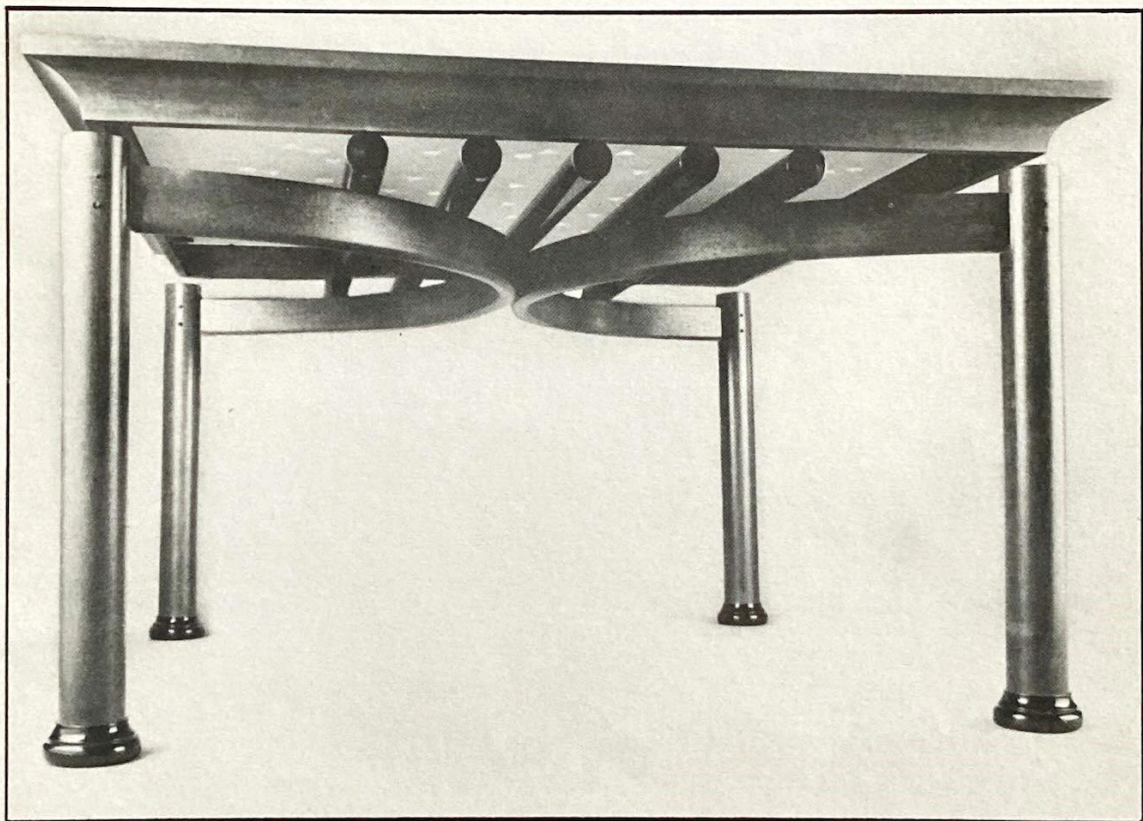


the craft factor

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Front Cover: "A remarkably powerful and mature table" by Corin Flood, 1985.

Inside Front Cover: *Bowl*, by Don Chester, 1985. Photographed on a mirror.

Inside Back Cover: *Mural, Saskatchewan*, by Ken Wilkinson, 1985

Outside Back Cover: *Bowl*, by Don Chester, 1985. Photographed on a mirror.

All Photos: Grant Kernan, AK Photos

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inside

Fighting for what is already ours

editor

Watching Ottawa from my provincial outpost, as it were, is a sporting activity. At the very least, I never quite know exactly what the clownish politicians will trip over next, despite all the speculation offered by the *Morningside* political commentators. Well, if they called this one, it must have been on one of those mornings when I was too shocked and bewildered to absorb anything bordering on rational.

What, you wonder, sent me into shock? The announcement by External Affairs Minister Joe Clark early in November that Canada's cultural sovereignty will be placed on the bargaining table when free trade talks begin with the United States. After Prime Minister Brian Mulroney promised the cultural community that he would protect that sovereignty.

And if you think that all that competition in a larger market will be good for Canada's cultural development, think again. As wards of the provinces, we have battled, frustrated, to be included in the cultural mainstream of Canada (read: Toronto) for many years. Our recent inroads are small victories in an otherwise unconcerned marketplace. Toronto will become subject to the same kind of treatment put against New York and what of us in Saskatchewan? It's hard to accept that our top-level politicians are so absolutely ill-informed.

A recently leaked memo emanating from Mulroney's office warned the Prime Minister to get on with the talks before too many Canadians became aware of the full implications of free trade. Once we know, the memo speculated, we will not want free trade. Therein lies the clue to the strategy that just might secure Canada's cultural sovereignty.

Each of us will do well to become as fully informed as possible about the general implications of free trade and the specific ramifications for culture. But it can't stop there. A hand written letter to your local MP, to Clark, to Mulroney, to Allan Gotlieb, Canada's ambassador to the U.S., to Turner, to Broadbent . . . loaded with your very informed opinion, is really needed. And make no mistake about it. Given the opposite scenerio, the U.S. cultural community, strongly backed by their government, would fight tooth and nail for what is rightly theirs. So why shouldn't we?

Michelle Heinemann



Saskatchewan Craft Council Board Members: Patrick Adams, Chair; John Peet, Vice-President, Publications, CCC Rep; Barbara Terfloth, Education, Secretary; Gale Steck, Marketing, Alternate CCC Rep; Olive Kalapaca, Gallery; Helen Rogers, Exhibitions; Jim Sather, Treasurer, Membership; Michael Martin, Executive Director.

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CCC: Federal Sales Tax on Crafts

Bad news. On January 18th, 1985 the Federal Court of Appeal delivered a ruling on FST which is quite incomprehensible. Since the Court did not give reasons for its decision it remains incomprehensible.

The results flowing from its decision, however, are not incomprehensible at all. Briefly, all those craftspeople who are incorporated and whose gross sales exceed \$50,000 per annum are required to apply for and operate under a manufacturer's sales tax licence — charge FST on their work.

Since this decision was made public last month — and retroactive to January! — CCC has not been inactive. Wheels have been put in motion to have this absurdity corrected without delay. 'Without delay' in the case of the federal government nonetheless usually means several months. To help speed the process we urge everyone to write to the Minister of Finance, the Hon. Michael Wilson, the Minister of National Revenue, the Hon. Elmer Mackay and to your local MP. These letters should be addressed to the House of Commons, Ottawa K1A 0A6 — and are postage free remember.

Background:

The case in question involved a ceramic company whose people were throwing pots, although apparently on some kind of production system to predetermined shapes and sizes. Instead of deciding the merits of the case the Court simply stated that in their opinion the excluding clause of the Sales Tax Regulations — known as 2(1)m. — did not apply to corporations. As a result Revenue Canada advised their branch offices of this decision in April, and published the information in their July *Excise News* (which was not received until late August).

First, of course, is the fact that Revenue Canada made no attempt whatever to consult with the crafts

community about this decision from January until we raised the issue with them in August — and this despite all the furor last year about taxation and the artists and promises of closer consultation.

Second, the exempting clause allows craftspeople who exceed the \$50,000 small manufacturing limit to be classed as small manufacturers, no matter how large their gross sales. Obviously once a business gets much beyond sales of this magnitude incorporation will become a serious consideration. At one stroke therefore, the Court has eliminated a good proportion of the very people the clause was designed to assist.

Third, immediate inequities have been established whereby one crafts-person who is unincorporated with gross sales of \$60,000 a year is exempt from sales tax, while the neighbour down the road with gross sales of \$50,000, but having mistakenly incorporated must charge sales tax. If this nonsense is allowed to stand CCC will be in the position of advising craftspeople to divest themselves of incorporation; the news will be that a Conservative government does not favour corporations! corporations!

Fourth, the decision has clearly set a precedent. There are other forms of

business that are similarly exempted under these regulations. It can only be a matter of time before a judge in an inferior court decides to apply the same ruling to a case quite outside the crafts sector.

Remedy:

The remedy is quite simple, and does not require legislation. All that is needed is an amendment to the regulations (made by Order in Council) which states in the preamble to the exempting clauses of section 2 that a business may be incorporated or not as the case may be — or put another way, that unincorporation is not a requirement for beneficiaries of the section.

In writing to the Ministers concerned reference can be made to letters from CCC dated 21st August (to both) supporting our position, or making whatever points you wish to stress.

Please note that anyone who is incorporated but with gross sales of less than \$50,000 a year is still exempt from charging FST.

CCC will continue with the pressure, but needs your help to do so. We will keep you informed of progress.

Advertising Rates

full page	\$100
half page	60
third page	45
quarter page	35
eighth page	20
classified	15¢/wd.

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Gallery Schedule

Paper Works — Ursulina Stepan
November 30 — December 20, 1985

Opening: November 29, 1985

An innovative exhibition of handmade paper by Regina artist, Ursulina Stepan, instructor in printmaking, papermaking and painting at the Neil Balkwill Civic Art Centre.

Contemporary Furniture
January 4 — January 30, 1986

Opening: January 3, 1986

Several Saskatchewan woodworkers bring diverse approaches to the design and creation of exciting and innovative pieces of furniture.

Black and White
February 1 — February 27, 1986

Opening: January 31, 1986

In this juried exhibition, Saskatchewan craftspeople explore the black and white theme in various media, resulting in works that are both unconventional and stimulating.

Saskatchewan Quilts
March 1 — March 27, 1986

Opening: February 28, 1986

A display of quilts selected from the Organization of Saskatchewan Arts Council's "Beautiful Saskatchewan Quilt Competition." The quilts depict a wide range of provincial images and an array of quilting, embroidery and applique techniques.

Saskatchewan Craft Gallery

Hours: 1:00 to 5:00 p.m. — Monday to Saturday

(Closed on statutory holidays and Fridays prior to exhibition changes)

1231 Idylwyld Drive North, Saskatoon. Phone: 653-3616

New President for CCC

Nova Scotia potter Brian Segal, from Antigonish, has been elected President of the Canadian Crafts Council at their annual meeting in Halifax.

Brian Segal has been a member of the CCC Board since 1983 and most recently served as 2nd Vice President. He is also past-President of the Nova Scotia Designer Crafts Council and has been on the Board of the Cultural Fed-

erations of Nova Scotia. Mr. Segal is also a Vice President of the Bergengreen Credit Union in Antigonish. 'The challenge of a leadership role on the national cultural scene is a welcome one' said Mr. Segal, 'especially at the present time when the resignation of Marcel Masse is bound to create difficulties'. He added that 'we can accomplish much through teamwork

within our own organization and by maintaining close cooperation with all the other cultural associations and agencies'.

Other members of the CCC Executive include Vice Presidents John Porter from Surrey, B.C. and Diane Codère from Quebec with Jan Waldorf from Ontario and Treasurer Rick Boulay, Secretary Mary Morrison.

Art in a Technological Society

"Art degraded, imagination denied, war governed the nations." — William Blake

by Elly Danica

Work done with the hands and heart offers a level of satisfaction not found by most people doing most of what passes for work in the late 20th century. Work done in the small craft studio, because of the way it is organized, encompasses a human approach to work.

In the nineteenth century, machine production finally ousted the work of skilled artisans in many areas. This was a lengthy process, not the overnight phenomena we might imagine when we think of the Industrial Revolution. Expanding markets created a greater demand for goods or perhaps the ability to produce more goods created the need for expanded markets.

Machine production, by breaking work into small repetitive tasks re-

quired entirely different workers. If they had to think at all, it was only to keep awake and match the pace of the machines they tended. Industrial workers, at this stage, became slaves of the new machinery. Where once the weaver had selected yarn, set up the loom and woven lengths of fabric to sell in the local market, industrialization meant one mill worker supervised dozens of screaming power looms without, of course, making any decisions about what was woven. Pride in the work, and a connection to that work, was reduced to a meagre weekly pay packet and stubborn determination to survive yet another twelve hour shift in the poorly lit and incredibly noisy mills.

It seems to be assumed that craft production on the small scale — two hands, one heart — is neither efficient nor cost effective. And I suppose it is true. The individual artisans, each meeting their own production goals, working at a pace defined by their media, and making many decisions from what to produce, and how to decorate to where to sell — yes, I suppose that does not look rational or efficient from the perspective of a large corporate board room. But many craftworkers call this life. And although there is never enough money and rarely enough time, we find it saner than some of the other things we might do with our lives.

Craft production, on the small scale, is a style of life, — a style that occasion-

ally leaves room for a walk, time out to listen to music, tea-time with a friend and most important, time to give to the process of creativity which forms and enriches our work and lives. In highly immoral times we must find and live moral options — thoughtful work and production of objects which are useful and aesthetically pleasing.

Technology will have its place in our future, without a doubt. Far better for us though, if it serves human needs rather than human beings serving technology.

These objects should be designed without waste in material and human resources, and without the planned obsolescence and profit greed characteristic of much industrial production. Work and production needs to be essentially connected to human values and real human needs.

Each one of us can choose to engage in such work. All it takes is the guts to say you'd rather be sane, happy and poor than live as a fragment in a fragmented society. All it takes is the knowledge, deep in your bones, that work with your hands feels good, feels clean, feels healthy. All it takes is the

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acknowledgement, when your brother or a highschool chum tells you about his new Porsche or the hot-tub he's having installed, that sure you'd like those things — but you won't give up working with your hands to get them.

Somehow society lost its way when we began to pin all our hopes for improvement of human conditions on technology. Technology will have its place in our future, without a doubt. Far better for us though, if it serves human needs rather than human beings serving technology. All mechanical and technical invention in the past two hundred years seems to have required human slaves to serve it — from mill and mine workers to women working themselves blind in three years building microchips for our newest toys.

matically than in the past fifty years. The traditional 'working class' of yesterday are fast becoming the 'workless class' of tomorrow — and they will be permanently unemployed. What will these people do with their lives?

What separates human beings from our simian ancestors is our advanced tool-making ability. As human beings, we are, in fact, what we do with our hands and hearts. Society is now engaged in making many menial tasks obsolete and transferring unwanted work to machines. I'll not argue that we should keep mind-numbing assembly-line jobs and their ilk. These are no real asset to humanity, even when they need to be done. What I will argue is that we, as craftspeople, must find a way to bring our concepts

We, as craftspeople, must find a way to bring our concepts of meaningful work into the mainstream of society's thinking.

of meaningful work into the mainstream of society's thinking. So perhaps, by the end of the century, when we are able to leave the manufacture of mass market goods to the automated production machines, we will also be able to show the workless class what human hands and hearts were meant to do.

The traditional 'working class' of yesterday are fast becoming the 'workless class' of tomorrow — and they will be permanently unemployed. What will these people do with their lives?

We are now entering an era some are already calling the Third Industrial Revolution. Millions of industrial workers will be without jobs as the tasks they have traditionally done for industry become automated. Theories vary. But the numbers are significant. Anywhere from 2.7 to 10 jobs will be lost for each 'robot' or automated job. Work, however menial it was in the past, will no longer be available to many millions of people. The meaning of work will change even more dra-

BLACK WHITE BLACK

The SCC is sponsoring a juried exhibition of Saskatchewan crafts opening in Feb.'86 at the Saskatchewan Craft Gallery in Saskatoon.

This exhibition is open to all SCC members and work may be only in black and/or white.

For further information please contact the SCC office.

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Corin Flood

by David G. Miller

Corin Flood is 21. He lives and works in Harrowsmith heaven, a twenty minute drive from Saskatoon. And sitting in front of a woodstove, he rubs his hands and talks about Toronto and markets and making a decent living.

It's all generational. Remember the wave of semi-hippie back-to-the-landism that gave rise to the province's current professional crafts community? Out of the cities. Into the villages. Convert an old church. Be organic. Be groovy. Be one with your craft. Live off the honest (but oh, so creative!) toil of your hands. Remember that?

It think it's over.

Corin Flood is 21. He lives and works in Harrowsmith heaven, a twenty minute drive from Saskatoon. And sitting in front of a woodstove, he rubs his hands and talks about Toronto and markets and making a decent living.

With a piece accepted in the Battleford Juried Exhibition of 1984, and a merit award for a remarkably powerful and mature table in the 1985 show, Corin may appear to have arrived on the woodworking scene fully fledged and ready to fly. In fact his experience goes back in an unbroken chain to his

"first cutting up a piece of wood at about age five."

"Woodworking," say Corin, "is what I was brought up with. It just seemed normal." Tools were a common Christmas present, he worked and got on well with his woodworking instructor at Aden Bowman Collegiate in Saskatoon, and it seemed a natural progression from there to an informal training period in his native England with woodworker Stephen Marchant at Whinchcombe Pottery. The atmosphere at Whinchcombe clearly complemented Corin's eclectic nature: a metal-founder, potters, cabinet-makers, and turners were all housed under one roof. Corin maintains that he might well have become a potter if he'd stayed in England. One of the outstanding features of his current work is mixing of media, as in his merit award-winning table which incorporated cast concrete end-pieces with a wooden top and stretchers.

As the boldness and individualism of his pieces indicate, Corin is intensely involved in design.

As the boldness and individualism of his pieces indicate, Corin is intensely involved in design. The process goes on mostly in his head. Once he knows exactly what he wants to make — and he may think about a piece off-and-on for months before it comes together — it is a fairly quick process to transfer

ideas to paper to work out technical details and proportions. Corin "mainly likes designing. I come up with a piece, and then have to work out a process to make it. When I get in the shop the rest is work. It's dusty and noisy . . . not very pleasant."

Next year Corin heads to Ontario to take up an apprenticeship with woodworker Michael Fortune. It's a step that will introduce him to new skills and attitudes, and bring him into contact with new colleagues and "Toronto: the market I'm going to have to sell into."

Where do his design ideas come from? "Observation. In England I went to every wood show, gallery show, all the trendy furniture stores I could. I looked at anything and everything." Architecture has influenced him; Greek and Roman columns; post-modernism; "everything woodworkers have written;" James Krenov's appreciation for the importance and use of wood grain; art deco. (Though he's aware of other people's influence and work, Corin is adamantly committed to originality.) He shows me a picture of a formal but curvilinear art deco table, and tells me, "I wish I'd never

seen that photograph . . . so I could have made it first."

Wood, glass, concrete, metal, paint — Corin's quite prepared to incorporate any of them into his work, but he presently operates on a principle of using no more than three colours in a piece. He's looking for a definite statement, but he shies away from the temptations of 'glitz'. "If a piece of furniture in a house just reaches out and grabs you," he says with a shrug, "then it's probably not a very pleasant piece to live with."

At present Corin is working on the interior of his family's house to pay off

some of his investment in tools and equipment. Table saw, bandsaw, jointer-planer, and drill press crowd each other in an 18' x 22' workshop which also holds stacks of wood, a beautiful European-style bench of Corin's own making, and an enormous old workhorse of a patternmaker's lathe which he brought back from England.

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"Toronto: the market I'm going to have to sell into."

The step after that might be the Ontario College of Art or Sheridan College, further developing the skills and career of a designer. "I don't see myself building furniture for the rest of my days," Corin says, and adds a laughing reference to Porsches and yachts. "I want to make a good living. I'd like to earn more money than I can earn as a craftsman . . . and not work so hard."

If you make it, Corin, I know a bunch of old hippies who'd like to hear from you.

Grant Kernan — AK Photos



Corin Flood at work in his studio. "It's dusty and noisy . . . not very pleasant."

Galleries: Their Attitude

*A proliferation of new galleries in Regina and Saskatoon over the last few years sparked the question. **The Craft Factor** assigned writers Cathryn Miller and Meta Perry to find some answers.*

In Regina

by Meta Perry

What is art and what is craft is in the eye of the beholder. That seems to be the consensus among Regina gallery directors and curators. In fact, the work of Saskatchewan artisans and craftspeople is highly visible in galleries like the MacKenzie, the Dunlop, the Rosemont and the Joe Moran.

High-quality, individual-design items, which have been hand crafted, are displayed in the MacKenzie Art Gallery's Gift Shop. Shirley Bracewell, acting director of the Gallery, says the MacKenzie Gift Shop really has a number of purposes. "It provides another outlet for Saskatchewan artisans and craftspeople; it creates a warm and welcoming entrance to the Gallery; and it helps raise funds for the MacKenzie's Permanent Collection."

Clay works by Mel Bolen, Jack Sures, Helen Rogers and John Peet; Yoshimi Woolsey's scarves, and jewelry by Inga Weins and Megan Broner are just some of the items on display. "Because we're an art gallery," says Bracewell, "works must be hand crafted, of good quality, and of individual design."

The MacKenzie Gift Shop really has a number of purposes.

Another gallery that features Saskatchewan artisans and craftspeople is the Joe Moran Gallery and Gift Shop. It shares the MacKenzie's concern for quality and individual design. Before any works are accepted for display, in either the Gift Shop or the Gallery, a selection committee reviews the pieces. The current standards are those set by the Saskatchewan Craft Council. The Joe Moran's own policy, which is currently being written, will incorporate relevant SCC ideas.

"As far as we're concerned," says public relations director Marilyn Fox, "we don't make a distinction between art and craft. Most of the artists who show in our Gallery also have works in our Gift Shop."

Fox goes on to say that "99.9 percent" of items on display in the Gift Shop are by Saskatchewan artisans and craftspeople. There's pottery by Franklyn Heisler, Cheryl Rooke, and Joan McNeil. There is jewelry by Susan Rankin, who calls her pieces — aptly enough — "wearable glass art." There are also items of clothing, prints by Henry Ripplinger, wooden toys, and wheat weavings.

Regina's Rosemont Art Gallery, like the Joe Moran, makes little, if any, distinction between art and craft. The boundaries between the two seem to be disappearing. In the opinion of director/curator Karen Schoonover, "it seems to be an arbitrary distinction.

Before any works are accepted for display, in either the Gift Shop or the Gallery, a selection committee reviews the pieces. The current standards are those set by the Saskatchewan Craft Council. The Joe Moran's own policy, which is currently being written, will incorporate relevant SCC ideas.

Our policy states that one-third of our exhibitions should be photography or craft; but in fact, we use the same criteria to evaluate all works."

The Rosemont has traditionally featured artists and craftspeople in their exhibitions. Shows often consist of two and three dimensional pieces. For example, the November 1985 show featured paintings by Laureen Marchand in conjunction with the works of four contemporary Saskatchewan goldsmiths: Megan Broner, Inga Weins, Doug Frey and Terry Venables.

Toward Craft?

The Rosemont's outlook falls somewhat in line with that of the Dunlop Art Gallery. Director/curator Peter White says the Dunlop doesn't "like to designate works as art, craft or design. We think of it all in terms of visual culture."

The priority of craft seems to drop with the private galleries.

What the Dunlop looks for is adventurousness, an innovative approach and a challenging of tradition. Previous exhibitions at the Dunlop have included quilts by Saskatchewan quilters and weavings by Patrick Adams. The Dunlop's display cases sometimes feature small craft items and pieces that may, at first, not appear to be craft, but which, on closer examination, involve a craft tradition such as the display of grain sheaves made by the Regina 4-H Grain Club.

Regina's Rosemont Art Gallery makes little, if any, distinction between art and craft. The boundaries between the two seem to be disappearing. In the opinion of director/curator Karen Schoonover, "it seems to be an arbitrary distinction. Our policy

The priority of craft seems to drop with the private galleries. The Assiniboia Art Gallery has a few clay pieces on display, and although the Susan Whitney Gallery at one time handled craft, it no longer does.

Saskatchewan Power Corporation's Gallery on the Roof shows primarily paintings, with some photography.

Director/curator Peter White says the Dunlop doesn't "like to designate works as art, craft or design. We think of it all in terms of visual culture."

There are a number of retail outlets where Saskatchewan craft items are available. Patchworks has Saskatchewan crafts among souvenir and gift items, and the Nunavut Gallery has primarily Inuit carvings with only a few Saskatchewan crafts. Awarehouse and the McIntyre Street Gallery also have Saskatchewan crafts in conjunction with a variety of other items.

At Indian Trader, a division of the Saskatchewan Indian Arts and Crafts Corporation, items made by Saskatchewan and other Indian craftspeople can be found. There are sculptures and carvings by Lorne Fineday, mukluks and moccasins from a number of Saskatchewan production houses, and paints by Sanford Fisher and Ken Lonechild, to name a few. Unique items, such as miniature wall works made from tufted cariboo and moose hair are also found at Indian Trader. Concerns for quality of workmanship and materials are high, and ultimately decide if an item will be displayed or not.

In Saskatoon

by Cathryn Miller

Excluding the Saskatchewan Craft Council Gallery, the only public gallery in Saskatoon with a clearly formulated policy on the display of crafts is the Library Gallery. Approximately nine years ago, in a report to the library board, the then curator stated it was an important part of the gallery's function to reflect the increasing production of crafts with high aesthetic merit. That policy is continued by the current curator, Helen Froese. The only limitations on "craft" exhibitions are those that apply to other exhibitions as well: aesthetic merit, originality, variety in scheduling, display considerations, and security concerns.

Excluding the Saskatchewan Craft Council Gallery, the only public gallery in Saskatoon with a clearly formulated policy on the display of crafts is the Library Gallery.

The Mendel's curator, Linda Milrod, stipulated some of the same considerations, although no written policy exists regarding exhibitions of craft works. Proposals for shows are evaluated individually. The Mendel has included crafts in past *Saskatchewan Open* exhibitions, and some group shows, and is planning a ceramics ex-

hibition for 1987. Milrod did comment that works in craft media are probably given a low priority in scheduling, and that proposals for smaller shows in areas such as photography and craft are sometimes rejected on the grounds that there are other galleries which specifically represent these media.

Milrod did comment that works in craft media are probably given a low priority in scheduling, and that proposals for smaller shows in areas such as photography and craft are sometimes rejected on the grounds that there are other galleries which specifically represent these media.

The Mendel Gift Shop, on the other hand, carries a wide selection of crafts, all Canadian (except German tree ornaments at Christmas) and many are made locally. Mike Gibson, who runs the shop, says many of the pieces transcend the traditional boundary between "craft" and "art".

The AKA Artist Run Space also judges exhibition proposals on individual merit rather than on the medium of the work. However, along with a focus on innovative and experimental works there is, not surprisingly, a bias against the more traditional, functional crafts.

Of the commercial galleries contacted, the majority gave priority to the traditional visual arts, especially paintings and prints. There were a variety of reasons given for this. Art Works on Broadway was set up to represent a specific group of artists, and has no current plans to expand, while Art Placement Inc./The Gallery has a policy of representing mostly painters based on the facility with which work can be stored, displayed, and sold. One

notable exception was their former display and sale of pottery by Randy Woolsey. Art Placement has no policy to exclude crafts per se.

Mark's Gallery on Avenue C has a better representation of crafts — an estimated 20 percent of their shop and five percent of gallery use. The lower figure for exhibitions was blamed on a shortage of proposals from craftspeople. Selection of work is based on personal assessment of the artistic merit.

The policy at Collector's Choice Art Gallery is based largely on retail trade considerations. Because of their location, they try to carry only work which is not available elsewhere in Saskatoon. The result is a preference for the unusual (and usually) non-functional pieces.

The most active gallery in the promotion of craft is the Vinish Gallery on 3rd Avenue South. Adrian Vinish carries works in a wide variety of media and stated that pieces on display range from the functional and/or decorative to "fine art", but that the distinction is not made on the basis of materials or process. His only current exclusion is clothing, and this decision was based on the difficulties he encountered in displaying and selling garments when he first opened.

In general, the opportunities for craftspeople to display and sell their work in situations which provide enhanced recognition have improved in Saskatoon in the last few years.

The AKA Artist Run Space judges exhibition proposals on individual merit rather than on the medium of the work. However, along with a focus on innovative and experimental works there is, not surprisingly, a bias against the more traditional, functional crafts.

The opportunities for craftspeople to display and sell their work in situations which provide enhanced recognition have improved in Saskatoon in the last few years. Unfortunately, there is still a tendency to treat crafts, especially functional work, as a poor cousin to the other visual arts.

Unfortunately, there is still a tendency to treat crafts, especially functional work, as a poor cousin to the other visual arts. For the retail galleries much of the justification is financial. Crafts are more expensive to handle in terms of storage and display, and the monetary return from individual sales tends to be smaller. One suspects that money plays a large role in decisions made by public galleries as well, particularly with increased demands on available space made by "new" visual arts such as videos, installations, and performance art.

The most active gallery in the promotion of craft is the Vinish Gallery.

Researching this article was encouraging. Not one individual contacted made an intrinsic distinction between art and craft which certainly represents an improvement in attitude. Individual craftspeople concerned with speeding up the process should consider submitting proposals for exhibitions. They won't all be accepted but the larger the number of attempts, the better the odds for improved representation and recognition.

Craft in Galleries

by John Peet

In the past three years, SCC has gone from producing the Battleford Show and bi-annual to operating our own gallery. The opening of this gallery, along with the acceptance craft receives in many of the art galleries in the province has made Saskatchewan a land of opportunity for craftspeople interested in displaying their work in a gallery setting.

Saskatchewan is a land of opportunity for craftspeople interested in displaying their work in a gallery setting.

The Saskatchewan Craft Gallery offers the SCC a venue for self-generated group or theme shows like *Functional Clay* or *Black and/or White*, for one or two person shows by members, and shows generated by other galleries or organizations. The gallery is of a scale that lends itself well to craft shows, particularly one or two person shows.

The Rosemont Art Gallery in Regina has stated in its exhibition policy that at least one third of their exhibitions are to be craft, while the Dunlop Art Gallery has included Saskatchewan craftspeople in their exhibition schedule. The inclusion of several craftspeople in last year's *Saskatchewan Open* at the Mendel Art Gallery in Saskatoon helped to demonstrate the growing acceptance of crafts by the Saskatchewan art community. Also galleries in Prince Albert, North Battleford, Moose Jaw and other smaller cities continue to show craft on a regular basis.

Craftspeople in this province have more than ample access to galleries. Rather the shortfall seems to be in

their interest in using the gallery as a forum for their work. The jury for this year's Saskatchewan Handcraft Festival Exhibition was surprised that even with considerable prize money, the show failed to draw entries by some of Saskatchewan's best known craftspeople. With over eighty members working in clay, *Functional Clay* drew entries from only twenty potters and at the last deadline for submissions for exhibitions at the Saskatchewan Craft Gallery, there were none.

In order to meet the challenges that gallery opportunities offer us we must make exhibitions a higher priority.

Why is it then that the Saskatchewan craft community, finding itself in a situation to be envied by craftspeople in other parts of the country, does not seem to meet the challenge we have created for ourselves?

In talking to craftspeople, there does not appear to be an easy answer to why we don't enter exhibitions. There is still some of the constant art/craft arguments to be dealt with, both by people not wanting their work to be associated with a craft show and by craftspeople feeling that the art gallery is not the proper venue for their work. SCC continues to make no distinction between art and craft and sees the im-

Craftspeople in this province have more than ample access to galleries.

portance of creating venues for both innovative as well as traditional and functional work. In all cases the show is a challenge to produce the special piece.

Many craftspeople seem to have difficulty dealing with juried shows. Because of the democratic nature of SCC, the jury is the best tool to create group shows. Jurors are chosen for their expertise, but in the end the taste and bias of these individuals has to come into play. The craftperson with an open mind has much to learn from a jurors' comments. Once we have given these comments proper reflection, we should be able to reject them without a negative or defensive reaction to either the jurors or the jurying process.

Craftspeople also have difficulty in meeting deadlines. The demands made on us, whether we support ourselves exclusively by our craft or are forced to seek employment to subsidize our income, leave little time for putting the extra energy into special pieces for exhibitions. When we are able to do that wonderful piece it often seems to be completed the week after the jurying.

At the last deadline for submissions for exhibitions at the Saskatchewan Craft Gallery, there were none.

In order to meet the challenges that gallery opportunities offer us we must make exhibitions a higher priority. We are now at a crossroad. Craft is demanding the serious attention it deserves. But this attention will be sustained, only if we, as craftspeople, continue to develop our craft and meet these new challenges.

Don Chester — Patina Ware

by Sandra M. Ledingham

Don Chester and I stood in the bright surroundings of the SCC Gallery amidst his solo exhibition, *Raku Fired Clay*, and talked technique, form and function, as ceramists like to do. We also talked future directions and delved into some questions dealing with semantics. Some of our conversation appears in the following review.

Don's exhibition, like the work of a growing number of craftspeople today, strongly addresses design and aesthetics. My concern for formal elements of art is still very strong, and as I view his work, my eyes, like a lens, slowly fade the functional pot out of focus and zoom in on the two-dimensional, abstract surfaces of Don's patina.*

I'm instantly aware of texture and line, of positive and negative space, and of how form and colour interact, particularly in his large Bowl forms.

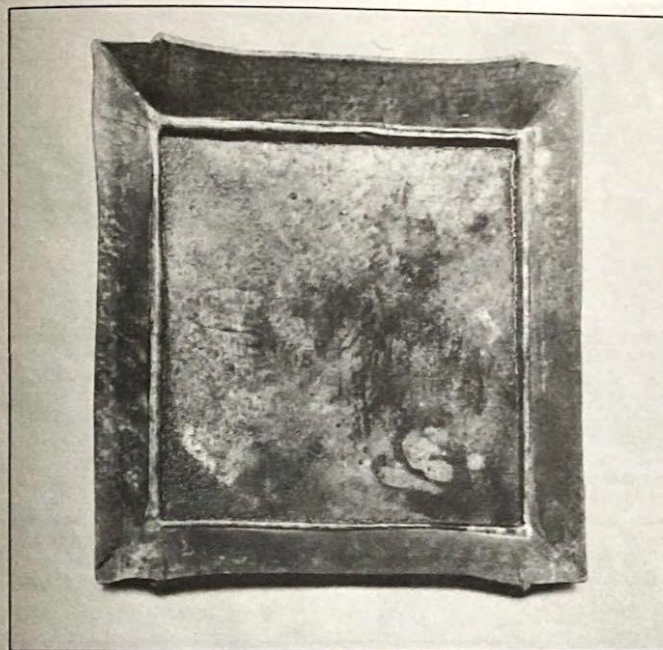
*Patina is the technical term for an Anti-glaze or Raku surface.

My eyes migrate rhythmically around his graceful, narrow-footed forms. A sense of daring and spontaneity prevails, provoked by the wide flare of the body which flows down to a secure, yet minimal base. In a rather ethereal way, I feel balance at play in the asymmetry of the rims and sense the discrete use of emphasis on the surface, drawing the eye softly around and to a point. Don has used contrast in his forms yet has employed the subtlety of colours, particularly on the underside of his large bowls.

Grant Kernan — AK Photos



Bowl, 1985, by Don Chester



Plate, 1985, by Don Chester

The strongest designs appear in his large *Bowls* and to a lesser degree in his *Jars*. These two forms dominate the show.

The weak link in the unity of the exhibition is the hanging, horizontal landscape plates. Representationalism by the use of trees and clouds, in the otherwise abstract relief surfaces, strike too much contrast. As well, too much contrast is apparent between the large thrown rim bowls and the slab flared bowls in terms of tightness versus spontaneity, plainness versus mystery.

Chester's occupation with formal elemental concerns is not unpredictable. Armed with an art school education and once an abstract painter, his formative background re-emerges. He describes his work as "progressively moving away from the functional pot" adding that earning a living teaching at the University of Regina, Extension Department, now makes this exploration possible. Don refers to his works

as pots — not vessels — stressing the pretentious nature of the latter term.

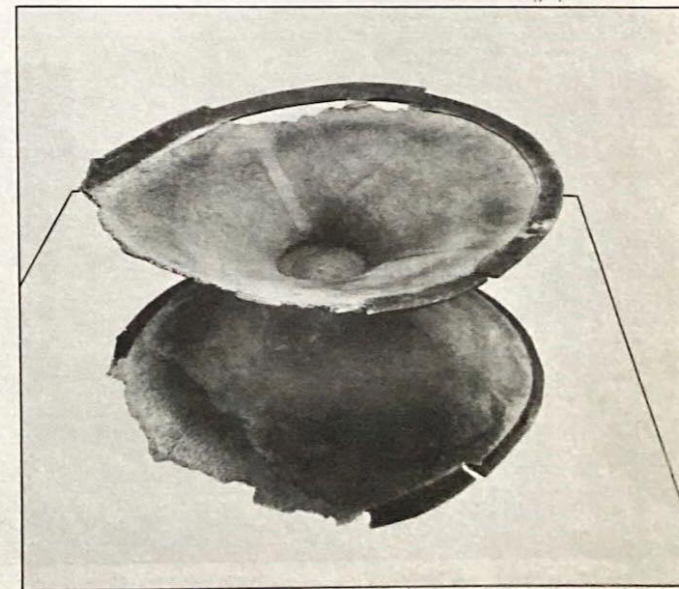
Moving from one ceramic concern to the next, we landed on the issue of beauty and quality. We both agreed that "beauty does not necessarily define quality" but rather quality is the "ability to withstand being looked at everyday . . . from a Rembrandt to a functional pot".

Don's exhibition strongly addresses design and aesthetics.

Whenever I spend time with Don's pots, I come away with my own conviction that these particular works are not quality pots. Rather, they are quality vessels — in dictionary terms, hollow receptacles. They reveal strength, wisdom and history not unlike the rusty, weathered, archaic vessels which adorn archaeological museums and stand as a tribute to our tradition as ceramists.

Grant Kernan — AK Photos

Bowl, 1985, by Don Chester.
Photographed on a mirror.



Ken Wilkinson Exhibition

by Gale Steck

I was pleased to spend a quiet hour at the Saskatchewan Craft Gallery looking at a one person show by Ken Wilkinson entitled *Versatility in Clay*. The exhibition is an exploration of texture, colour and size moving from three dimensional forms to two dimensional works. It includes both functional and sculptural forms.

The show presents the viewer with a complex and interesting visual journey. My first impression, that every piece was entirely different from every

other piece, left me a bit confused. The show seemed to have come from more than one pair of hands. Each piece had their own shape, texture, scale and rhythm.

After circling the gallery twice, I was unable to come up with any abstraction that would describe the show. I did realize I had some strong feelings about individual pieces but a single impact still eludes me. Perhaps it's about explorations.

One small organic piece was my

favourite. The form and surface of *Ridged Dish* seemed entirely one. The heavily textured inner surface appeared to have grown, as if it was the inside of a very rugged shell. The whole thing is understated and fresh — a bargain at twice the price.

Mural, Saskatchewan lies prone on the gallery floor — not a flattering position for this eighteen piece wall construction. Together, the eighteen pieces, in jig-saw fashion, make up the geographical outline of the province of

Grant Kernan — AK Photos



Ridged Dish, 1985, by Ken Wilkinson

Saskatchewan. The surface is textured and coloured, but the meaning of all the intricate surface lines escaped me completely. The major cracking on one of the sections neither escaped nor pleased me.

I found a large platter with boldly brushed white slip to be a very strong statement. The contrast between the feeling of strength in this robust *Slip Platter* and the fine detail provided by the coarsely brushed slip is quite wonderful.

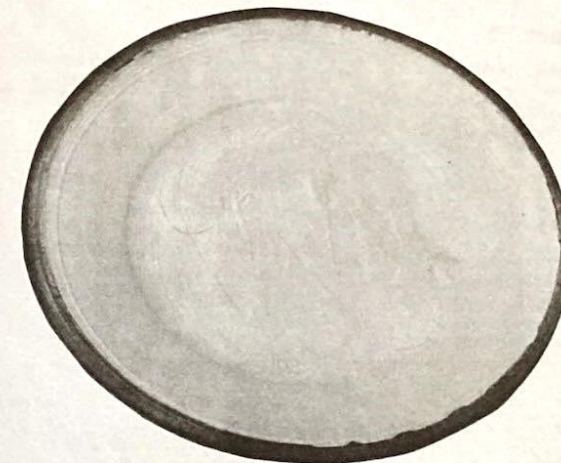
A few pieces, using the scraffito technique — cutting with a sharp tool through one or more layers of clay slip to expose the body clay, were really interesting to a potter's eye. The use of two clay slips, first a dark blue one, then a creamy white slip, produced a double outline of dark and light around each cut. I found this especially effective on the piece called *Globe*.

The exhibition is an exploration of texture, colour and size moving from three dimensional forms to two dimensional works.

A *Large Jar* was simple, yet monumental. Standing 16" high, its unglazed red clay surface bears two coloured splashes — combination of motion and materials frozen forever on its surface.

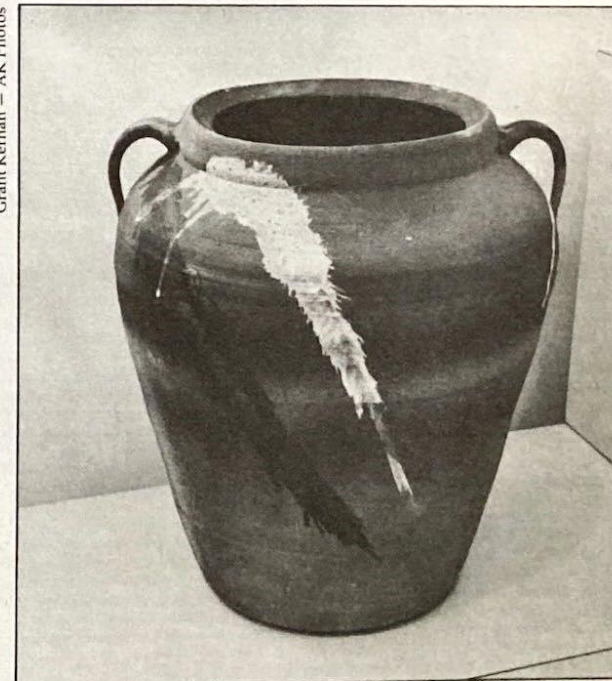
A series of silhouette figures emerged on several forms. First on pots and then more strongly on a wall plaque. They are the beginnings of a new direction for this potter.

Ken Wilkinson appears to have had a wonderful time exploring. The viewer senses the enjoyment of the potter in the process of exploration. The objects that are the result of this exploration seem fresh but not yet fully developed. I look forward to future work from Ken Wilkinson.



Slip Platter, White Slip, 1985, by Ken Wilkinson

Grant Kernan — AK Photos



Large Jar, 1985, by Ken Wilkinson

calendar

December '85

Longshadows (Invitational)
c/o Mel Bolen
Box 2052
Humboldt, Saskatchewan
S0K 2A0 Phone: 682-3223

February '86

Winter Festival Arts and Crafts Show and Sale (Juried)
Prince Albert Council for the Arts
1010 Central Avenue
Prince Albert, Saskatchewan
S6V 4V5 Phone: 763-2853

May '86

Parkart (Juried)
Moose Jaw Art Museum
National Exhibition Centre
Crescent Park
Moose Jaw, Saskatchewan
S6H 0X6 Phone: 692-4471

June '86

Saskatchewan Woodworker's Guild Show and Sale (Juried)
c/o Chris Scheffers
33 5th Avenue North
Martensville, Saskatchewan
S0K 2T0

Bazaart (Juried)
MacKenzie Art Gallery
University of Regina
College Avenue and Scarth Street
Regina, Saskatchewan
S4S 0A2 Phone: 352-5801

July '86

Saskatchewan Handcraft Festival
(SCC Juried)
Saskatchewan Craft Council
Box 7408
Saskatoon, Saskatchewan
S7K 4J3 Phone: 653-3616

Watrous Art Salon
c/o Jean Sproule
General Delivery
Watrous, Saskatchewan
S0K 4T0

August '86

BOMA (Building Owners and Managers Association)
c/o Gord Biccum
Phone: 757-4131
1779 Albert Street
Regina, Saskatchewan
S4P 2S7

September '86

Sunflower
Yorkton Art Centre
49 Smith Street East
Yorkton, Saskatchewan
S3N 0H4 Phone: 783-8722

* SCC does not accept responsibility for errors or omissions, due to circumstances beyond our control.

membership

Membership in the **Saskatchewan Craft Council** is open to all craftspeople working in any media whose work is primarily hand-produced, using hand controlled processes in the final product. Technical competence and skill of craftsmanship in the product are encouraged.

Membership runs for one year, from April 1 to March 31, with the exception of subscribing which runs for one year from date of receipt of membership fee.

Subscribing membership: Available to any interested individual, non-marketing guild, gallery, group or association. Entitles members to receive **The Craft Factor**. No other benefits are included although Saskatchewan members may apply for upgraded status.

Active general member: Entitles individual member to apply for all SCC sponsored exhibitions, for all special events such as conferences and workshops. Eligible to be nominated to SCC Board of Directors or to serve as Juror on selection committees. Use of SCC resource centre and subscription to **The Craft Factor** and voting privileges. Eligible to upgrade to Active Marketing status.

Active marketing member: Available to individuals through a jurying of work by peers and special application. Same benefits as general membership, plus entitled to apply for all SCC sponsored markets.

Associate membership: available to guilds, associations and organizations of craftspeople. Such groups receive the same benefits as do individual marketing members.

To apply for subscribing or active general membership, please complete and mail the form along with your membership fee.

Active Marketing and Associate Members **must be juried**. Works are juried annually. Please contact SCC office for application procedures and deadlines.

Saskatchewan Craft Council
Box 7408
Saskatoon, Sask. S7K 4J3
(306) 653-3616

I WANT TO JOIN

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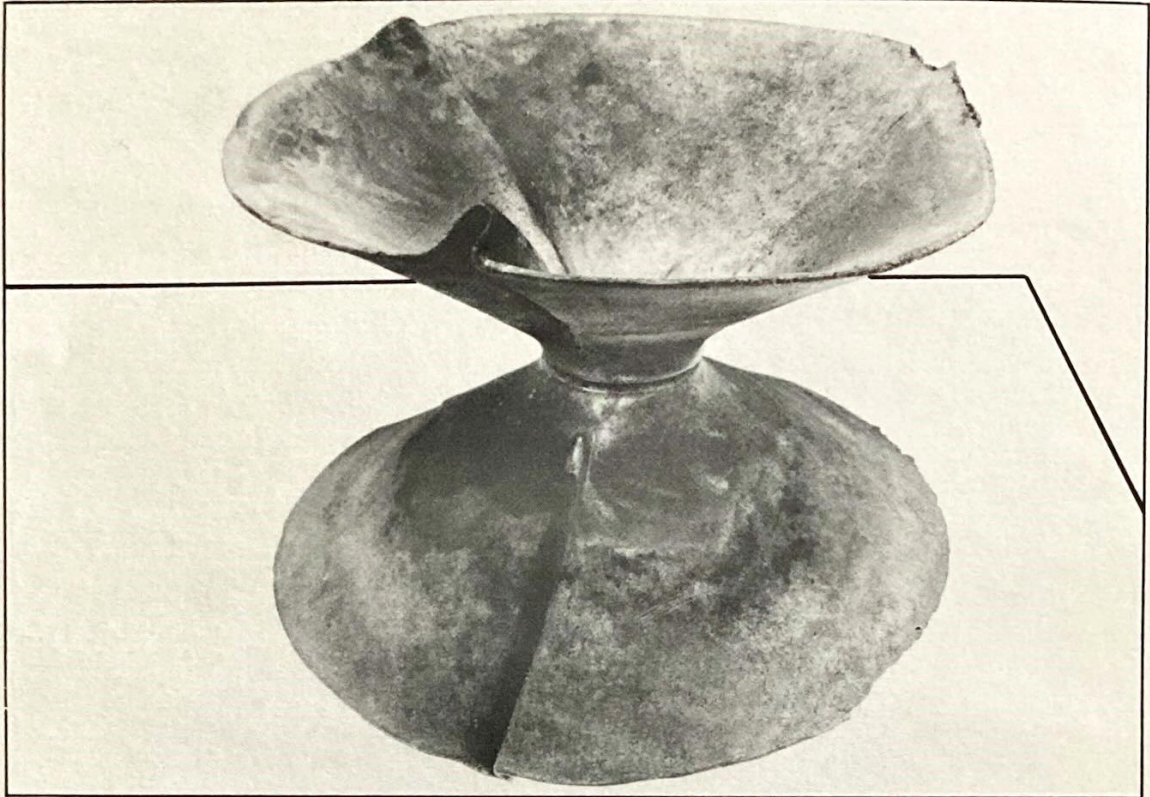
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