

# saskatchewan craft council

dimensions '88

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catalogue



# Saskatchewan Handcraft Festival

Battleford

## The Saskatchewan Handcraft Festival Juried Exhibition

### dimensions '88

is intended to display some of the outstanding craft items produced by Saskatchewan craftspeople during the past year.

The exhibition is selected by a group of three jurors from the works submitted by craftspeople. Any resident of the province may submit up to three craft items for consideration for selection by the jury. This year 99 craftspeople submitted a total of 204 items. The jury spent two days carefully examining each work. The result is an exhibition containing 45 craft items produced by 34 craftspeople. After selecting the exhibition the jurors then decide which pieces are to receive the various awards that are available for this exhibition. The exhibition is previewed by representatives of the Town of Battleford, the Battleford Allied Arts Council and the Saskatchewan Arts Board so that they may purchase exhibition items for their permanent public collections. These acquisitions are recognized as purchase awards.

dimensions '88 is first exhibited as part of the 15th Annual **Saskatchewan Handcraft Festival** in Battleford on July 15, 16 and 17, 1988. The exhibition will be at the Rosemont Art Gallery in the Neil Balkwill Civic Arts Centre, Regina, from August 3 to 28, 1988. This showing of the exhibition is sponsored by the City of Regina Community Services and Parks Department. From September 3 to 29 dimensions '88 will be displayed at the Saskatchewan Craft Council Gallery in Saskatoon.

dimensions '88 is sponsored and organized by the Saskatchewan Craft Council with support from the Town of Battleford, the Saskatchewan Arts Board, Sask Trust for Sport, Culture and Recreation and the donors of exhibition awards.

Saskatchewan Craft Council Chairpersons: **RALPH REID, CHARLEY FARRERO**

Exhibitions Chairpersons: **ANNEMARIE BUCHMANN-GERBER, JAMIE RUSSELL**

Dimensions '88 Co-ordinator: **PAT ADAMS**

All photographs: Grant Kernan — A.K. Photos

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Dimensions '88 catalogue was published with the Summer 1988 issue of The Craft Factor, the magazine of the Saskatchewan Craft Council. The Craft Factor is published quarterly in April, July, October, and January by the Saskatchewan Craft Council, Box 7408, Saskatoon, Saskatchewan S7K 4J3. It is made possible through funding from the Saskatchewan Arts Board and Saskatchewan Trust for Sports, Culture and Recreation. The Saskatchewan Craft Council is an affiliated member of the Canadian Craft Council.

ISSN 0228-7498



PRINTING: HOUGHTON BOSTON

THE CRAFT FACTOR SUMMER 1988

## dimensions '88

### JURORS' STATEMENT

The three of us came to the jurying with the intention of selecting the best pieces for the dimensions '88 exhibition. To the best of our abilities, we approached the selection process without preconceived notions about the kinds of work we would encounter. We were pleased by the high overall quality and diversity of the entries, which ranged in methods and materials from traditional forms like wheat weaving, to more unusual, contemporary approaches using plastic tubing and mylar.

While evaluating the work, we found that our individually varied crafts backgrounds were quite complementary. Even when we did not see eye-to-eye on the qualities of a particular piece, we encouraged each other to reach beyond the limits of individual knowledge and personal bias. Hence, we did not pass over a single piece without extensively discussing its relative merits and problems — even pieces that we were not personally attracted to.

The pieces we chose for the exhibition are both well made and have a lasting appeal — work which evokes an immediate interest when seen from a distance, and displays an attention to detail that holds up under close scrutiny. These pieces demonstrate that the crafts person was able to sort out the technical and aesthetic problems involved in realizing their design in a way that harmonizes with the nature and characteristics of the materials used. The work we chose displays the best synthesis of form, technique, materials, and function, while clearly expressing the spirit of the crafts person.

**ELIZABETH KIRBY** weaver, Ottawa

**SANDOR NAGYSZALANCZY** assistant editor Fine Woodworking magazine, USA

**GISELE AMANTEA** visual artist, Regina



## THE PREMIER'S PRIZE WINNER



**PAT KADA**  
Premier's Prize

Pat Kada, in addition to being a full-time housewife, works an additional 40 hour week designing, and making contemporary western-style clothing in fabric and leather. Many of her original designs are for country and western singers.

As an eleven year old, Pat hankered after a sewing machine. She learned her sewing skills through Home Economics classes at school, and practice. Pattern making she learnt through trial and error. About eight years ago she started working in leather as well as fabric.

Pat's work is well known to the Dimensions audience, in 1985 she won a Merit award for *Arctic Rose*, a fringed, white leather ensemble of skirt, vest and jacket, decorated with a rose motif. In 1987, Pat and sister, Laurie Kitsch, won a Merit award for *Together We'll Stand*, a shimmering bridal gown in a cream suede fabric decorated with beadwork, fringes and fur.

This years **Premier's prize** winning jacket was made at the request of, and for, Pat's brother-in-law. His request that the jacket should be decorated with a large eagle with outspread wings challenged Pat's drawing and technical skills, and her imagination. A Grand Eagle symbolizing strength and nobility but in reality a plundering predator seemed to her a metaphor for contemporary society in which the individual is often the prey.

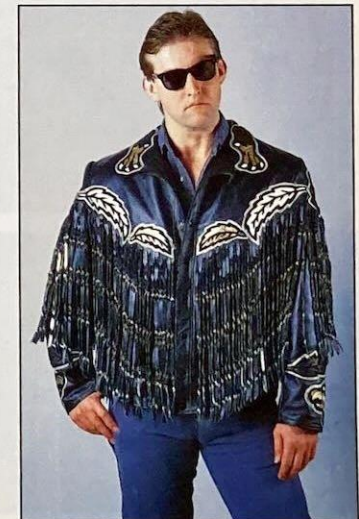
With some lack of confidence in her graphic skills, Pat and her twelve year old son drew a 'fair sized' eagle and transferred the motif onto a heavy-weight plastic template. Proceeding to piece onto the leather the separate parts which made up the motif, to her dismay, Pat found that the eagle's wing tips extended out into the top of the sleeves so that she was unable to follow her usual course of completing the motif and then cutting out and sewing the jacket pieces together. The project had become the greatest challenge she had yet encountered. The completion of Grand Eagle motif and the construction of the jacket had to be done in conjunction, a much more complex procedure. That the design of motif and garment mesh so well is a tribute to Pat's skills.

The jacket is of polished cowhide leather with a lining of satin casha. The eagle is a combination of piccari pigsuedes in plain gold, silver and bronze metallics, piccari leopard-look designer suede in metallics, and a cream-tone lambskin in enamel-look finish. The fringes are finished with horizontal strips of metallics glued onto the backside of the black garment leather. The cut fringes are twisted by cutting a slot in the leather and drawing the end of a fringe through it — a technique Pat discovered for herself and often uses in her work.

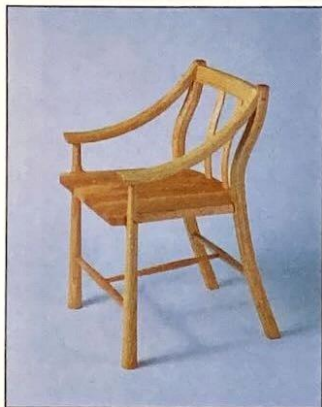


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**1. PAT KADA**  
General Delivery Atwater SOA 0C0  
**Survival** Mens jacket, black leather Size 48 \$3,000 NFS  
**Premier's Prize (\$2000)**







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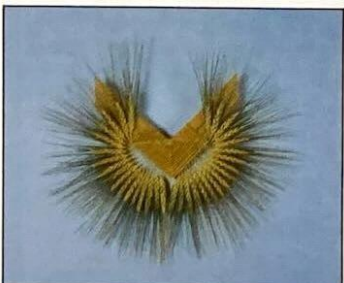
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all measurements are in centimetres; height precedes width precedes length/diameter

**2. DON KONDRÁ**  
RR#2 Site 1 Box 73, Saskatoon S7K 3J5  
*Lidded box* Turned, macassar ebony, maple burl 4.9x9 \$100

**3. JAMIE RUSSELL**  
Box 43 Ruddell S0M 2S0  
*Arm chair* Ash wood 81.5x56x56 \$350 NFS

**4. CYNDY CHWELOS**  
417 7th St. East, Saskatoon, S7H 0X4  
*Plate* Earthenware, majolica, commercial glazes, handbuilt 4.8x32.5 \$150

**5. KAIJA SANELMA HARRIS**  
814 14 St. East, Saskatoon S7N 0P8  
*Spring Cloud* Quilt, handwoven, doubleweave, stuffed Wool, kid mohair, silk, mohair 135x160x1.5 \$575 NFS

**Merit Award (\$350)**  
**Handweavers' Guild of America Award, Best Weaving in Show**  
**Battlefords Allied Arts Council Purchase Award**

**6. JACK SURES**  
2237 Rae Street, Regina S4T 2G1  
*Self Portrait with Friends and House* Plate, porcelain clay, oxide glazes, underglaze 5.2x57 \$750

**7. JOYCE FENSKE**  
Box 101 Mossbank S0H 3G0  
*House Blessing* Wheat weaving, durum wheat, traditional design 40x45 \$69

**8. SANDRA LEDINGHAM**  
247 9th St. East, Prince Albert S6V 0X7  
*Antiquity* Clay vessel, slab built, multiple firings including smoking, terra signatta, acrylic 61.5x18.5x10.5 \$450

**9. MICHAEL HOSALUK**  
RR#2 Saskatoon S7K 3J5  
*Little Pink Bowl* Bowl, turned, carved, pink ivory wood 5.2x13.9 \$300

**10. SUSAN RANKIN**  
155 Hochelaga St. West, Moose Jaw S6H 2G2  
*Finned Bowl Series #7* Glass, blown, cut, fused, sandblasted 16.5x32 \$130 NFS

**Peace Prize**

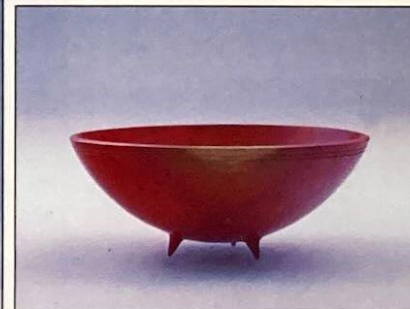
**11. URSULINA STEPAN**  
20 Newlands Street, Regina S4S 4S4  
*Yoho Trilobites* 3 panels, hand-made paper, etching 82.4x201.6 \$1,500

**12. JUDY TRYON**  
1813 37th St. West, Saskatoon S7L 4E2  
*Raku Vessel* Clay, raku fired 17.2x20 \$75

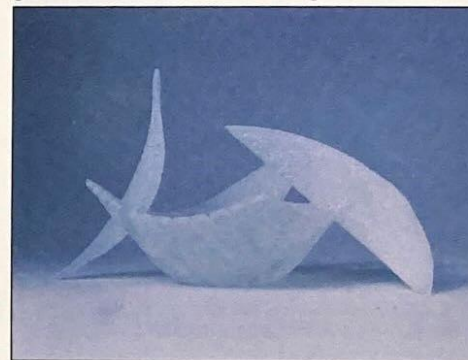
**13. CAROLE MCLEAN**  
Box 404 Avonlea S0H 0C0  
*Letters to a Friend* Porcelain clay 5 pieces 9.5x21.9, 12.3x22.8, 17.3x19.5, 9.9x15.4, 1x1.7x15 \$250



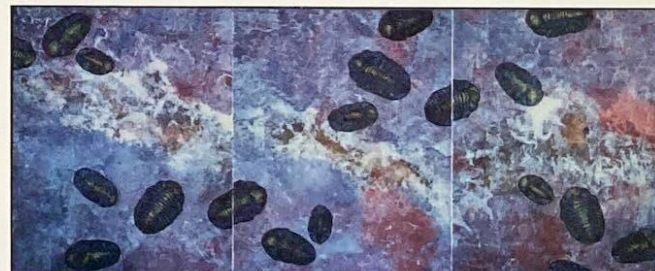
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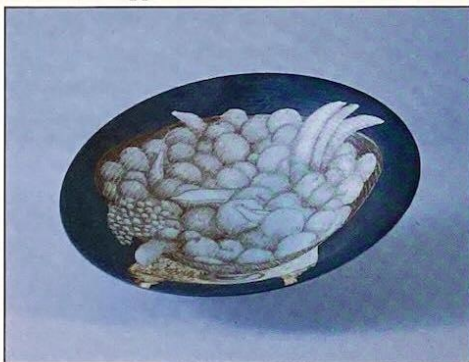




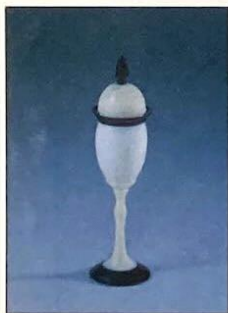
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**14. DOUG FREY**  
1012 Aird St. East, Saskatoon S7N 0T1  
*Brooch Sterling silver, niobium, 14K gold 6x7.7 \$250*

**15. SANDRA LEDINGHAM**  
247 9th St. East, Prince Albert S6V 0X7  
*Morning Comes Again Clay vessel, slab built, multiple firings including smoking, terra signatta, acrylic 53.5x18x13 \$450*

**16. JACK SURES**  
2237 Rae St., Regina S4T 2Z1  
*Fruit Bowl Bowl of Fruit Porcelain clay, underglaze pencil and oxide drawing 10.5x43.7 \$400*  
**Best in Clay Award**

**17. WILMER SENFT**  
Box 1 Hodgeville S0H 2B0  
*Lidded Chalice Turned, bone, blackwood 3.8x0.9 \$45*

**18. LEE BRADY**  
Box 9136 Saskatoon S7K 7E8  
*Midnight Weave Bowl, fused, slumped glass 12.5x19.5 \$200 NFS*  
**Elizabeth Swift Memorial Award for Glass (Best in Glass)**  
**Saskatchewan Arts Board Purchase Award**

**19. DOUG FREY**  
1012 Aird St. East, Saskatoon S7N 0T1  
*Brooch and earring set Sterling silver, niobium, 14K gold 5.8x2.4 \$640*

**20. JOHN LEACH**  
1738 Prince of Wales Ave., Saskatoon, S7K 3E5  
*Call of the Wild Common loon miniature carving, tupelo wood, acrylic paint 2.8x2.5x6.5 \$75*  
**Merit Award (\$300)**

**21. RUDY MIHALICZ**  
1263 N. Runciman Cres., Regina S4X 2Z3  
*Lamp Walnut, birch, stone 174.5x75 \$15,000 NFS*

**22. PAT ADAMS**  
313 8th St. East, Saskatoon S7H 0P4  
*Sunset for J Wall hanging, hand-dyed, handwoven, wool, linen 38x83.5 \$300*

**23. CAROLE MCLEAN**  
Box 404 Avonlea S0H 0C0  
*Merlin's Library Stoneware clay, handbuilt 15x26x32 \$375*

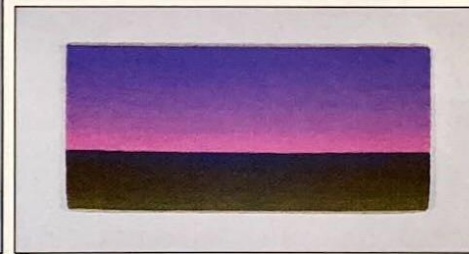
**24. ELMER BERG**  
5 Grey Place, Saskatoon S7L 1C6  
*Woods in Harmony Bowl, turned, nine woods 14.5x19.5 \$325*

**25. WINSTON QUAN**  
413 9th St. East, Saskatoon  
*Ring 14K gold, faceted tourmaline stone 3x3x1.5 \$880*  
**Merit Award (\$250)**

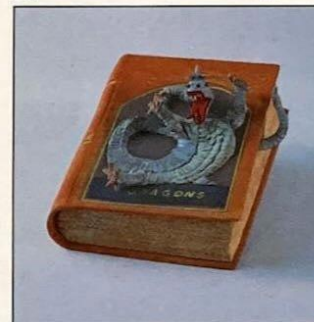
**26. TRUDY BERSCHIED**  
Box 173 Watson  
*Sweater Hand-dyed, handspun, handknit, 50% wool, 50% collie dog hair Medium size \$350 NFS*  
**Merit Award (\$350)**



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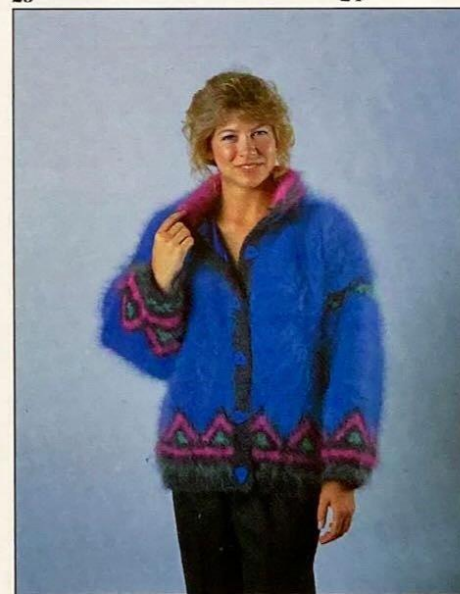
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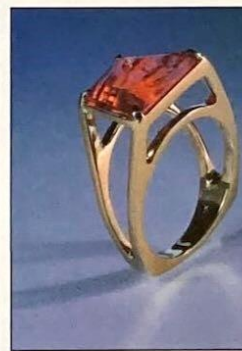
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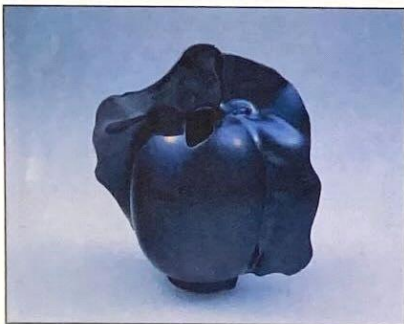




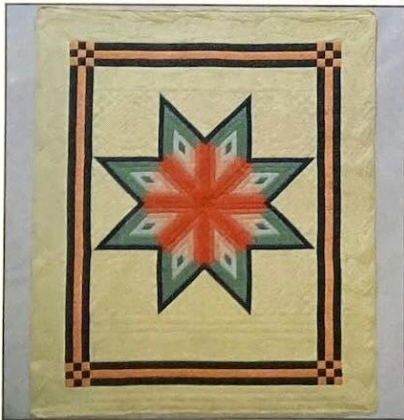
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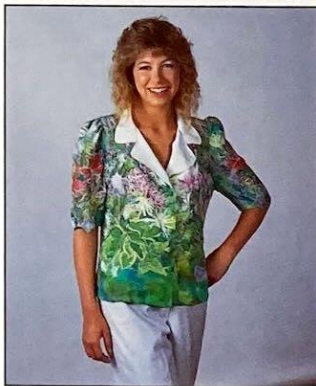
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**27. WILMER SENFT**  
Box 1 Hodgeville S0H 2B0  
*Trivet and lidded pot Turned, black-wood, bloodwood 2x1.9 \$90*

**28. SUSAN CLARK**  
812 5th St. East, Saskatoon S7H 1G9  
*Blouse Silk, handpainted Size 10 \$325*

**29. DON KONDR**  
RR#2 Site 1 Box 73, Saskatoon S7K 3J5  
*Blanket chest Walnut 68.5x101x46 \$2,000*

**30. SUNDY DUMBA**  
19 Princess Place, Regina S4S 2K3  
*Sentinel Vase, porcelain clay 24.3x21 \$125*

**31. FIONA DIXON REDDING**  
539 15th St. West, Prince Albert  
*Rainy Day at China Beach Blanket, handwoven 127x200 \$200*

**32. MARGARET KNOKE**  
Mossbank S0H 3G0  
*Log Cabin Star Quilt, polycotton 252x212.5 \$1,200 NFS*

**33. LOIS KENNEDY PAINE**  
915 University Drive, Saskatoon  
*Saskatchewan Nostalgia Sweater, handwoven, wool, leather Large size \$500 NFS*

**34. JOYCE FENSKE**  
Box 101 Mossbank S0H 3G0  
*Country Folks Wheat weaving, durum wheat Man 19h. woman 16.8h. \$43*

**SCC Active Member Award**

**35. CINDY CHWELOS**  
417 7th St. East, Saskatoon S7H 0X4  
*Basket Earthenware, majolica glaze, commercial glazes, handbuilt 21.5x23 \$150*

**Merit Award (\$250)**

**36. ALICE AUBICHON**  
Box 32 Ile a la Crosse S0M 1C0  
*Moccasins Leather, beadwork Size 9 \$100*

**37. SANDY PARSONS**  
319 Dore Way, Saskatoon S7K 4Y1  
*How Eye Spent Summer Vacation Beach blanket/wall hanging, quilted, cotton, polycotton 128x129.5 \$200*

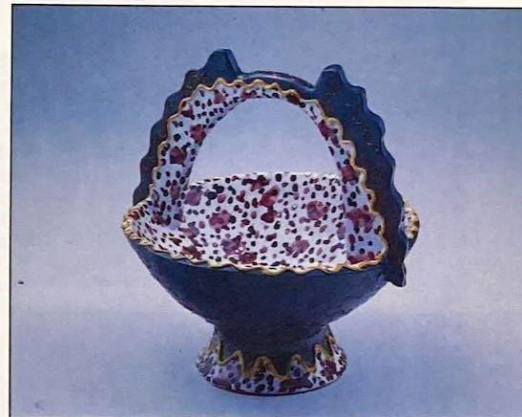
**38. GLENDA RAMADAN**  
128 Chisholm Road, Regina S4S 5P1  
*Breakout Dish, fused glass 2.7x39.5 \$130 NFS*

**Town of Battleford Purchase Award**

**39. ALICE AUBICHON**  
Box 32 Ile a la Crosse S0M 1C0  
*Gauntlet gloves Leather, fur, beadwork Size 10 \$100*



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42



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**40. DAVE FREEMAN**  
Box 51 Tugaskie S0H 4B0  
*Six string guitar Padauk back and sides, VICTORIA inlay* 10.5x39x103  
\$1,330

**41. MEL BOLEN**  
Box 2052 Humboldt S0K 2A0  
*Clear Sailing Platter, porcelain clay* 7.8x40.4 \$500 NFS

**42. ALICE AUBICHON**  
Box 32 Ile a la Crosse S0M 1C0  
*Mitts Leather, beadwork, beaver fur* Size 10 \$100

**Best Traditional Piece Award**

**43. GERALD JOHNSTON**  
Box 222 Pennant  
*Spacious Gems Jewel box, wood* 30.5x16 \$550 NFS

**44. ANITA ROCAMORA**  
Box 128 Meacham S0K 2V0  
*Mermaid Mishap Porcelain clay, handbuilt* 13.8x8 \$200 NFS

**45. MICHAEL HOSALUK**  
RR #2 Saskatoon S7K 3J5  
*Mother Earth (Ceremony Series) Bowl, turned, carved, ash, rosewood, ivory, porcupine quills* 20.5x19 \$1,600

**Best in Wood Award**

dimensions '88

## INTRODUCING THE AWARD WINNING CRAFTSPEOPLE

Kaija Sanelma Harris trained at Turku Textile Teachers Institute, Finland. She then worked in Iceland with a textile designer, and lived in the U.S.A. and Sweden before coming to Saskatoon in 1973. She is a major textile artist producing large tapestry wall hangings for exhibition and by commission, and functional textiles such as afghans. Her exhibition of afghans, **Northern Comfort**, is now touring the province. This is not only an exhibition of subtly coloured, sensuous weavings but a demonstration of a variety of techniques, structures, yarn combinations and finishes. **Spring Comfort** is one of a series of stuffed double weave quilts, the first of which was made for **Northern Comfort**. Kaija explains that both afghans and tapestries are actually the same fabric structure but different weights of fibre and development of the basic double weave construction give a distinct look to each.

Kaija has twice won the Premier's Prize and has won the Best in Weaving Award for the last three years.

**KAIJA SANELMA HARRIS**  
**Merit Award**  
**Best in Weaving Award**  
**5**

Susan Rankin started as a fibre artist mainly involved in weaving, spinning and dyeing with natural dyes. About five years ago she became interested in glass, and trained as a stained glass artist with Kelly Brown of Moose Jaw. She also attended workshops at the Pilchuck Glass Studio, Seattle, studying fused and blown glass. With Kelly, she worked out of their Moose Jaw studio, designing and making original stained glass designs for residential and commercial buildings, and restoring and renovating old stained glass.

Recently as a result of her growing interest in the relationship of hot to cold glass, of achieving freer forms by slumping, fusing, cutting and manipulating or reconstructing blown or cast glass forms. Susan has been a full-time student in the hot glass department at Sheridan College of Applied Arts, Toronto.

**SUSAN RANKIN**  
**Peace Prize**  
**10**

Jack Sures has been a Professor of Art in the Department of Visual Arts, University of Regina since 1965 when he came to Regina to set up the pottery department. He lectures and exhibits internationally. He has also sold pots at Bazaart, Regina — he enjoys making inexpensive pots to be bought by people who appreciate them. His large ceramic mural adorns the west exterior wall of the Sturdy Stone building in Saskatoon. **Fruit Bowl Bowl of Fruit** and **Self Portrait with Friends and House** demonstrate his skill, his wit, and in the latter, some of his recurring motifs.

**JACK SURES**  
**Best in Clay Award**  
**16, 6**



# dimensions '88

**LEE BRADY**  
Best in Glass Award  
18

Lee Brady trained as a potter and sculptor at the University of Saskatchewan and now designs and executes stained glass works at The Glass Eye, his rural studio. He has done numerous commissions for churches, restaurants and private houses. He exhibited a series of smaller stained glass pieces at the SCC gallery in January 1988.

Since attending a slumped glass workshop in 1982, Lee has been experimenting with fused and slumped glass, both to enhance his flat glass and in creating three dimensional works like *Midnight Weave*. *Midnight Weave* is one of a recent series. The tiny coloured glass rods which form the pattern are layered between flat pieces of blue glass and clear glass and are fused in a kiln. In the second stage of the process, the flat, fused glass 'sandwich' is laid over a ceramic collar held up on stilts and as the kiln temperature is slowly raised the glass relaxes through the collar until the bottom flattens against the floor of the kiln. As with all experimental work, there are successes, surprises and disasters. His slumped glass pieces can be seen at Artworks, Saskatoon.

**JOHN LEACH**  
Merit Award  
20

John Leach started bird carving about 10 years ago. As he works for the Department of Renewable Resources, bird carving is a hobby. However it is a hobby which John takes very seriously. Watching birds in their habitat, looking at and measuring skins, studying books and photographs precede the painstaking work of carving and painting. All contribute to accuracy, an accuracy which results in a more beautiful, more lively finished work, John says.

This is the third dimensions running in which John has had work accepted; his *Centennial Mallard* won the Best in Wood award last year.

**WINSTON QUAN**  
Merit Award  
25

Ten years ago Winston Quan abandoned a doctorate program in Physical Chemistry to become a goldsmith. He is completely self-taught. His science training gave him insight into the way metals would behave and the confidence that problems can be solved, the rest of the necessary information he gleaned from books. He does say that there are days when it is hard being self-taught and that there are some things he never tries because no-one showed him how to do it.

Winston Quan mainly produces rings with stones, precious or semi-precious. He makes money on the line of costume jewellery he produces, he says with a laugh. This prize-winning ring with its clean lines is typical of his work, its asymmetry is untypical. The faceting of the stone was done by the artist.

**TRUDY BERSCHIED**  
Merit Award  
26

Trudy Berschied has been sewing, spinning and weaving for some years but dyeing and knitting are newly acquired skills. Her prize-winning jacket came into being through two fortuitous gifts — a bag of brushings from friends' pure-bred collies and a New Zealand fleece — and a willingness to tackle challenges. Trudy admits that the dog hair was difficult and messy to work with. It had to be carded at least twice before being spun as it was a mix of short and long hairs, and as it could not be washed first it was full of dirt and burrs. The collie hair was spun with the fleece, and then dyed. Fleece and hair took the dye differently but Trudy was very happy with the variation. After the colours were dyed separately, they were all overdyed with blue to pull them into the same colour range.

Having made the jacket, Trudy wore it for a while and then, dissatisfied with some details, took it apart and added some modifications including the dyed felt guitar pick buttons. The jacket has not been brushed, like mohair the collie hair fluffs up with use.

# dimensions '88

Twelve years ago some friends of Joyce Fenske acquired a wheat weaving made in Scandinavia. Joyce was intrigued. She grew up on a farm and, although she does not consider herself a 'handy' person, wanted "to make things from what grows in the backyard". Learning her craft was not simple and involved research through books and pamphlets, talking to older folk, copying examples when she could find them and, when her friends' Scandinavian wheat weaving eventually grew tired and battered, she took it apart.

Joyce travels to look for suitable wheat which, among other characteristics, must be long stalked and have a good colour. Wheat well grown under natural conditions, not irrigated or over-fertilized, is likely to produce suitable material. The straw is soaked in water to make it pliable before weaving. Tools are simple, scissors and linen thread. The wheat weavings are blocked while they dry so that they keep their desired shape. Joyce works from ancient traditional designs and makes original pieces, her 'country folk' are unique. Joyce sells at markets in and around Regina.

**JOYCE FENSKE**  
SCC Active Member  
Award  
34, 7

Cindy Chwelos is a Saskatoon potter, who makes handbuilt earthenware platters, bowls and other 'functional' objects. Cindy attended workshops at the Banff Centre School of Fine Arts, and gained a degree in Fine Arts at the University of Saskatchewan, Saskatoon. Study tours of southern Europe, Britain and Mexico show their influence in her vivid, exuberant decoration.

To a basic vessel made by moulding thin sheets of earthenware over ceramic forms, Cindy adds handles, feet and other decorative extensions; rims are cut into shapes; sprig work in the form of thin rolls or coils of clay piped through an icing syringe is added; and so are matt underglazes. After a bisque firing, more decoration is added, often painted over a white majolica glaze.

**CYNDY CHWELOS**  
Merit Award  
35, 4

Alice Aubichon lives in Ile a la Crosse and has been making mitts and moccasins since she left school at 15 years old. While she was growing up on a farm Mrs. Aubichon taught herself her craft by looking at what people wore and copying it. She buys the hides she uses from farmers in the Prince Albert area and sends them to Edmonton for tanning. Beaver fur she buys from local trappers and it goes to Winnipeg for tanning. She makes her own designs for the beadwork, drawing out the design with a pencil first.

**ALICE AUBICHON**  
Best Traditional Piece  
Award  
42, 36, 39

Michael Hosaluk is known primarily as a woodturner. He is largely self-taught, picking up information from technical magazines and exhibitions. He is also responsible for having woodturning masters such as Del Stubbs come here to give workshops. If you have a real desire to learn you will do something about it, he says.

*Mother Earth* is one of a series of six turned wood pieces incorporating porcupine quills which arise, in part, from Michael's interest in found materials. His turned burl bowls are found material in the sense that the artist seeks natural aberrations in the wood to explore and exploit. A dead porcupine sparked ideas from his study of native art and their ritual objects so Michael collected its claws and quills. A third strand was the interaction between a work and the viewer. The beautifully smooth surface and warm feel of wood invite touching, a collar of porcupine quills protects and repulses. Michael has some stories about unfortunates who mistakenly impaled themselves on his latest series of vessels.

Michael will be giving a series of woodturning workshops in Australia during July and is a guest speaker at the Queensland Society of Woodturners International Conference, Brisbane.

Sandra Flood

**MICHAEL HOSALUK**  
Best in Wood Award  
45, 9



## AWARD DONORS

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for the most outstanding item in the exhibition

Courtesy: Government of Saskatchewan

**MERIT AWARDS 5 TOTALLING \$1,500**

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Courtesy: Tree, Saskatoon

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Courtesy: Battlefords Association for Nuclear Disarmament

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Courtesy: Handweavers' Guild of America

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Courtesy: Town of Battleford

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Courtesy: Battlefords Allied Arts Council

**SASKATCHEWAN ARTS BOARD PURCHASE AWARD**

Courtesy: Saskatchewan Arts Board

**PEOPLE'S CHOICE AWARD**

Announced Sunday, July 17, at 5:00 p.m.

Courtesy: Beaver Brooke Lodge Motel, North Battleford; Battlefords Quilters