cut and there should be no problem.

Conditions of entry are that application must be made on Department of Industry, Trade & Commerce from "Application for Remission of Duty in Imports under Tariff item 42700-1" available at customs offices.

Application can be made before importation.

Applications can be made by persons other than the users, but these must include assurances that any remission of duty will be reflected in prices charged. In fact, if the application is granted then the applicant can assign his right to duty-free entry to a third party prior to importation.

However, -the bad news - remission of duty will not be recommended on the first \$500 of value for duty on any one application.

However, - the good news - an application may cover machinery of similar types to be imported in more than one shipment and over a period of time. Parts and used machinery are also eligible.

What this means is that an association (preferably) could obtain from its members all the likely machinery falling within the classes described above which they may wish to import over, say, a twelve month period, and make an application accordingly. Once granted the association can assign its rights to import to the member actually doing the importation. Some charge would have to be levied by the association partly to cover the first \$500 worth of value (i.e. \$75 @ 15%) and partly for the administration costs, but the association need be financially involved no more than that.

Associations should realise that initial applications under this programme may run into snags as the machinery may be unfamiliar to the department. Later, applications should experience no difficulty. The path of application will be eased if the application cites any Canadian machinery or tools remotely like that being ordered and cites careful and specific reasons why it cannot be used.

SASKATCHEWAN DYES

BOOK REVIEW:

By Elly Danica

Kate Waterhouse's book has finally been published, an event eagerly awaited by her friends and students.

Saskatchewan Dyes: A Personal Adventure With Plants and Colors is personal indeed, and that is what makes this book of advice and recipes so valuable and charming.

Kate's respect for and love of her materials, her dye plants mordants and wool is apparent throughout her book. Those who are lucky enough to know her will hear the sound of her voice when reading from the book things like "once you are bitten by the nature dye bug, you are lost to those softer, lovelier colors", and "'He who looks in the dye pot where there is color is equally lost.' You will never be the same again."

She stresses a sense of adventure and experiment and encourages people to "pick, boil and dye". This could in fact be called her philosophy of vegetable dyeing. But she also cautions when discussing plant collecting, that we should "always leave as much as you take" and "be sure to leave half for those that come after".

This book is the result of Kate's last eleven years of observation and experiment, and is as she says "a dream come true". Kate's many colored dream is fun to share, whether you are fortunate and can share it with her personally, or failing that you buy her book and learn something of plants and dyeing from this wonderful lady.

Saskatchewan Dyes: A Personal Adventure With Plants and Colors, by Kate Waterhouse is available from the Country Bookstore, Craik, Sask., for \$3.75.

Eats

Dear Craft Factor Kitchen,

I have come across a very old handwritten cookbook of my aunt's. I would like to give you some of the recipes to publish -- (It is dated 1920).

Sincerely,
Mrs. Renilda Kemp
R.R. 1, North Battleford,
Saskatchewan S9A 2X3

Brown Betties

- 1 cup sugar
 - 1 cup raisins &
 - 1 cup walnuts
chopped fine
 - 2 eggs
 - 3/4 cup butter
 - 2 tsp baking powder
 - 3 tblsp water
salt
- Spice to taste and flour to thicken quite thick.
Bake 1/2 hour.

Nut Bread

- 2 cups milk
 - 1 egg
 - 1/2 cup sugar
 - 4 cups flour
 - 1 cup walnuts (1/4 lb.)
 - 2 tsp cream of tartar
 - 1 tsp soda
 - pinch of salt
- Let rise 20 min. Bake 40 min.

Fruit Punch (for 120 people)

- 20 lbs. sugar
 - 10 qts. lemon juice
 - 10 qts. orange juice
 - 10 qts. grape juice
 - 13 gallons of water
ice cubes
- (pineapple juice maybe subst. for grape juice if you don't like purple color). Put sugar in a clean crock, add fruit juices and stir till dissolved.

THE FIRST WESTERN CANADIAN SHEEP & WOOL FAIR

VANSCOY, Saskatchewan



August 5 & 6, 1977

**THEME: Sheep Are
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We are now offering a mail order service for stained glass supplies including antique and opalescent glass, tools, lead came, copper foil, books, etc. If you would like a copy of our catalogue, please contact us and one will be forwarded.

Sales Opportunities

This summer as for the past two summers we are inviting craftsmen to display their wares at The Annual Redberry Sportsfair.

This is an outdoor event with camping facilities. This event was attended by some 3,000 people last year. In the past there has been more public interest in crafts than there were exhibitors to meet the demand. We strongly urge you to attend.

Booth Fees - \$2.00
Tentative Date:
August 14, or 21,
1977

Contact:
Diane Pidwerbesky
343 - 9472
Colleen Scissons
497-2913
Babushka Folk and
Country Club
Box 424
Hafford, Sask.

EDITOR WANTED

TO EDIT AND SUPERVISE THE PUBLICATION OF
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CREATIVITY AND DEDICATION A MUST
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CRAFT FACTOR.

SEND APPLICATIONS TO BARRY LIPTON,
CHAIRMAN, SCC, BOX 3, MARQUIS.



CALL FOR PORTFOLIOS



PORTFOLIOS OF SASKATCHEWAN CRAFTPERSONS

- SEND US 12 SLIDES OF RECENT WORK
- PORTFOLIOS WILL BE HELD AT SASKARTS BOARD OFFICE IN REGINA AND SHOESTRING GALLERY IN SASKATOON
- FOR COMMISSIONS AND SALES
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- FOR PUBLICATION AND SHOW
- FOR GENERAL GOOD PUBLIC RELATIONS

FOR INFORMATION WRITE:

SCC, BOX 3, MARQUIS

Professional Workshop

(or how to run a business and produce crafts)

A workshop aimed at the professional craftsperson will be held in Saskatoon on September 24 and 25 at a place yet to be decided.

The sessions will include:

Bookkeeping & Financial management
- inventory, deductions, etc.

Tax law, import duties, etc.

Selling - co-ops, craft stores, out of province.

Studios - setting one up.

Gallery showing - insurance, fees, contracts.

Preparing a list of things which government could do for craftspeople, ie. - small loans & grants, highway signing, purchase of small parcels of land for studios, etc.



Bring your needs and questions, pencils and paper (we're going to work).

We hope that written material will be provided to the participants prior to the workshop, so they will prepare questions for the workshop instructors and resource people.

Registration Fee: \$15.00

Send inquiries and registration fee to: Cathryn Miller, Sub Post office 13, Saskatoon, Sask.

LEAP INTO



the

Regina Juried Craft Sale



The Saskatchewan Craft Council is going to hold its Second Annual Juried Craft Sale on December 9 & 10. It will be held in the Prairie Building on the Exhibition grounds in Regina.

We need --

1. A catchy name for it.
2. Lots of workers to spread the work around.
3. Sellers - 12ft space \$15.00
Table \$1.00
+ 5% gross.
4. Performers - suggestions & offers.

Contact: Ivan Olynyk
Box 731
Regina, Sask.



OYEZ



OYEZ

ANNOUNCING

SASKATCHEWAN CRAFT COUNCIL

**ANNUAL GENERAL
MEETING**

**SAT. OCT. 29
10 — 4.30**

REGINA PUBLIC LIBRARY

1. Bylaw Changes
2. Viewing Portfolios
3. Election of Officers
4. Other Business
5. Craft Council Halloween Masquerade & Boogie
(time place, cost, and band to be announced
in Sept Craft Factor)





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