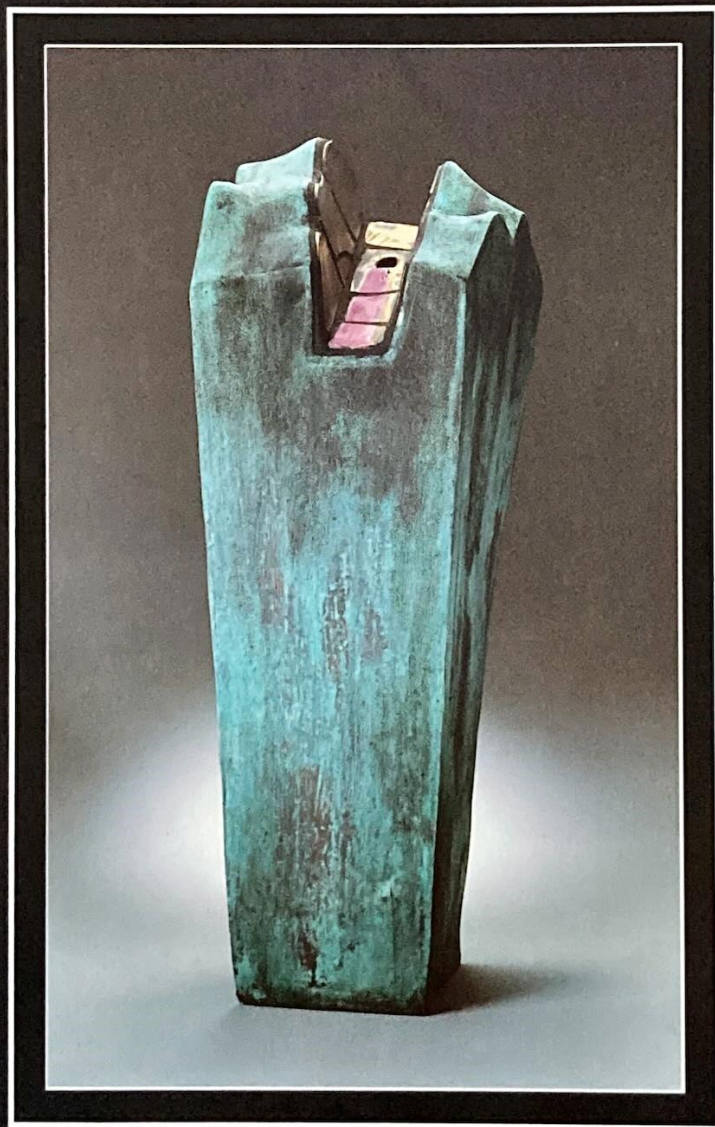
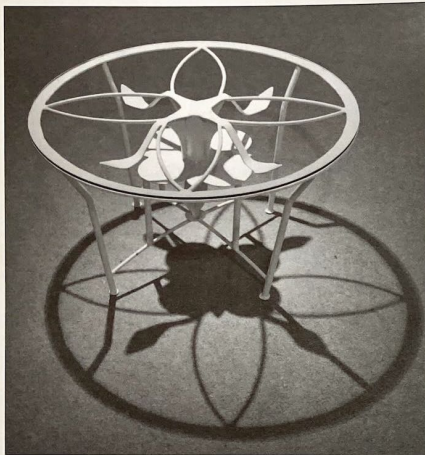

THE

CRAFT FACTOR

THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL • JUNE 1992 • VOL. 17/1 \$3.00





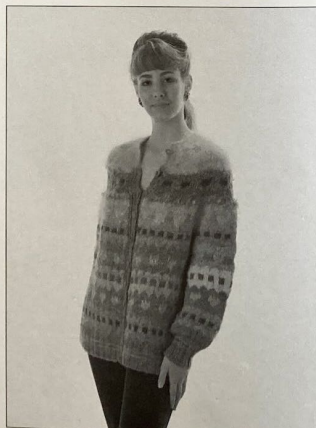
LEFT *Table* (1990), welded steel, 43 centimetres in height and 82 centimetres in diameter, by Don Foulds

BELOW LEFT *Midnight Blue* (1991), knitted sweater by Deborah Behm
Photo: Available Light

BELOW RIGHT *Untitled Cardigan*, by Deborah Behm
Photo: Available Light

COVER *Eldorado*, clay sculpture, 77 centimetres in height, by Charley Farrero

BACK COVER *"Till death do us part,"* sculpture, 14.5 centimetres in height, by Basil and Glenda Ramadan



THE CRAFT FACTOR

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Saskatchewan Craft Council (SCC) is a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of crafts, and the general public are served by the many and varied programs of the Saskatchewan Craft Council including gallery and touring craft exhibitions, craft markets, workshops, conferences, and publications. The Saskatchewan Craft Council is an affiliated member of the Canadian Craft Council.

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The Craft Factor is published three yearly in February, June, and October by the Saskatchewan Craft Council, 813 Broadway Avenue, Saskatoon, S7N 1B5, (306) 653-3616.

Subscription costs \$15 for 3 issues (incl. postage and handling) from the address above.

Comment and opinion are welcome but will be subject to editing for space and clarity. Only signed letters and submissions will be printed. The views expressed by the contributors are not necessarily those of the Saskatchewan Craft Council. Advertising is accepted. Articles published in *The Craft Factor* are the property of *The Craft Factor* and may not be reprinted in whole or in part without permission. The deadlines are Dec. 21, Aug. 20, and April 20.

Editor: Wallace Pobsom

Photography: Grant Kernan, A.K. Photos (unless otherwise credited)

Printing: Houghton Boston

ISSN 0228-7498

This organization is funded by



Introducing the DIMENSIONS '92 Jurors

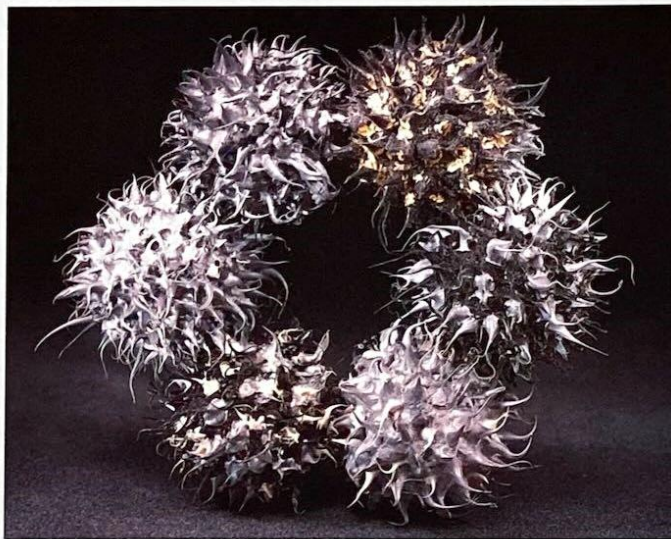
DEE FONTANS

Many people have influenced my work over the years. Two of the most important are both former instructors. The first, Hannah Hoffman, is an art teacher and traditional painter with whom I had the privilege to study for two years. The second is Bob Ebendorf, a contemporary American jeweller. Hannah and Bob share teaching styles, exploring traditional and nontraditional concepts of art and technique through encouraging different ways of seeing. Both instructors inspired me to be more confident in my decision making. They gave me permission to follow my bliss and so enabled me to explore aspects of myself through art.

I began my education in 1978 studying drawing and painting privately with Hannah. Once I developed technical skills and a portfolio, I enrolled at Parsons School of Design in New York City to continue in the fine arts. Parsons is where I took my first jewellery course. In jewellery, a form of art which both adorns and celebrates the human figure, I was able to explore issues similar to those I had previously explored through through life drawing. In 1986, I received a BFA in gold and silversmithing from the State University of New York at New Paltz.

The traditional training I've received as an artist and jeweller has enabled me to understand there is very little difference between art and craft. In both, with each step of making a piece, decisions must be carefully made. To make a successful object, the artist/craftsperson must be sensitive to the relationships of line, shape, form, and colour, along with the layering of design to create pattern. I believe that each of us has the ability to make good art. All it takes is desire, patience, and practice.

Looking over the vast Arctic tundra, I can begin to imagine how the landscape and the people of Gjoa Haven will influence my artwork. My experience teaching jewellery making to the Inuit inspired new imagery for me through their traditional story telling. Sharing a journey across the



Bracelet (1990), silicon and compressed aluminum foil, by Dee Fontans

land or a near-fatal experience with a polar bear carries with it a sense of wonderment. My interpretation of my adventures will be reflected in my work.

February 1992
Gjoa Haven, NWT

SHARON ALDERMAN

I call myself by many names: I am first, a weaver; I am an artist working in fibres; I am a writer, lecturer, and teacher. I make my living entirely by the work I do weaving and teaching and writing about aspects of weaving. I weave both art pieces and functional fabrics custom-designed to wear and for upholstery.

I was born and raised in the San Joaquin Valley, the central valley in California. After high school I attended Harvey Mudd College in southern California, where I majored in chemistry. There were only two women in my entering class so we were housed at the women's college across the street: Scripps College for Women. Until one of

the women in my dorm brought a fabric she had produced in the weaving studio at Scripps, I did not realize that weaving was still being done by hand.

In addition to chemistry, my course of studies included physics, math, engineering, humanities, and social science, so I had no time to explore the idea of making my own cloth. But I remembered. The fact that I used to make all my own clothes and had the ability to imagine fabrics I could not find ought to have been a clue, I think!

I attended graduate school for a short time, worked in a privately-owned testing laboratory, and then was employed by a lab at Cornell University while my husband was in graduate school. When my husband finished his degree, our daughter was a year old and I wanted to be at home with her. My husband accepted a post-doctoral position in Boulder, Colorado, where, in his second and final year, I found a weaving teacher.

I took seven one and a half hour lessons in a yarn shop, ordered a loom at the end of 1969, and was on my way. The loom arrived March 18th, 1970, and I have been weaving—or on the road teaching—very nearly every day since then.

In 1976, I was awarded the Certificate of Excellence in Handweaving by the Handweavers Guild of America which led to increased opportunities to write and teach.

I have been influenced by Mary Meigs Atwater, through the articles she wrote. The clarity of Atwater's thinking and her attention to good technique both have inspired me. I have also been influenced by Josef Albers. Colour is my passion, and Albers' *Interaction of Colour* helped me to break through to a deeper understanding of colour.

In judging fine crafts, I look for many things. I always respond to colour, whether subtle or spectacular. I look for fine craftsmanship: a good idea poorly executed is very disappointing. I look for freshness of approach, work that is neither derivative nor different just for the sake of being different, a good idea well-explored. I like to look at a piece and know that its maker's heart is in it. As craftpeople we are lucky to be able to use our eyes, minds, hands, and hearts in the work we do. Our work is an expression of who we are.

My artwork is concerned with colour. For over a dozen years, I have been exploring colour by weaving cotton sewing threads together to document places I have been, words I have read, music I have heard, and things I have felt. Over and over again I see events and experiences from my life appearing before me on the loom.

For the last decade, I have been fascinated by what light does to colour in landscape and have been working to incorporate the illusion of light into the art-fabrics I weave. I am attracted to light partly because it is a metaphor for enlightenment, spirituality, and clarity.

Light, colour, and clarity: all of these are important concerns for me, and what is on my mind eventually shows up on my loom. Always.

February 1992
Salt Lake City, Utah

ROBERT D. HELD

My first encounter with craft was in my second year of college. I had taken all the required and available courses in painting, and needed to take something else. Ceramics classes were offered and I took the introductory course. I immediately fell in love with this new medium that I could actually touch and manipulate. I was a fast learner and seemed to be able to throw after seeing it done once.

Although I still love throwing, my transition to glass-blowing was a direct response to my growing frustration with the lack of transparency and colour intensity in ceramics. On graduating with an MFA in ceramics, I accepted a teaching position in the ceramics department of Ontario's Sheridan College School of Design in 1967. A short time later, however, I attended Penland School of Crafts in North Carolina and became captivated with the art of glass blowing. Recognizing that I had truly found my medium, I pursued my interest in glass blowing by reviving "Off Hand Studio Glass" in Canada and by teaching glass blowing at Sheridan.

After leaving Sheridan College, I was production and business manager of Canadian Art Glass, Canada's only manufacturer of sheet stained glass. I left Canadian Art Glass in 1978 to set up my own studio. My first small studio was located on a potter's land in Chilliwack, B.C. I next built a studio in Calgary, called Skookum Art Glass, that was in operation for 10 years. Today, I work out of a studio in Vancouver where I continue to produce fine art glass.

Two craftspeople who have influenced me through personal contact are P. Carlton Ball, my first and last ceramics teacher and one of the finest throwers in the world, and Mark Peiser, my first glass teacher at Penland, NC. Peiser set the high standard of glass technique to which I continually aspire. Another important influence on my life and work is Louis C. Tiffany. Although Tiffany was not a hands-on craftsman, he was a brilliant glass designer and inveterate experimenter whose influence on glass artists and art has been immeasurable.

What do I look for in a craft object? First, I consider the object's overall look and feel, searching for evidence of a strong creative viewpoint. Second, I look for quality craftsmanship, for attention to detail and finish. And third, I ask: does the object tell a story, does it have some life?

In my own work, I have continued my search for the perfect combination of the iridescence of glass and the flower motif, thereby combining my love of Tiffany and colour with my love of Vancouver's natural beauty.

February 1992
Vancouver, BC

(Presented in conjunction with the Saskatchewan Handcraft Festival, *Dimensions '92* will officially open at the Alex Dillabough Centre, Battleford, SK, on Thursday, July 16, 1992, from 8 to 10 pm. The exhibition will remain in Battleford to July 19 and will then travel to Regina, Saskatoon, and Yorkton.)

Ornamental Metalwork

BY JAMIE RUSSELL

Don Foulds
"Ornamental Metalwork"
 Saskatchewan Craft Gallery
 January 24 to February 2, 1992

Don Foulds' show at the Saskatchewan Craft Gallery has been a focal point for the ongoing discussion of the (im)possibility of establishing a rigid line of demarcation between art and craft. I would argue that the difference between a piece that is merely aesthetically pleasing and a piece that is well-crafted and well-designed in every sense lies in the latter's attention to the combined virtues of finish and function. In fact, it is precisely the lack of attention to finish and function which makes Don's metal furniture more art than craft.

Don's career has wandered across the divide between art and craft in the past. My first memories of Don are as a partner in Saskatoon's first craft store in the early seventies. At that time he was working primarily in leather and was dedicated to putting the *funk* in functional. Don soon progressed from craftsman to art student, finishing with a Master's degree and an excellent reputation as a sculptor.

Over the years, Don has developed a deep commitment to the concept of artist as maker as opposed to the concepts of artist as academic or artist as propagandist. In our interview, Don said that he believes in the Bauhaus philosophy of filling people's homes and lives with objects of quality and aesthetic merit. He feels that today's furniture is intended simply to fill the house, that quality and merit have given way to a poorly made mishmash of clichés from previous generations, of forms that people are familiar and therefore comfortable with. Don also feels that much contemporary art has become a self-indulgent expression of issues which are either important only to the artist or opportunistically tailored for a specific show or gallery. Too often, when a show is over and the work comes down, nothing of value remains. A lot of Don's furniture belongs to other artists, who enjoy both its aesthetic and functional aspects.

Much of the warmth and playfulness I have seen Don show with his wife and two teenage daughters is reflected in his work. Don says he starts from a secure, heart-felt view of life. This view is translated first into an image or vision of what he wants a piece to express and then to the actual piece.

I find the playfulness and informality of Don's work refreshing. As a woodworker, I am jealous of his ability to bend steel in two planes without all the fussy jig building which such curves require in my medium. In furniture making, as in most other crafts, there is a fine line between embellishment and busyness. Most furniture makers tend to err on the side of simplicity. Don, however, readily accepts the challenge of complexity.

The first piece I noticed in the gallery was the *Fountain with Portrait* (1992). At a distance I could recognise the human head and enjoy the interplay of surfaces and texture. When I got closer, however, the surfaces became disassociated from each other, and the workmanship seemed crude by craft standards. Some of the feedback I have had from other Saskatchewan craftspeople indicates that, although some were able to enjoy the sculpture as sculpture, many were unable to overlook the rough finishes and enjoy the functional work. When I asked Don about the lack of polish in his functional work, he replied that he was purposely avoiding making it too precious. Don felt that if a part were highly finished and perfectly joined he would be less inclined to remove or alter it to fit his vision of the finished piece. He also pointed out that his level of craftsmanship fits well within the parameters of traditional iron-work and blacksmithing.

The *Gates of Dawn* (1992) and the *Youth Bench* (1991—see invitation) were exhibited beside the two small sculptures from which they had grown. All four pieces are about youth and maturation. In *Gates of Dawn*, the artist intended the two halves of the gate to be gender oriented: while the right half focuses on three figures dancing in a circle to represent the co-operative, nurturing kind of play favoured by little girls, the left shows figures engaged in the competitive rough and tumble play typical of boys. The sculpture *Youth* (1989) is reminiscent of a toddler proclaiming his joy in life with a toilet-roll trumpet. Although the *Youth Bench* has lost the trumpet of its parent piece, it has retained the exuberance.

Although I enjoy the subtle asymmetry of the top half of the *Youth Bench*, I have some trouble with its base, which is similar to that of the *Arabesque Bench* (1990). The flat geometric surfaces of both bases make them seem more like pedestals custom-made to display the delicate flowing upper structures than integrated elements of the work. The base of the *Sky Bench* (1990) uses the same geometry as bases of the

other two benches; however, because it is constructed from rods rather than sheet metal, it is more harmonious with the rest of the piece. I found all three benches to be about as comfortable as one can expect given their unupholstered surfaces, except that, when I sat in certain positions on the *Youth Bench*, some of the back members caught my ribs.

I feel a maker of functional work has an obligation both to the work and to its eventual owner to fulfil function both visually and actually, that is, a chair should visually invite you to sit in it and should actually be comfortable when you do. A table intended to seat a family and support a seven course meal has different requirements than one intended merely to look pretty in your livingroom. Don's tables generally do well both visually and functionally. Of the small tables, I prefer the *Matisse Table* (1990). I like the way my eye is drawn to the central flame-like image and then out along the curved stretches to the legs. The dining *Table* (1989) owned by Marie Lanoo and Daniel Shapiro has been one of my favourite pieces since I first saw it two years ago. The *Table's* graceful form has the architectural feel of a suspension bridge. No matter how tough the roast, you could carve it on the *Table* without it wobbling and splashing everyone's wine all over.

The chairs that go with the *Table* are visually successful, but unfortunately, I found them uncomfortable: the backs are too perpendicular to the seats and the seats are too small. The arms of the armchair are so close together that a person larger than my off-the-rack medium build would be severely squeezed. The other armchair in the show is more generous in the seat and the arms are comfortable, but the back still forces me to sit too straight. The small cushion in the back is too high for lumbar support, and when I relaxed my posture in the chair it poked me painfully in the spine.

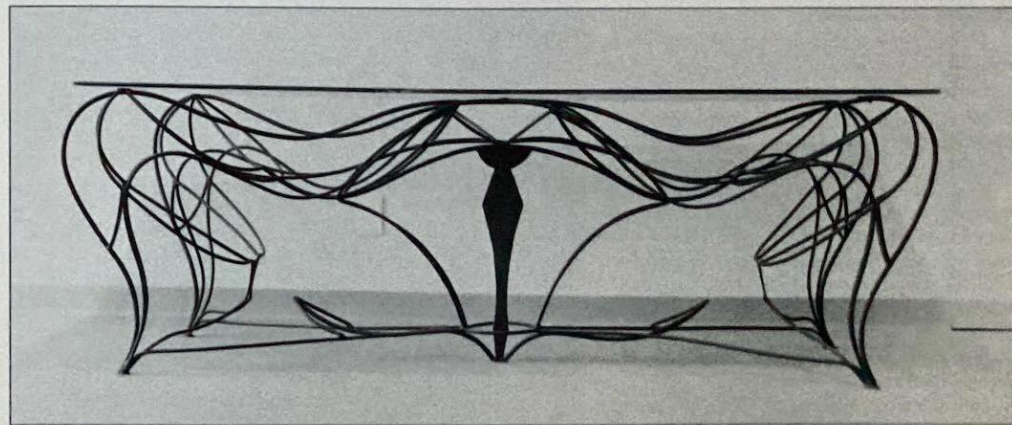
If Don can leave a design open to change to fit his aesthetic, surely he can do the same for comfort. With such a flexible medium, he ought to be able to build comfortable furniture without compromising his artistic vision. Craftspeople have generally received recognition and acceptance in



ABOVE Chair (1990), welded steel, paint, fabric, 97 centimetres in height, by Don Foulds

BELOW Table (1989), welded steel, by Don Foulds, collection of M. Lanoo and D. Shapiro

the mainstream art world by producing work of exceptional aesthetic merit without compromising their traditional craft values. Don's work has given me a great deal of pleasure and stimulation. However, as an artist doing functional work, Don will have to pay more careful attention to detail and finish before I can give him my wholehearted praise.



BRO-KEN I-DE-AS

BY TIM NOWLIN

Charley Ferrero

"Broken Ideas"

Saskatchewan Craft Gallery

December 13, 1991 to January 21, 1992

For some time ceramic artist Charley Ferrero has been experimenting and working with sculptural and non-utilitarian ideas in ceramics. Ferrero's exhibition, "Broken Ideas," held recently at the Saskatchewan Craft Gallery in Saskatoon, however, was the first opportunity he has had to exhibit purely sculptural ceramics. For the most part, the exhibition was intriguing and successful.

The works included in the exhibition spanned a period of approximately ten years, and in the majority of the pieces, there is clear evidence of an evolution of ideas and constructive investigation. Also evident in much of the work is the influence of environment, geography, and a sense of place. It seems apparent that the artist has spent time absorbing different geographical settings. In the most successful of the pieces, Ferrero has been able to imaginatively combine the formal aspects of sculptural investigation with the finest materials and technical aspects of his craft to achieve a poetic realization of his thoughts regarding the natural world.

The work in the exhibition fell essentially into three structural groups: monoliths; two smaller, related works; and a series of five breastplates.

The formal characteristics of the monoliths readily bring to mind natural and geographical forms. A first reading immediately suggests the idea of rock and we imagine these objects as huge vertical strata cut from a mountain. The glazes and surfaces Ferrero uses also reiterate the geographical references. The colours range from blacks and earth tones to a variety of beautiful, natural greens, and the surfaces are seductive, earthy, and visceral. Into the upper portions of the monoliths, Ferrero has formed gorges, many of which are lined with brightly glazed shards applied with grout.

The earlier monoliths are the most successful. They are taller, more unsettingly graceful, and most importantly, they achieve a more integrated realization of ideas and materials. In these pieces, begun in Banff at the Leighton Colony five years ago, Ferrero has worked very intelligently with different notions of interior and exterior. He has also captured,

sparingly, a mysterious and effective union of meaning and form. In one of the earliest sculptures, entitled *Both Sides*, purely formal relationships prepare the ground for the works which will later begin to translate such relationships into more symbolic allusions to the natural world. These formal qualities establish a strong interaction between inner and outer, balance and imbalance, all of which Ferrero uses perceptively to construct new levels of meaning. In *Cornerpiece*, a work from about the same time, the form appears to be more tectonic and the glazes and materials more directly suggestive of natural imagery.

Many of the monolithic sculptures are punctured by a small, square hole that seems essential to the work. The hole frees the forms from a weighty awkwardness and indicates not only the interior of the form but, metaphorically, the presence of a source. Ferrero uses this to good effect. *Eldorado*, perhaps the finest piece in the exhibition, is traversed by a single gorge lined with bronze-coloured shards. From the hole in its centre flows a red glaze suggestive of lava or, as the title suggests, a river of blood flowing from the heart of a ruthless search for the legendary city of gold. This sculpture, with an abstracted simplicity, resonates with a complexity of meanings. *Epi* and *Vert Galant* are also fine pieces. Both achieve their mysterious results strictly through the use of form implied as image, attention to surface, and the sensitive placement of their source holes.

Ferrero's later monoliths become shorter and heavier looking, continuing with variations on the earlier themes. *Monte Verde*, *Little Waves*, and *Brains*, for example, continue to extend the use of the gorge in the top of the main form, and in each case, the uniquely glazed shards within the gorge become the visual focus of the work. These later sculptures, while not unsuccessful, have moved away from the dramatic verticality and thematic mysteries of the taller monoliths.

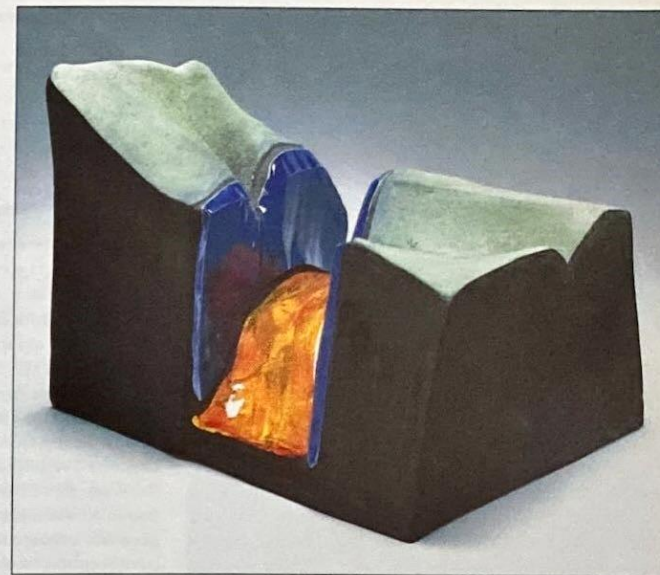
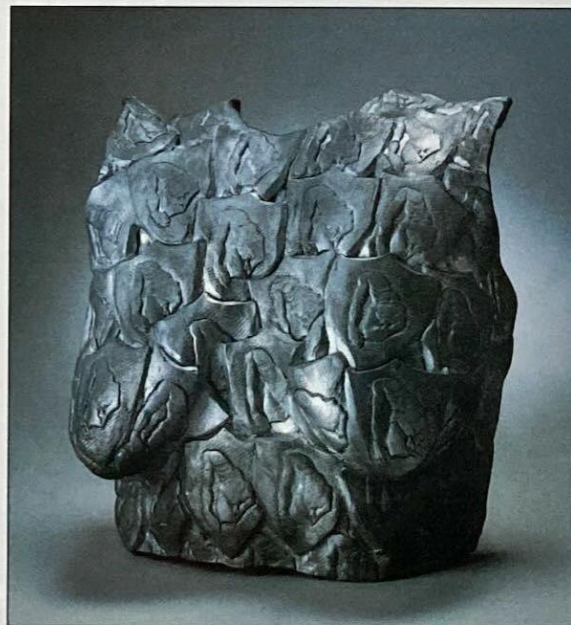
Some of the later pieces, although repeating earlier structural ideas, tend to become cluttered with various other materials and ideas. The introduction of small, plastic trees, for example, in *Is that all there is...?*, becomes too obvious when, in fact, the metaphor or meaning existed within the work already. The introduction of foreign materials, in this case, disrupts the abstract economy achieved in the ceramic materials.

In *A Contre Courant...* and *Exhausted*, Ferrero has introduced small toy figure and cars made in clay from

molds. The works are supposed to be serendipitous as well as somewhat ominous, indicating, among other things, the ill effects of humanity's interaction with the natural environment. Again, while not wanting to disparage humour or idiosyncrasy, I think these works are somewhat at odds with themselves. Although they strain to work on two levels at once, they do not achieve the poignant meanings captured in the simpler pieces.

Also included in the exhibition were two smaller works, *Escondido* and *Montecito*, which relate closely to the monoliths but define a different landscape. Like the most successful of the monoliths, both pieces are skillfully conceived and evocatively symbolic. *Escondido*, which refers very obviously to a specific geography or place, contains one wide gorge through the middle. The gorge reveals a more vibrant life within, the sides of the gorge being glazed a bright blue and the bottom a vivid orange. Again there is the image of flowing liquid.

Montecito, another of the finest pieces in the exhibition, beautifully evokes and connects the geography and architecture of the American South-West. The structure of the work



ABOVE *Escondido*, clay sculpture, 23.3 centimetres in height, by Charley Ferrero
BELOW *Coat of Arms*, clay breastplate, 36.2 centimetres in height, by Charley Ferrero

is similar to that of a pueblo, which is itself inspired by and harmonious with the geographical formations of the region. From the small hole or source in the top of the sculpture flows a white glaze symbolizing life-giving liquid and the sacred connection to the earth.

Around the walls of the exhibition space were placed five sculptures molded in the form of the frontal, upper female torso. Although these breastplates introduced a unique thematic element into the exhibition, they were not visually disruptive. Despite their wittiness, however, they fell short of the power and intrigue of the monolithic sculptures in terms of their construction and themes.

In the breastplates, Ferrero is obviously having some fun. He has constructed the female torsos using molded and distorted forms of his own face or clay sections stamped with the incongruent image of a male torso. Perhaps it is a personal bias, but having gone to art school before ceramic programs were banished, I have encountered enough clay body parts to last a lifetime. For me, the clay torsos just wore a bit thin.

Ferrero would be wise to assess the considerable strengths to be found in the monolithic sculptures included in this exhibition and to continue the kind of thinking and investigation that has gone into them as an ongoing part of his production.

Coming of AGE

BY SUSAN CLARK

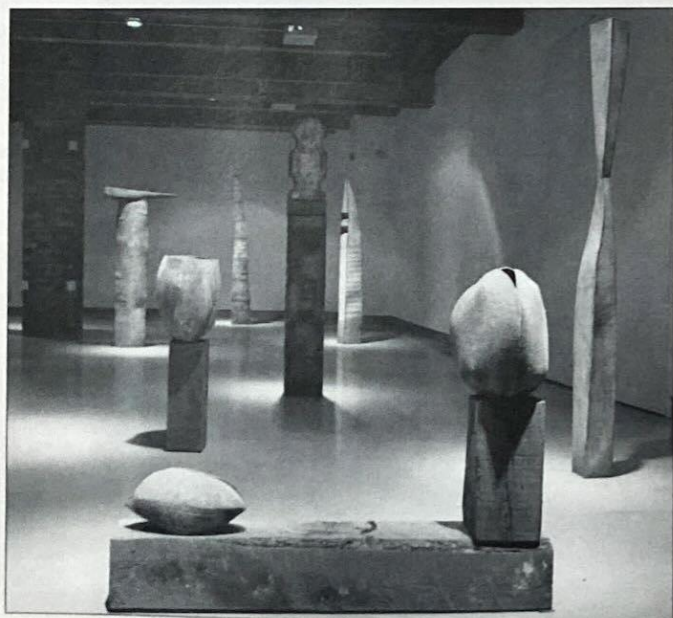
In December 1990, the Saskatchewan Craft Council moved its gallery to a beautifully-designed new space on Broadway Avenue in Saskatoon. Located in a busy, high-traffic urban neighbourhood, the gallery has subsequently enjoyed a tremendous increase in favourable attention and so raised the profile of the Craft Council. And we're part of a trend...

Across Canada several new exceedingly attractive and inviting craft exhibition venues have recently opened. All of these exhibition spaces are coming of age: they are well-planned, well-thought-out places which have resulted from much hard work in tough economic times. They also recognize the value of a strong curatorial component. All of these facilities pay fees to artists, thereby legitimating the right of creators to be compensated for the work they do.

Two New Major Players

Two of the new craft museums which have received considerable recent attention in the architecture and design world are the Canadian Craft Museum in Vancouver and the Canadian Clay and Glass Gallery in Waterloo, Ontario. The Canadian Craft Museum in Vancouver officially opened May 1, 1992, with a "Treasury of Canadian Craft" selected by guest curator, Sam Carter. This first exhibition includes over one-hundred objects, new and old, made by craftspeople from across our country.

The Canadian Craft Museum is described in its promotional material as being "devoted exclusively to the public recognition and appreciation of excellence in craft... and craft as a vital component of the visual arts in Canada."¹ Executive Director, Michella Frosch, is very firm about the intended focus of the new museum and also emphasizes plans for the development of a national contemporary permanent collection. She goes on to cite the "Treasury of Canadian Craft" as indicative of the museum's commitment of working with national guilds and private galleries. The "Treasury of



Canadian Craft" will also represent Canada on a major international tour to include the Canadian embassies in Washington, D.C. and Tokyo.

The Canadian Craft Museum is located in downtown Vancouver's new Cathedral Place, an office and retail complex across from the Hotel Vancouver which replaces a favourite 1920s landmark, the Georgia Medical and Dental Building. The 23-story Cathedral place tower was one of the two "Tall Buildings" finalists in the 1990 *Canadian Architect* magazine's Awards of Excellence and is of sufficient note to have been reviewed by the *Globe and Mail's* design critic, Adele Freeman.

The Craft Museum itself has the special privilege of occupying a three-level building separated from the main tower by a small but lovely park. The Museum features a light-filled high ceiling exhibition hall, and its second floor mezzanine houses offices and more display space. In her review, Freeman describes Cathedral Place as "a melange, to say the least, a study in the architecture of appeasement. The

parts and pieces somehow cohere, don't ask me how. It has something to do with human scale, the placement of the building on the site, and approachability."² Architect Paul Merrick, on the other hand, describes his work as "an exercise in being responsive, contextual," and goes on to say that his goal was, plain and simple, "feel good" architecture.³

The Canadian Clay and Glass Gallery in Waterloo, Ontario, is scheduled to open in the fall of 1992. Both the Gallery Director, Suzanne Greening, and the Board Chair, Ann Roberts, emphasize the national focus of the gallery, which already has the beginnings of a permanent collection, including a donation of 150 clay and glass works from an industrial minerals company. Research facilities such as a library and reading room are important features of the building. Gallery Director, Suzanne Greening, is anxious to set up an artists' registry file.

The Gallery architects, John and Patricia Patkau, received a 1990 Award of Excellence from *Canadian Architect*. Their plans are intended as an answer or reaction to "the stereotypical 'white cube' gallery, which tends to set the art on a pedestal, making it into a kind of pseudo-sacred object isolated from the outside world."⁴ With this goal in mind, the Patkaus have designed exhibition spaces which feature numerous windows and skylights and have included a courtyard gallery.

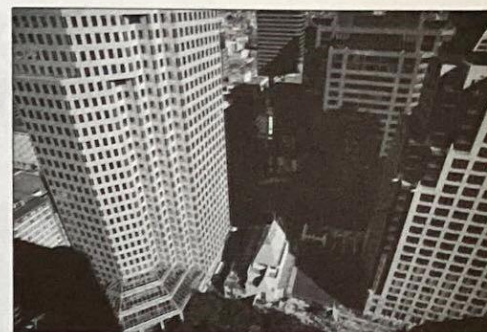
Also New on the Scene

In November 1989, The Museum for Textiles in Toronto moved into its lavish 24,000 square foot home of condominium tower space in the Chestnut Park Hotel. The space was donated by textile enthusiast, Fred Braida, Chair of the Centre Park Ltd. and Carlton International Hotels and Resorts. This is the fourth location for the museum, which was founded in 1975 by fibre collectors Max Allen and Simon Waegemaekers (who is currently the museum's Artistic Director).

The mission of the Museum for Textiles is to "promote interest in the study of carpets and textile arts, to organize exhibitions and educational programmes, and to publish and distribute literature."⁵ The Museum does not actively collect contemporary textile art of individual, named artists⁶; rather, it "is interested in material from peoples from whom textiles were, or are, a major form of cultural expression, and made by people for their own use."⁷ The permanent collection includes over 16,000 items from all over the world.

Approximately 900 square feet of the more than 9000 square feet of exhibition space at the Museum for Textiles is devoted to contemporary exhibitions. The exhibition space, however, can be altered to accommodate different shows. For example, the recent Kaffe Fassett show took up the entire third floor open space. The Museum accepts proposals from contemporary artists, and a small committee meets twice yearly to consider the proposals. According to the staff, far more contemporary proposals are received than can ever be mounted.

Alberta Craft Council Presents... is a large new exhibi-



OPPOSITE An installation view of Lois Schklar's "Collective Memories" at the Ontario Crafts Council Photo: Larry Ostrom

ABOVE TOP A bird's-eye view of the Canadian Craft Museum, Vancouver, BC No credit

ABOVE BOTTOM A view of the Canadian Craft Museum from Cathedral Place No credit

tion space which opened in early 1991 in Manulife Place West in downtown Edmonton. The gallery shares their high-profile mall retail space with a craft shop. Nine exhibitions are presented each year, including regional, national, and international shows. A committee chooses the exhibitions and also considers curatorial proposals. Very occasionally, they contract for a curator for a specific show. Last year, Alberta Craft Council Presents... organized and toured a basketry show entitled "A Tiskit, a Tasket" and a silk scarf and stole show, both of which were national open juried competitions.

In March 1991, the Mary E. Black Gallery, dedicated to issues in craft design, opened in downtown Halifax. Mary E. Black was Nova Scotia's first craft administrator and wrote the book *Key to Weaving*. The Gallery is located in the former Eaton's building, constructed in 1938. The Government of Nova Scotia now owns the building, which is primarily taken up by office space and a post office.

The Gallery, which has two walls of plate glass looking out onto a busy main street, presents four shows a year, featuring primarily Nova Scotia (continued on page 18)

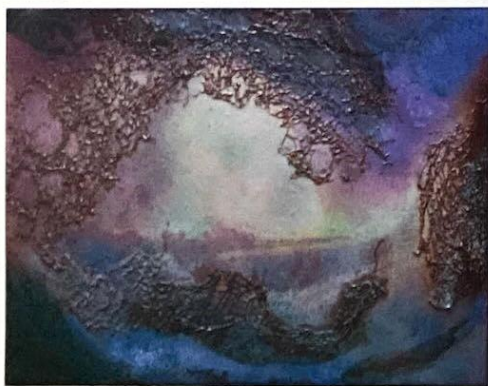
SHOWCASE



Susan's *Saskatchewan Garden* (1991—see left), a quilt by Saskatoon-based fibre artist Susan Clark, was one of twenty four chosen in a worldwide competition called "America's Flower Garden Quilt Contest," sponsored by the Museum of American Folk Art. Entries were judged on the basis of originality, execution of theme, craftsmanship, and overall appearance. The show will tour for three years.

Winter Dawn (see below left), a stunning copper enamel wall piece by Klaus Walch, was one of the 199 works that were selected for display in a juried exhibition of enameling art sponsored by the International Enamelist Society. The exhibition, which featured works from 15 countries, took place at the Carnegie Arts Centre, Covington/Cincinnati, August 8 to September 24, 1991.

Regina knitter Deborah Behm (see below and inside front cover) has become the first Canadian to receive her Master Knitter Level from the Knitting Guild of America's Master Knitter Programme. Specializing in handspun, handknit sweaters, Behm's work has been sold on the West Coast, California, and Finland. She has been the Resident Artist in Fibre at the Neil Balkwill Civic Arts Centre in Regina since 1986.



A painted tapestry by Saskatoon artist Annemarie Buchmann-Gerber has been selected as one of only eleven works to appear in the Societe quebecoise de la tapisserie contemporaine's 7th Biennial exhibition. The jury for the exhibition included: M. Allan Elder of the Ontario Craft Council; Mme Micheline Beauchemin, artist; M. Jean Dumont, critic at *Le Devoir*; and Mme Louise Letocha, artist at UQAM, all under the direction of M. Jean-Michel Tuchscherer, member of the SQTC and The Macdonald Stewart Foundation.



ABOVE *Demon Dog Dish* (1991), glass, aluminum, and clay, 10 centimetres in height, by Lee Brady

RIGHT *The Hoodoos of Yoho* (1990), handmade rag paper over styrofoam, by Ursulina Stepan Photo: Available Light Courtesy the Art Gallery of Nova Scotia



Lee Brady: "Colour and construction have dominated my life. Growing up in an urban industrial setting, I had as my playground an auto painting shop on one side and a lumber yard on the other. I was trapped—and inspired. I mixed chrome, wood, and paint to form my childhood fantasies.

"In some respects little has changed. I work in glass, metal, clay, and paint now, but I am still ever alert to fantasy and the phenomenon of creation. Discovering the pure colours in glass—colours that can insinuate, saturate, and glow; colours that can move throughout the day and change with the seasons—was a revelation.

"My design work evolves like a conversation with a friend. I put forward an idea. The form, colour, and texture of the glass suggest a mood or application or question their own role in the design. I listen, learn, and reply with care. Thus, the dialogue proceeds. Perhaps this is why I am never lonely in the solitude of my studio. As the works develop character and presence, they need me less and less, until finally they break away, become self-sustaining, and leave me free to begin new adventures.

"The art of fine craftwork deals with more than just the mastery of the visual and the tactile. It reveals the ideology of its maker and of a community which values the quality of the human touch. It revels in the metamorphosis of ideas and materials into objects which are gloriously more than the sum of their parts.

"I am increasingly fulfilled by playing a part in the phenomenon of craft production."

Ursulina Stepan: "I create 'site specific installations,' which means I travel to the prospective gallery and spend time studying its architecture and space. I collect floor plans and photographs for later study, measuring and noting everything from the height of the windows to where the exit sign is. At my studio, I plan the art works and their placement in the gallery, working with the elements of art—line, form, colour—over the whole gallery space in the same way I work with them in an individual piece. I want to make the gallery a work of art.

"My works are meant to be walked into or around or under. The viewer joins me in an exploration of interior/ exterior space.

"I learned to make paper in order to produce sheets for my fossil prints. I wanted to make paper for the fossil prints that looked like rock. I then realized that paper could be more than just a support, that it could be used as a medium in itself.

"Hoodos and caves are my favourite rock forms. When I first saw them, the hoodoos in Banff and Yoho seemed like ravellings from the past, providing proof that the land has changed and a promise that it would not change again. I wanted to capture the process of erosion and to indicate the passage of time involved. I did not try to reproduce the hoodoos but to produce the idea of them."

Long-Range Planning at the SCC

BY BEVERLY CROSSMAN

The Saskatchewan Craft Council (SCC) held its third long-range planning session January 17 and 18 in Saskatoon. For the first time since the planning sessions were initiated, committee members as well as board members were present and participated in discussions. All committees were represented at one point or another during the week-end.

The SCC's long-range planning sessions provide a unique opportunity for the organization to review its mission, to determine long and short range goals, and to set priorities for activities through the calendar year. In order for this process to work, the membership as a whole and its representatives need to view the SCC in a constructively critical light. Participants must have the ability and the desire to review the effectiveness of the organization and the will to make changes to achieve the organization's goals, while always keeping in mind its main mission:

To promote a committed approach to craft, both as a career and recreation, and to promote an appreciation by the public and government for quality crafts by developing educational, marketing, exhibitions and communication activities for craftspeople and the public, that will create an environment in which craft flourishes as a creative and economically successful activity.

Developed at the 1990 long-range planning session, the above statement reflects and summarizes the guiding philosophy of the Craft Council.

As with every organization, the work of the SCC and its members is affected by both external and internal factors. The participants at the long-range planning session identified reduced funding from government, the continuing recession, and obdurate cultural values as some of the most important external problems affecting the SCC at the present time. Also identified as an important ongoing challenge was the province's combination of large size and low population density, which commonly transforms the process of organizing meetings, special events, and so on, into a logistical challenge, to say the least.

Internal problems identified by the participants as pressing included the lack of self-sustaining funding, the declining entry of new people into craft, the need for more creative development and outreach programs, and the need for improved communications both between the SCC and its

members and between members themselves.

The participants then decided that, in terms of priorities, the SCC should concentrate its efforts on changing cultural values, assisting creative development, and maintaining existing relationships with government.

The SCC has developed, over the past several years, various organizational and membership structures to carry out its mission. Primarily, the Council works in four functional areas: gallery and exhibitions; markets, standards and jurying; education and communications (including publications); and executive and finance/administration. In fact, each functional area is presided over by two or more committees. The participants, however, were encouraged to consider each functional area as a unified whole as a way of partially overcoming the unavoidable limitation of perspective imposed by strict adherence to the committee structure.

With regard to the functional area of gallery and exhibitions, board and committee members alike suggested that the focus should be on creative development, outreach, and education. The participants also identified gallery and exhibitions as having responsibility for curating SCC gallery and touring exhibitions. Finally, it was noted that financial constraints on the SCC could have a significant impact on the work of the committees in this area.

With regard to the area of markets, standards and jurying, the participants again identified creative development as important. Many felt that jurying criteria should be redefined to focus on aesthetics and that the redefined criteria should be communicated to the members. It was also suggested that organization should monitor the jurying process for consistency and initiate feedback and dialogue amongst the members about jurying.

The education and communications area was the subject of much concern and discussion. Craft education, both public and professional, has been a goal and focus of the SCC for many years. However, while members agreed that markets tend to be patronized by all socio-economic groups, they also admitted that SCC publications do not enjoy the same degree of public support.

Divergent points of view emerged among board and committee members about whether or not SCC publications should be aimed at specific groups. Some participants felt that craft has equal appeal and access for all socio-economic groups. Others felt that it may be possible to identify a

particular group as being more aware and appreciative of craft and to cultivate them as an audience, thereby leading, in the long run, to increased sales for craftspeople. After extensive discussion, the participants were eventually able to agree that, at the least, there is a need both to define more precisely and to prioritize the target audiences for SCC publications. This agreement was reached with the recognition that each SCC program reaches a wide variety of people.

In general, the participants also agreed that *The Craft Factor*, a high profile communication vehicle for the Council, should be actively promoted not only to craftspeople but also to the general public in an effort to disseminate information about and encourage appreciation for craft.

On an administrative note, the participants identified building effective relationships with government and other cultural organizations as a highly desirable activity. They also agreed that the SCC must search for new sources of revenue and that existing financial resources must be responsibly managed.

Following the full-group discussion, the participants were asked to identify, via smaller discussion groups, the main priority for each SCC committee. The participants were also asked to outline some of the specific tasks required to achieve that priority and to identify possible organizational roadblocks.

The group concerned with the gallery and exhibitions area identified outreach as the most important work carried out by the Gallery Committee and suggested that the gallery should consider hiring an educator who would be responsible for preparing interpretive materials for schools and booking tours. The reality of limited resources was identified as a roadblock to achieving this goal.

With regard to the Exhibitions Committee, the group generally agreed that the maintenance of existing programs is the number one priority, and they provided some specific suggestions for increasing public exposure to the touring exhibitions through better public relations and advertising. The group also discussed the possibility of including prepackaged information, interpretive materials, SCC brochures, and copies of *The Craft Factor* with each exhibition. There had been some discussion in the larger group of the necessity of evaluating the effectiveness of touring exhibitions, and the participants in the smaller group agreed that the SCC needs an organized method for evaluating its exhibitions.

The group concerned with the area of marketing, standards, and jurying identified the development of a "Portfolio System" as the priority for the Marketing Committee. After some discussion, the group agreed that a computer registry would be an effective first step in creating such a system, noting that, in the longer term, a larger, more detailed system could be developed.

The priority for the Standards and Jurying Committee was identified as creative development, with a secondary goal of working to change cultural values.

The Craft Factor was the object of much discussion in the education and communications group, and the group

agreed that the Council should work toward making it a more popular magazine. The *SCC Bulletin*, on the other hand, should be published more frequently and should contain information on professional development, exhibitions, guilds, and calls for entry.

The education and communications group readily agreed that Education Committee has a large agenda, with two separate audiences, the general public and SCC members. Specifically, the participants argued that members need education and access to current professional development programs and suggested that the public (an identified, primary, interested audience) could become the target for selling *The Craft Factor*, gallery invitations, and so on. Because of the expansiveness of the Education Committee's portfolio, the group suggested that a study of the effectiveness of the current education committee be undertaken. Some suggested that perhaps a more efficient and focused effort would result if the committee were split in two.

In the executive and finance/administrative group, finding new sources of revenue was paramount in everyone's mind and so became the suggested priority of the Finance Committee. Building good relationships with government was seen as the primary job of the Advocacy Committee; strengthening volunteerism, a priority for the Membership Committee; and maintaining good relationships with the staff, a priority for the Executive Committee.

In the context of changing existing cultural values to support craft, promoting and implementing programs to foster creative development, and developing effective relationships with government, board and committee members identified outreach, communications (specifically restructuring publications), and exhibitions as priorities for 1992/93. To improve the effectiveness of the organization, members agreed that the Craft Council should first identify the intended audiences for each of its various programs and then tailor each program to reach and impact the identified audiences.

Observations and Comments

The Saskatchewan Craft Council occupies a unique niche in the province's cultural community. The organization has a clearly identified membership base and very specific functions. The SCC provides its members with access to markets and exhibitions and has established infrastructural support for recreational and professional craftspeople in general. Most of the organization's resources go to support already existing programs and structures.

The SCC has effectively utilized its resources to achieve a great deal for craft in this province. The acquisition of a new, more effective office and gallery space is an example of that effective utilization; the Publications Committee and the Board's willingness to restructure and make more effective the delivery of publications is another example. Such openness to change is crucial if the SCC is to continue to deliver innovative, creative, and relevant programs and services to its members. *(continued on page 18)*

LIGHT PLAY

BY GALE STECK

Basil and Glenda Ramadan
"Light Play"
 Saskatchewan Craft Gallery
 February 28 to March 31, 1992

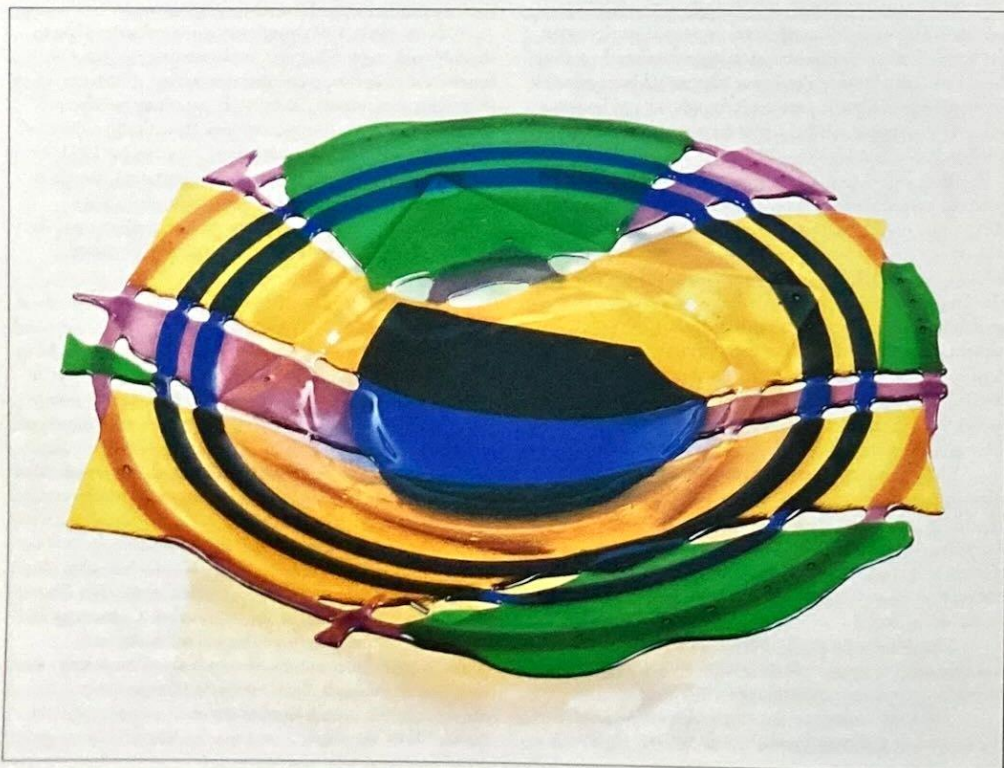
1979. Recognizing that a good deal was being offered for couples at a George MacDonald stained-glass workshop, they both enrolled. The medium caught their interest, and the teamwork continued.

When the processes of cutting and piercing flat glass seemed to inhibit their artistic development, Basil and Glenda pushed on to explore painting on glass and then fusing. Some readers will recall the interest and excitement that surrounded "Escape," Basil and Glenda's March 1989 exhibition at the Saskatchewan Craft Gallery.

In 1990, Basil attended an intensive three-week workshop at the Pilchuck Glass School in Washington State,

"Light Play," an exhibition of fused glass by Glenda and Basil Ramadan, seems to capture the gallery light and focus it, leaving beneath the shallow forms intricate coloured shadows. The pieces included vary from soft, flowing, shallow bowls to upright spiky sculptural forms.

Basil and Glenda began working in stained glass in



returning in 1991 for a further three weeks. Basil describes the Pilchuck workshops as providing a "total immersion" in glass. Many of the techniques informing the work in "Light Play" have their origin in the time Basil spent at Pilchuck.

"*Til Death Do Us Part*" (see back cover) is a fascinating upright piece which shows the minute detail of two long bones joined lightly by a piece of ordinary string. The watery green of melted plastic glass seems frozen like ice over the bones, fixing them in time. Like an archaeological find, the piece invites the viewer to speculate about the frailty of human life.

A number of pieces include specific historical allusions. The *Corinthian* vase is made of gracefully slumped, drape-like rose and clear glass that sweeps down to meet a flattened foot. The rim of the vase flares out to meet small black corinthian columns set like teeth along the outer edge. The combination of images is startling.

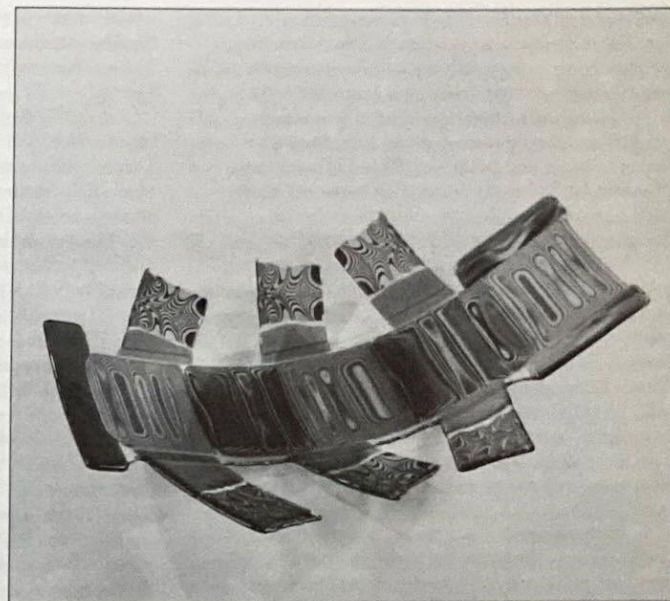
The rocker-shaped *Totem* has a beautiful form, bent and reaching out in all directions. Its surface is made up of slices of intricately assembled glass brick which have been placed in a curved mold and fused together, an impressive technical feat in itself. Unfortunately, the signature on the piece is jarring and intrusive.

My favourite piece in the show, *Saturn Rings*, effectively captures the elusive qualities of melting glass. Green, amber, and rose glass segments intermingle leaving beautiful negative spaces. Double dark-blue hoops join the pieces at the circumference. *Saturn Rings* cast intricate coloured shadows beneath it and has a feeling of fluid glass frozen just before it puddles.

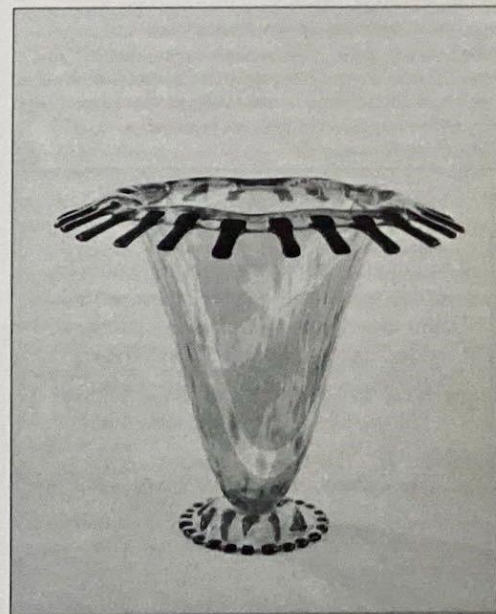
Other pieces, such as the immensely spiky *Captive/El Sabr* with its red jags of glass piercing the air around it and the icy crystalline bowl *Maypole*, show the different faces and forms of glass. However, though such pieces are interesting to look at, they are not unusually memorable.

Tembu Shield, looking a bit like an elongated tortoise shell in design, seems too large and hangs in an uncomfortable way. Here I think the artists have simply lost track of design in their attempt at an ambitious large-scale piece.

"Light Play" is a show of exploration and discovery for Glenda and Basil. Many of ways of manipulating glass are illustrated—slumping, fusing, piercing, and so on—and, in a few pieces, adventurous technique merges with sensitive design to produce a stunning whole. Although the work sometimes falls short, at all times I can feel the energy and curiosity which drives these two craftspeople forward. I expect Glenda and Basil will have more to show us in the near future.



OPPOSITE *Saturn Rings*, fused glass vessel, 21 centimetres in diameter, by Basil and Glenda Ramadan
 ABOVE *Totem*, fused glass vessel, 19 centimetres in height, by Basil and Glenda Ramadan
 BELOW *Corinthian*, fused glass vase, 10 centimetres in height, by Basil and Glenda Ramadan



(continued from page 15)

For the second year in a row, SCC members who attended the long-range planning session discussed the need for creative development at some length and looked to the Council as an important source of programs designed to address that need. At the same time, the need to "educate" the public was referred to many times. Of course, both types of education are important and in fact depend on each other: the more creative and divergent the work, the more people it appeals to.

While members have expressed an urgent need for public and professional education programs, the SCC has not focused on the tasks required to effectively implement such programs. No organization can randomly focus on "public education" and expect a shift in cultural values towards an enhanced appreciation of craft. The SCC must develop a greater understanding of its audience, both at markets and in gallery and exhibitions, in order to identify those person and groups most open to learning about, appreciating, and purchasing crafts.

At the same time, it is crucial, not only from the point of view of the public but also from that of the SCC members, to foster creative development of members' work. Members need access to information, education, and stimulation. The Craft Council can only develop programs which meet the needs of its members by first engaging in a constructive dialogue with the members about what their needs are.

The Craft Council is a dynamic organization which needs to continually refine and redefine its mission, structures, and activities, to better serve its members. It is not enough for any organization in today's climate to "do it the way it has always been done." The SCC should be encouraged to continue to evaluate its effectiveness, to make changes where necessary, and to work constructively on behalf of Saskatchewan craftspeople.

Writers Wanted

The Editor welcomes suggestions for articles, and enquiries and tearsheets from writers knowledgeable about crafts, the craft scene, and contemporary craft theory. Writers' guidelines are available upon request.

Write to:
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(continued from page 11) craftspeople and designers. All of the shows are either curated or juried. Plans are in the works for a major exhibition of craft in architecture called "Public Visions."

In 1987, the Ontario Crafts Council bought two factories on McCaul Street in Toronto for its headquarters. They moved into their new location in December of 1989. Much of the industrial nature of the building has been retained, and a connecting link with a main entrance off the alley has been added. Two percent of the building's \$7.3 million purchase and renovation costs were put towards built-in art, which the Ontario Crafts Council commissioned through a series of competitions.

The Ontario Crafts Council hosts a wide variety of exhibitions, both historical and contemporary, in the Jean A. Chalmers and M. Joan Chalmers Galleries. Among the travelling shows they will host in 1992 is "In Place," organized by the Saskatchewan Craft Council.

Two Views of "Bonus Zoning"

There is a phenomenon in urban planning called "bonus zoning" that is directly attributable to the growing number of exhibition spaces. Bonus zoning refers to a situation in which developers who add a cultural amenity such as an open-space plaza, park, theatre, or gallery are permitted to add more floor area. Both the Canadian Craft Museum and the Museum for Textiles are the result of bonus zoning.

The concept of developers providing cultural amenities in return for higher density is not always seen as a good thing by the cultural community. Many art administrators fear the loss of the independence and are reluctant to involve themselves too much with the world of business and developers. More bluntly, many craftspeople have argued that the arts shouldn't have to get into bed with developers. One of the problems is that developers often incorporate public amenities into the interior of the building without so much as a sign on the street indicating their presence. Adele Freeman sees the Canadian Craft Museum as "exceptional in that it hasn't been forced to abdicate its identity."⁸

Located in the art-deco splendour of the old Toronto Stock Exchange, the Design Exchange in Toronto, scheduled to open in 1993, is also "the result of an imaginative arrangement between a not-for-profit organization and a developer."⁹ The City of Toronto allowed the developer added density on the condition that the designated historical site was properly maintained. The deal also included a \$5 million endowment to the Design Exchange.

The Design Exchange is primarily concerned with technology and innovation along industrial-design and mass-production lines. Alan Elder, curator at the Ontario Crafts Council, responds to this focus by saying that he "hopes that there won't be a barricade and that each organization will understand the others' focus and be able to work together."¹⁰

Responses to the Economic Crunch

Although a variety of creative funding arrangements for craft

galleries and museums currently exist, an examination of the origins of some of the newer exhibition spaces reveals an increasing emphasis on developing closer ties with business.

At one extreme lies the Mary E. Black Gallery in Halifax, which is currently operated by the Nova Scotia Department of Tourism and Culture. At the other extreme lies the Alberta Craft Council Presents..., which has been praised by the Alberta Minister of Culture and Multiculturalism as "a model of co-operative development of the arts through partnerships between business and arts organizations."¹¹ And finally, occupying a broad middle ground are institutions such as the Canadian Craft Museum, founded in 1980 as the Cartwright Gallery, which is supported both by the local municipal government, the City of Vancouver, and by a private firm, Shon Development Group.

In the case of the Canadian Clay and Glass Gallery, Ceramists Canada initiated the idea for a national museum to house ceramics, glass, stained glass, and enamel ten years ago. The city of Waterloo donated the site for the Gallery and \$2.68 million in federal and provincial funds have been released for the construction of the building. Construction was delayed for several years because of lack of funds, and rising costs meant that almost a third of the original scheme had to be eliminated.

The Ontario Crafts Council received \$2 million from a provincial cultural facilities improvement fund when they purchased and renovated their new facility. Their example is not unlike what happened with the Saskatchewan Craft Council: to develop their facility, which includes their headquarters, they launched a major capital campaign. Currently, the Ontario Crafts Council is investigating alternatives such as a sale-leaseback or application for non-profit status or a corporate partner as a method of mortgage debt reduction.

The Canadian Craft Museum and the Canadian Clay and Glass Gallery participate aggressively in on-going corporate and institutional fund raising. When asked about her optimism in tough economic times, the Canadian Craft Museum's Michella Frosch states emphatically, "Arts organizations must be run as businesses: the partnerships with commerce must be strengthened."¹² Alan Elder at the Ontario Crafts Council sees the flip side of the shrinking dollar issue as "possibly positive, in that arts organizations will be forced to work together more closely."¹³ All of these new facilities, with the exception of the Mary E. Black Gallery, operate some sort of retail space.

A Commitment to Quality

The curatorial process is seen by many of the new exhibition spaces as a worthwhile and valuable function. In fact, keeping exhibitions educational, relevant, and meaningful may be an important method of self-preservation for these galleries in the future.

The Canadian Craft Museum is in the process of hiring a full-time curator to round out a growing staff which currently includes a full-time gallery co-ordinator, research

assistant, and slide librarian. The Canadian Clay and Glass Museum's director intends to organize many of the shows herself with much consultation. She is in the process of setting up an advisory council consisting of representatives from national and provincial organizations along with interested individuals such as arts administrators and collectors to advise on acquisitions and programming.

In Halifax, Chris Tyler of the Mary E. Black Gallery is offering a workshop to teach craftspeople and designers about the curatorial process. He is very anxious to initiate and maintain a dialogue on intellectual issues in craft with creators and eventually hopes to hire people from his workshops to organize shows. The exhibitions at the Mary E. Black Gallery are put together by freelance curators.

At the Ontario Crafts Council, the curator is responsible for the overall program of exhibitions. Each show is intended to be based on a curatorial concept that fulfils the gallery's educational mandate. Their exhibition program policy states, "All exhibitions and related programmes must be of benefit to those persons knowledgeable about craft, whether they be makers, curators, students, or collectors, and appeal to those who are unfamiliar with craft activity." Ontario shows receive first priority, then Canadian, then international.

The Canadian Museum of Civilization does not fit easily into the scheme presented in this article. However, the Museum is new and, by virtue of being our national institution, should be relevant.

The Museum's contemporary crafts collection really began with the donation of the Massy Foundation Collection in 1984. The museum now acquires work for specific shows along with accepting certain gifts. Presently, the Museum is putting together a major exhibition on musical instruments, "Opus", and the staff are contemplating a national flat and architectural glass show and an exhibition of Canadian craft repatriated from New Zealand.

To better understand what the Museum of Civilization is about in terms of curating contemporary craft, it is useful to consider some of the questions posed by Research Director, Stephen Inglis: "What happens when contemporary crafts become part of museum collections? Does this change the way people look at them? Are they removed from the ongoing context of the craft process, and do they lose their immediacy and tactile appeal?"¹⁴ The Museum of Civilization seeks to consider craft in all its diversity, from its multicultural origins through to its current role in Canadian life. Inglis sees the appreciation of craft as "an opportunity to encounter and compare excellent handwork as an expression of human capabilities everywhere, regardless of racial or cultural origins."¹⁵

Fellow Travellers

The enthusiasm, commitment, and professionalism of the people working and promoting these exhibition spaces across Canada is impressive. One can not help but admire their optimism. Their background is varied. Michella Frosch

joined the Canadian Craft Museum full time a year and a half ago. She had been previously connected with the Cartwright Gallery. She has a couture and entrepreneurial manufacturing background. Most recently, she lived in Milan, Italy, working in a gallery that promoted Salvador Dali.

Suzanne Greening of the Canadian Clay and Glass Gallery has an art history background and came to the Gallery from the Ontario Crafts Council where she was in charge of promotion, special events, and marketing. Sheraloe Hancherow, gallery coordinator at Alberta Craft Council Presents.... is an art administration graduate from Grant McEwen College and used to do volunteer work with crafts organizations in the Maritimes.

Chris Tyler, Head of Design and Production Crafts with the Nova Scotia Department of Tourism and Culture, runs the Mary E. Black Gallery. He is a former English teacher and wrote a book on raku in 1975. He later went on to get an MFA in clay. He also completed a MA in English, focusing on literary/critical theory, which he sees as very valuable in working with craftspeople to develop curatorial theses.

Alan Elder, Curator and Associate director at the Ontario Crafts Council, studied architecture at the University of Toronto and then worked in a commercial fine art gallery. He went on the work at the Burlington Cultural Centre, where the exhibitions are tied closely to the studio space. There he worked as a preparator, an assistant curator, and eventually curator. He has been with the Ontario Craft Council for six years.

Stephen Inglis at the Museum of Civilization has a PhD in anthropology and studied the work of craftspeople in Asia. He, along with Elder, is interested in the history of studio work. Inglis most recently curated the major exhibi-

tion "The Turning Point: The Deichmann Pottery 1935-1963," which is now touring.

Guarded Optimism

It's an exciting time to be an exhibiting craftspeople. It's empowering to visit a gallery and be inspired by excellence in craft. Art galleries, however, are still not exhibiting enough craft. For this situation to improve, a fundamental change in institutional ideology will have to come about. Perhaps these new craft galleries are a halfway interval in this process.

Endnotes

- ¹ *The Canadian Craft Museum* [promotional brochure].
- ² Adele Freeman, "A Quirky Office Building, Rare and Refreshing," *The Globe and Mail* (August 3, 1991), p. C4.
- ³ Freeman, 1991.
- ⁴ *The Canadian Architect* (December 1991), p. 21.
- ⁵
- ⁶ The Museum of Textiles, policy.
- ⁷ "Let's Get Better Acquainted" [promotional material], The Museum for Textiles.
- ⁸ Freeman, 1991.
- ⁹ Megan Duffin, "Diverse Expressions," *Ontario Craft* (Spring 1989), p. 17.
- ¹⁰ Alan Elder [telephone interview], interviewed by Susan Clark (February 1992).
- ¹¹ "Milestones," *Alberta Craft* (March/April 1991), p. 8.
- ¹² Michella Frosch [telephone interview], interviewed by Susan Clark (February 1992).
- ¹³ Elder, 1992.
- ¹⁴ Stephen Inglis, "A Quest for Balance," *Works of Craft* (Ottawa: National Museum of Canada, 1984).
- ¹⁵ Inglis, 1984.

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THE WOODTURNER'S PROGRESS

BY JAMIE RUSSELL

Historians note that the lathe was the first woodworking machine invented: there are indications that lathes were used more than 2000 years ago. And these days, in many Third World countries, craftspeople still make useful and functional objects on simple lathes consisting of a piece of rope suspended between two stakes driven in the ground.

Part of the appeal of woodturning is that you can get started without having to buy any other major tools. Many wonderful objects can be made from found and readily available materials.

In addition, the turning process itself is engrossing and gratifying. A moment's lapse of concentration can result in disaster, even with a simple production piece you've done a thousand times before. But few crafts allow you to start with just a single piece of material and make an object in a single process.

For those who grow tired of making nut bowls from firewood, wood-turning offers many directions and choices

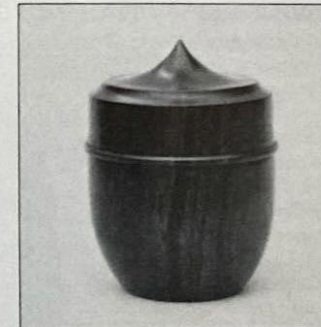
for personal growth. Often, the next step forward for the ambitious beginner is to stay with the single piece/single process idea but to use more beautiful wood and to refine the shapes produced. Technically, turners can push their limits

by going to thinner walls and larger forms, or by seeing how big a hollow vessel they can make through a small hole or how small a vessel they can make as a finished piece.

Other woodworkers might use turned parts as elements in more complex pieces. These pieces can simply be embellished vessels or vessels included as part of a larger object. They could be used traditionally like spindles on chairs or balusters, or the turner could use multiple centres and cut his turnings apart to create more eccentric, contemporary pieces.

Given its wide range of possibilities, there's little wonder that

turning has become the leading wood-working hobby and an important part of the repertoire of many professional woodworkers.



Turned vessel by Richard Raffin of Canberra, Australia

WOODTURNING DESIGN AND TECHNIQUE 3

INSTRUCTORS

Del Stubbs of Chico, California
Giles Gilson from New York state
Richard Raffin of Canberra, Australia
Mark Sfirri of Newtown, Pennsylvania

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Light from an Open Door

BY SANDRA FLOOD

As you know, my job as Publications Co-ordinator/Editor with SCC came to an end in April. I would like to thank you, the craft community, for being such a great audience over the last six years or more. I have enjoyed meeting you and seeing your work at markets, workshops, and exhibition openings. I have come to admire the tenacity and creativity of a craft community thinly spread over a huge area, without easy access to the stimulation of exhibitions of historic and contemporary craft and craft schools found in more metropolitan areas.

I have had the pleasure of working with a great band of writers, whose expertise and insights into their craft were always informative and exciting; with two firms of printers, Houghton Boston and Apex, whose staff are craftspeople in their own right and willingly taught me much about magazine and print production; with a photographer, Grant Kernan, whose expertise and willingness to go to great lengths to get the best possible results is more than praiseworthy; and with the other part-time SCC staff, who have always been most friendly, supportive, and helpful. Working with SCC publications has enabled me to put to use my specialist training and experience in craft, and over these six years has enlarged and deepened my expertise. So it is with some sadness and regret that I leave what I have come to consider my community.

However, as one door shuts, another may open. In my case this is so. In September I go to England to do a Master's degree in Art Gallery and Museum Studies at the University of Manchester. The Saskatchewan Arts Board has kindly given me a Study Grant towards this. The course has a History of Craft component, and I hope that the requirements of practical museum experience and writing a dissertation will enable me to explore more fully craft and craft collections. Without any doubt, craft needs to explore its own history and develop its own curatorial and critical practices, which will reflect accurately what craftspeople are saying and will contribute to the growth and recognition of craft in its own right. When I return to Canada, I hope to continue working for the craft community. ■



Sandra Flood

CRAFT *gallery*

SCHEDULE

ANNEMARIE BUCHMANN-GERBER

Beyond Boundaries—Painted Tapestries

May 22 to June 30, 1992

MADE BY HAND—FELT AND PAPER

Juried Exhibition of the Crafts Association of British Columbia

Biennial Made by Hand Series

July 3rd to July 28th, 1992

DIMENSIONS '92

Open Juried Exhibition of the Saskatchewan

Craft Council

July 31st to September 14th, 1992

SHEILA ARCHER

Oversite

September 18th to October 13th, 1992

Artist's talk: September 18th at 7 pm



TOURING EXHIBITIONS ORGANIZED BY THE SASKATCHEWAN CRAFT COUNCIL

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Canadian Museum of Civilization

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The Little Gallery

Prince Albert, SK

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