
saskatchewan craft council

dimensions '89

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catalogue

Saskatchewan Handcraft Festival

dimensions '89

The Saskatchewan Handcraft Festival Juried Exhibition represents the selected works of Saskatchewan's finest craftspeople, attracting entries from all regions of the province.

This exhibition is open to all craftspeople from the province. A maximum of three works may be submitted for jurying. This year's selection panel consisted of three jurors. With the assistance of Saskatchewan Craft Council exhibition guidelines, and a significant amount of individual experience, the jurors selected 35 pieces from a total of 159 works submitted by 77 craftspeople. The challenging task performed by the jurors produced the quality exhibition that the Saskatchewan Craft Council is pleased to present.

From the work that they have selected, the jurors also decide which pieces will receive the various awards. 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 pieces for their permanent public collections. These acquisitions are recognized as purchase awards.

An important part of this exhibition is that it tours, which allows the work to be seen by many fortunate viewers. dimensions '89 begins its tour at the Alex Dilloughbough Centre as part of the 16th annual Saskatchewan Handcraft Festival in Battleford on July 14, 15 and 16, 1989. The exhibition opens at the Rosemont Community Services and Parks Department. dimensions '89 will be displayed at the Saskatchewan Craft Council Gallery in Saskatoon from September 9 to October 5.

dimensions '89 is sponsored and organized by the Saskatchewan Craft Council. The exhibition is assisted with continuing support from the Town of Battleford, the Saskatchewan Arts Board, Sask. Trust For Sport, Culture and Recreation and the donors of exhibition awards.

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Exhibition Chairperson: JAMIE RUSSELL

Dimensions '89 Co-ordinator: JIM SATHER

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LOTTERIES

PRINTING: HOUGHTON BOSTON

JURORS' STATEMENT

The SCC juried exhibition, dimensions '89, is meant to be a showcase for the best work being done in the province. As jurors we were usually unanimous in selecting and rejecting. This consensus of choice among the three jurors, from different backgrounds and media, indicates that quality is as much an emotion created by the piece as it is a critical evaluation of technique and aesthetics. The pieces selected, irregardless of medium, have several things in common. They are well crafted, show an attention to detail, an appropriate use of materials, and a clear sense of purpose.

The wood pieces in this exhibition demonstrate how this medium can be used. A finished work can be shaped from a larger piece, as in woodturning, or it can be constructed from many carefully sawn pieces. Wood can be disguised with paint or other surface treatment or it can be polished to show the beauty of the grain. When properly done, wood can be transformed into a "stuffed bird", a graceful shape reminiscent of a classic vase or can be joined into a functional furniture piece that is a joy to use. It is a tactile medium that invites the touch. Examine the woodwork in this show and you will find that there is an attention to detail, an understanding of wood movement and appropriate joinery, and that *all* surfaces have been properly prepared and finished. There is a feeling that the artists knew what they desired to make and devoted the time to create it. The jurors only wish is that there had been more to choose from.

CLYDE JONES

The fibre and fabric arts were among the best represented in terms of number of entries. However, from this group only a small number exhibited the degree of sophistication in design together with craftsmanship that is required for a quality show. In some cases the technical expertise was there but the pieces lacked a personal artistic commitment. In others the materials did not do justice to the skill exhibited. I think it is important to remind those in fabric/fibre, that it is not sufficient to just show your handiness — you must have something to express about yourself and your medium.

DIANE MORTENSEN

Clay is the most *immediate* material available to the artist. Every finger mark, every touch, every trimming tool turning and sandpaper rubbing is recorded on the vessels made. This immediacy and permanence (once fired) has been exploited by artists for over 6,000 years. In the hands of a sensitive and technically capable craftsman, works in clay can express the full range of human emotion.

Clay is also a technically demanding medium, frequently cracking, warping, denting and bloating. It demands a wide range of technical knowledge and physical skill from the craftsman, who must overcome these difficulties to make expressive work. Much of the claywork submitted for exhibition selection had not progressed beyond this first level of technical mastery. Thus these craftspeople were unable to produce works that "transcended technique" (SCC Exhibition Guidelines).

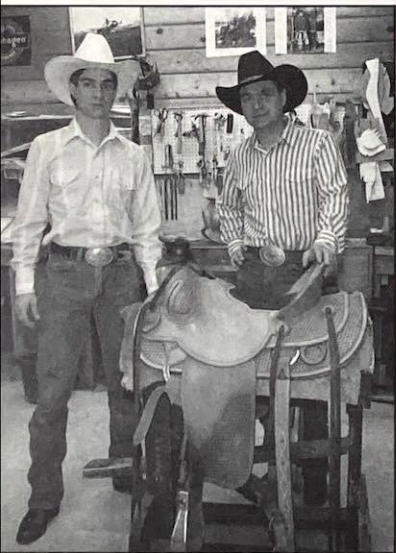
Producing work that "transcends technique", that extends the normal working limitations of clay artists, should be a continuous process. From each kiln load fired throughout the year, the craftsman should select those pieces which best meet the ideal he is striving for. At submission deadline, he will then have several superior works to submit for exhibition selection. Given the nature of this particular medium, waiting until the last kiln load before submission deadline is artistic roulette and unfortunately several artists did just that.

The striving for ideal work is a continual process, part of a craftsman's journey toward technical and expressive excellence.

An exhibition presents a developmental challenge to the craftsman to extend his artistic horizons. Each artist makes an individual journey towards his personal aesthetic sense and "purpose for making". This can be developed by attending exhibitions in all artistic media, obtaining publications on his own craft and related fields, and practising his craft — as a musician practises — in order that the artist's work may transcend technique, to fulfill his potential as a craftsman.

THE PREMIER'S PRIZE WINNERS

**AUSTIN MAWSON
JAY MAWSON
Premier's Prize**



Austin Mawson started working with leather 11 years ago, mainly doing repairs he gradually gained skills and experience. In 1983 he went to the States to learn to build saddles from Cliff Ketchum of Milton Freewater, Oregon, who was one of the original craftsmen designers for the Tandy Leather Co. Austin built two saddles in two weeks and then came back to build saddles on his own. Friendship with another old-timer, Matt Eberley of High River, Alberta, proved another turning point. Not only did Matt Eberley pass on his experience of the physical end of building saddles but he also "sharpened up my attitude," introducing Austin to the traditions of building quality saddles. Austin revamped his system using methods that date back to those of the original saddle-making companies. Austin still keeps close contact with Matt Eberley, visiting him at least once a year.

The basis of a good saddle is in the tree, the wooden framework, and the ground-seat, which has to be free of lumps and bumps and must fit the rider, who should be able to ride in the saddle comfortably all day, sit back and relax in the seat or stand and rope if that is what the saddle is made for. Austin and Jay, his brother, don't build their own trees, they are made by other craftsmen. The handmade tree in this saddle was a gift from Matt Eberley to Austin's 5-year-old son. The Association tree was originally for a stock saddle, the real cowboy saddle. Later it was modified to make a bronc riding saddle, Austin himself was Canadian Novice Saddle Bronc Ride Champion in 1976. The saddle Austin and Jay have built is a multi-purpose saddle. Jay learnt his skills from Austin and they both work on a saddle, building one at a time. The finished saddle should have even lines and the parts should be in proper proportion to each other.

The silver engraving on the saddle, and on the briefcase made by Austin, were done by Scott Hardy, Austin's cousin, a noted engraver in Western Art circles, who grew up in Dundurn and now lives in Calgary.

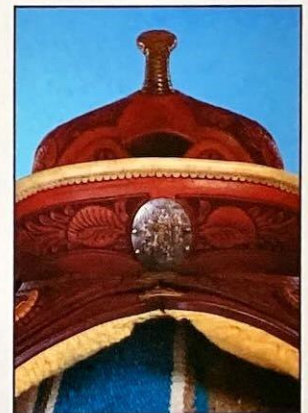
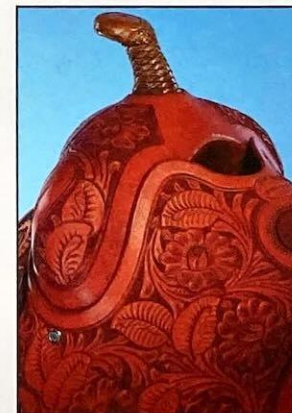
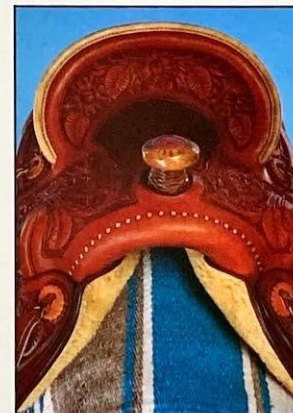
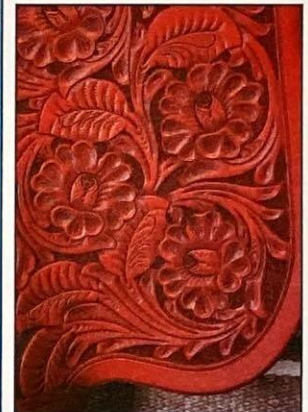
The Payson Flower design was originated by Cliff Ketchum. In good leather carving, Austin points out, there should be even depth in the carving, the bevelling should be even, the stems should flow evenly from a deep line to shallow. "All the little things become important, smooth edges, finishing. It's the details that add up to the overall effect. To be a good craftsman you have to take time. [This saddle took over 300 hours.] You can't learn in a hurry either."

Austin and Jay have a saddle juried into the premier Western Art Exhibition at Flagstaff, Arizona. That show will tour six American cities and then go to Europe.



1

**1. AUSTIN MAWSON
JAY MAWSON
1005 Battleford Rd., North Battleford
Saddle Leather, hand tooled, Payson flower
design 13" Association \$3,600 NFS
Premier's Prize (\$2,000)**





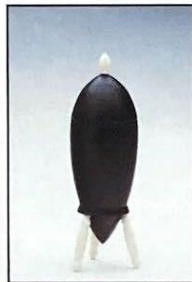
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All measurements are in centimetres:
height precedes width precedes length/
diameter

2. JOYCE FENSKE
Box 101 Mossbank S0H 3G0
Grasshopper Wheat weaving,
Duram wheat 5x5.5x19 \$26 NFS

3. ANITA ROCAMORA
Box 128 Meacham S0K 2V0
Bird Porcelain, hand built, saltglaze
15.5x15.3x3.6 \$165 NFS

Merit Award (\$300)
Best in Clay Award

4. WILMER L. SENFT
Box 1 Hodgeville S0H 2B0
Trivet and covered serving dish
Turned, African Blackwood, alabaster
3.5x2.5 \$125

5. WILMER L. SENFT
Box 1 Hodgeville S0H 2B0
Cache Pot for 2000 Turned, African
Blackwood, bone 6x2 \$80

6. WILMER L. SENFT
Box 1 Hodgeville S0H 2B0
Chalice with lid Turned, Bloodwood,
African Blackwood 5.5x1.8
\$75

7. URSULINA STEPAN
20 Newlands St., Regina S4S 4S4
Perca Two Etchings, handmade
paper 3 panels each 82x67 \$2,000
Merit Award (\$300)

8. BEV SULLIVAN
1017 River St. East, Prince Albert
Sweater #11 Handspun, hand-
knitted, wool, mohair, silk Women's
size medium \$250

Merit Award (\$300)

9. KAJA SANELMA HARRIS
814 14th St. East, Saskatoon S7N 0P8
Sunshine and Shadow Double
woven, stuffed quilt Merino wool
warp, wool weft, carded fleece stuffing
163x128 \$900

10. LAVERN LARSEN
159 Houston Rd, Regina
Practising Stoneware, handbuilt
25x15.5x40 \$150

Town of Battleford Purchase Award

11. LEE BRADY
Box 9136 Saskatoon S7K 7E8
Crisscross Bowl #1 Glass, fused,
slumped 12.2x21.6x19.5 \$250

**Elizabeth Swift Memorial Award
for Glass (Best in Glass)**

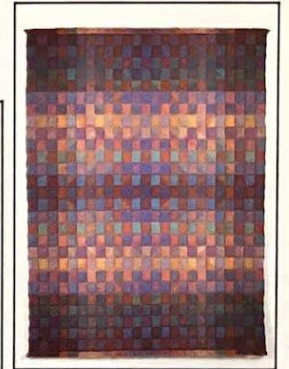
**Battlefords Allied Arts Council
Purchase Award**

12. DON KONDRA
RR2, Site 1, Box 73, Saskatoon
Chest of Drawers Cabinet, dovetailed,
walnut; drawer fronts, handsawn
veneer; walnut crotch 23.7x29.2x51.3
\$1,200

13. AUSTIN MAWSON
1005 Battleford Rd, North Battleford
Briefcase Leather, handtooled
29x43 \$600



8



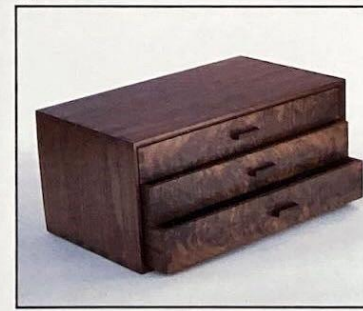
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14. JOHN ELDER
P.O. Box 1135, Humboldt S0K 2A0
Iris Platter Porcelain 3×30.3×46
\$125



15

15. JAMIE RUSSELL
Box 43 Ruddell S0M 2S0
Guitar stand Cherry wood, laminated,
bent 86×65×57.5 \$400

Merit Award (\$300)

16. WENDY J. BLACK-KOSTUK
2608 Paul Cres., Saskatoon S7J 2T6
Shawl collar Leather, suede, fish skin,
wool; appliqué 44.5×82.5 \$750

17. KAJA SANELMA HARRIS
814 14th St. East, Saskatoon S7N 0P8
Diamonds in May Double woven,
wall quilt, silk warp and weft, wool
bouclé 175×135 \$1,500

Best Weaving in Show

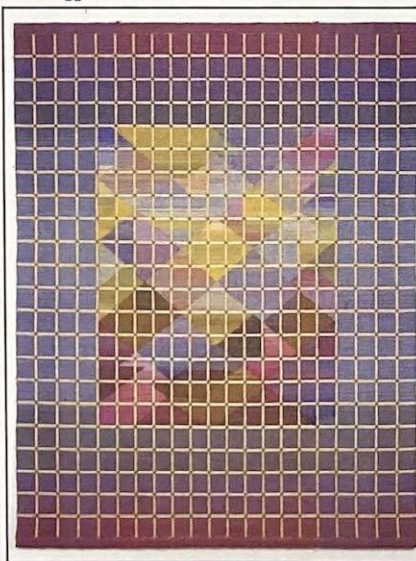
SCC Active Member Award



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18. PHYLLIS BAKER
26 Moxon Cres., Saskatoon S7H 3B9
Wedding gown and veil Silk, Seminole
patchwork Size 10 \$1,800

Best Traditional Piece Award

19. MEL BOLEN
Box 2052 Humboldt S0K 2A0
Karen's Fave Jar with pedestal
Stoneware, 2400° F Reduction fired
72×37 \$1,100

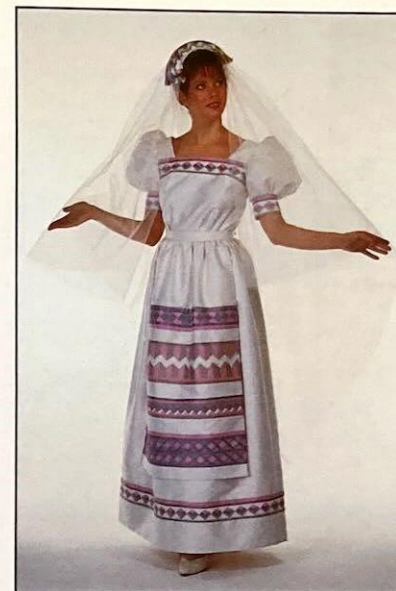
20. ALICE AUBICHON
Box 32 Ile-a-la-Crosse
Mukluks Moosehide, beaver fur,
commercial beads Women's size 9
\$120

21. JUDY TRYON
1813 37th St. West, Saskatoon
Ash Basket Clay, wheel thrown,
handbuilt addition, raku fired
22×18.5 \$85

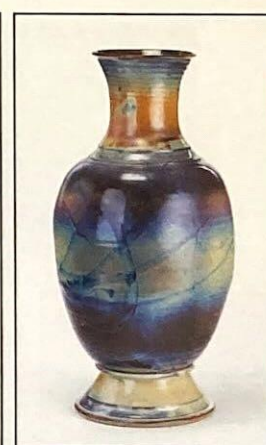
22. LEE BRADY
Box 9136 Saskatoon, S7K 7E8
Study for a Memory Fused and
leaded stained glass 91×53.5 \$750

23. MICHAEL HOSALUK
RR 2 Saskatoon S7K 3J5
Spirit of the Woods Turned, Elm,
Rosewood, ivory, porcupine quills
26.5×10.5 \$1,600

Best in Wood Award



18



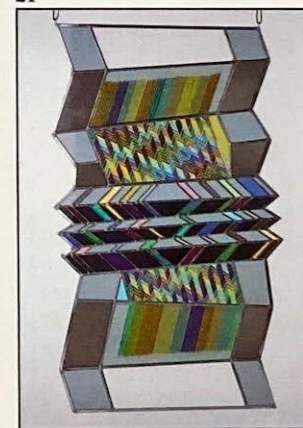
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24. FAYE GOLL
1802 Trudeau St., North Battleford
Untitled Jacket, mittens, socks and tam Keeshond hair, handspun, handknitted \$500 NFS

25. CHRISTINE GEORGE
Patuanak
Gloves, Moosehide, beaver fur, commercial beads women's \$100

26. MARGOT LINDSAY
1615 Vickies Ave. Saskatoon S7N 2P2
Winter Asters Embroidery, silks and other yarns 12x23 \$360 NFS

27. ERNA LEPP
1308 Shannon Rd., Regina
Morning Mist Cone 10 Porcelain, oxides under glaze 24x18 \$130

28. CHRISTINE GEORGE
Patuanak
Mens slippers Leather, home tanned, bead trim Mens size 9 \$130

29. JANE A. EVANS
Box 129 Grandora S0K 1V0
Ripple Effect I Cotton, warp painted, 4 shaft, pick up technique 99x125 \$350 NFS

Merit Award (\$300)

30. MEGAN COURTNEY BRONER
KAJIA SANELMA HARRIS
1010 Melrose Ave., Saskatoon
814 14th St. East, Saskatoon
Untitled Necklace, 3 strands, woven silver wire, silver beads \$1,500

31. JOHN LEACH
1738 Prince of Wales Ave., Saskatoon
Contentment Pair of mallards, 1/2 life size Walnut base, Tupelo wood 4x8.4x5.8 \$500

32. JOHN LEACH
1738 Prince of Wales Ave., Saskatoon
Mother and Child Common loon, mother and child, 1/2 lifesize Malayan Jeluton 12x10x28 \$300

Peace Prize

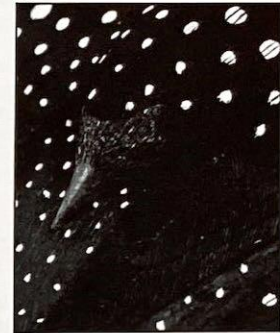
33. MARGOT LINDSAY
1615 Vickies Ave., Saskatoon S7N 2P2
Winter Weeds Embroidery, silks and other yarns 20x30 \$460

34. SUSAN RANKIN
155 Hochelaga St. West, Moose Jaw S6H 2G2
"and then I was gone" Blown glass, copper sheet, copper wire 33.5x15.5 \$200

35. CHARLEY FARRERO
Meacham
Gaudicherie Platter, clay, inset tiles 7x52 \$250



30



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31



32



33



35



34

INTRODUCING THE AWARD WINNING CRAFTSPEOPLE

ANITA ROCAMORA
Merit Award
Best in Clay Award
3

Anita Rocamora, who won the **Premier's Award** in 1979, became a potter by chance. In 1975, in Regina, waitressing, bored, she went to see Jack Sures mainly because he also spoke French. Interested by what he was doing she took a couple of classes but learned most by "hanging around". From 1976 until about 1980, Anita worked with Charley Farrero, Robert Oeuvrard and Mel Bolen at North Star Pottery. After some time out of the province, she is back with a studio at Meacham.

Flying things have always been a favourite subject for Anita. In these small sculptures, she seeks to suggest a bird's characteristic shape or pose. Working instinctively, she pares away a lump of clay until a shape emerges which, with minimal detail, reveals the distinctive nature of the bird. Attracted by the graceful lines of birds emerging from water, *Bird*, one of a series of seven, pleases Anita because it is very simple.

Anita works exclusively with white porcelain, a personal preference for a material she says is both very docile and very recalcitrant. The fine-grained clay suits surface decoration and takes colour well. *Bird* is painted with oxides and salt glazed. Salt glaze was the first true glaze used in Europe and was discovered in Germany in the 17th century. Common salt is thrown into the kiln when it reaches a high temperature, the salt vaporizes to deposit a thin glaze. "Simple" says Anita, "But it is like Christmas opening the kiln, really exciting. You need to know where to place things in the kiln, how much salt to use, how much oxygen, it is a surprise every time."

URSULINA STEPAN
Merit Award
7

Ursulina Stepan received a BFA degree in printmaking from the University of Regina in 1980. She also attended fibre workshops at Banff where she learnt papermaking. Ursulina Stepan's work is unique because the artist is building a particular sheet of paper to receive a particular set of prints, paper and printmaking are equally important to the work.

Fossils are a favourite source of imagery. A Christmas present of a hand-sized rock with fossil herring swirling through it gave rise to *Perca Two*, in which the herring have been transmuted into perch.

The paper for this print is abaca pulp, made from banana plants from the Philippines. Abaca has a strong fibre which is necessary to ensure that the extremely thin sheets of paper will not fall apart when they go through the printing press, and it takes colour well. Ursulina has as many as 12 vats of variously coloured pulps from which she builds up the papers in the same way as making a painting. In *Perca Two* she added thin leaves of coloured paper directly under the etchings while putting them through the press.

The drawings of fossil perch are bitten into copper plates with hydrochloric acid. There are 13 different fish plates in this work. Using an etching press with a 24x18" bed, Ursulina works on paper half the finished size, sometimes working on only part of the sheet. Traditional etching techniques are complex. Working with numerous plates and handmade paper is much more complicated and Ursulina had developed her own techniques to surmount these problems. Just printing takes most of a week but "it's an adventure to do these things".

Ursulina has taught printmaking and papermaking at the Neil Balkwill Centre, Regina.

LEE BRADY
Elizabeth Swift
Memorial Award for
Glass (Best in Glass)

Battlefords Allied
Arts Council
Purchase Award
11, 22

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. *Study for a Memory* is a study for a larger commissioned work now installed behind the reception desk at Frances Morrison Library, Saskatoon.

Lee has been experimenting with fused and slumped glass since attending a slumped glass workshop in 1982. *Crisscross Bowl*, his award winning piece, is one in a series exploring the possibility of producing in glass the pattern and drape of fabric, an illusion of softness in a hard material. Thin rods of glass are placed in order on a clear glass sheet. After fusing in a kiln, the glass is cut and re-arranged, and laid on another sheet of glass before fusing again. To produce the vessel form, the 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 bottom of the kiln. The complexity and control of this piece is the end result of a long series of experiments. This ability to make controlled geometric designs is special to slumped fused glass.

Lee has just completed a commission for two large abstract windows for St. Augustine Catholic Church, Humboldt. In June, with the help of funding from Saskatchewan Arts Board, he attended a workshop at the Pilchuck Glass School, near Seattle.

Jamie Russell is a furniture maker who earns his living by keeping a judicious balance between the time spent on commercial mill work and on high quality, original, hardwood furniture. Largely self-taught, Jamie did a three month apprenticeship with Baulines Craft Guild, California, and has been active, with Michael Hosaluk and Don Kondra, in organising workshops and introducing top woodworkers to provincial craftspeople.

A customer in Regina had commissioned two music stands from Jamie and now wanted a guitar stand. Rather than making drawn working designs, Jamie decided to build a guitar stand as a study for the commissioned stand. This elegant piece built to hold a jumbo hollowbody guitar is the result. Jamie hopes that it is just the first in a series of stands for various instruments.

Jamie frequently uses laminated bent hardwoods in his furniture and has needed to develop particular techniques to overcome difficulties inherent in using intersecting curves. To make the best possible joint where a solid wood block joins an interior curve, he now incorporates the solid block into the lamination mould where it is glued in place while both pieces are still flexible.

Jamie is at present working on a commission for an altar, two side tables and a centre table for the Ukrainian Catholic Church in North Battleford.

JAMIE RUSSELL
Merit Award
15

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 commission, and functional textiles such as afghans. Kaija has twice won the **Premier's Prize** and has won the **Best Weaving in Show Award** for the last four years.

Diamonds in May was woven in winter in anticipation of Spring, of prairie crocuses, of tree buds just bursting into leaf, of the kind of colours Spring brings to the world. Kaija makes a colour drawing first using pencil crayons. Weaving a crisp, even, straight diagonal is not a simple task, the tensions and interaction of warp and weft threads have to be considered, different yarns of the same weight can have different elasticity and will affect the final fabric and the lie of its pattern. What looks good in a coloured drawing may be difficult to work out on the loom. Kaija often makes a sample weaving before launching on a major work. In this case she relied on her years of experience of fibres and weaving. She admits that it was difficult to work out angles in that density with those materials so that she learnt while doing it. As in all the best work, the piece is the sum of the continuous interactions of artist and work in progress.

**KAIJA SANELMA
HARRIS**
Best Weaving in
Show Award
SCC Active Member
Award
17, 9

Phyllis Baker learnt to sew as a child. In 1957 she graduated from a fashion course at the Ryerson Institute. In 1974 she graduated with a BFA degree in painting and drawing from the University of Saskatchewan. While raising her family Phyllis has always taken classes and practiced her skills as a needlewoman and designer.

Phyllis had been wanting to enter a work for Dimensions and she had been wanting to get back into designing and making clothing. Making the bridal dress and bridesmaids outfits for her daughter's wedding suggested making another, less traditional, bridal dress and for this juried show she decided that it should feature a "craft element". A workshop on working with silk by Bunty Severs from the Maritimes and a class, organised by the Regina Stitchery Guild, by Eleanor Podl on patchwork provided information and inspiration.

The Seminole patchwork, which adorns the dress, apron and headdress, is distinguished by its small scale geometric, zigzag patterns and was developed by the Seminole Indians of the Florida Everglades when hand-cranked sewing machines were introduced during the 19th century.

PHYLLIS BAKER
Best Traditional
Piece Award
18

MICHAEL HOSALUK
Best in Wood Award
23

Michael Hosaluk is best known as a wood turner. He is largely self-taught, picking up information from technical magazines and exhibitions. In the pursuit of further learning, he has organized workshops, the second Contemporary Furniture Design and Technique conference, taking place in Saskatoon this August 5 to 7 and featuring six major international furniture makers, is another result of Michael's initiative and energy.

Spirit of the Woods is the seventh in the *Ceremony* series of turned wood pieces incorporating porcupine quills. The series arose from Michael's interest in found materials and from his study of native art and ritual objects. They have been made on an occasional basis since 1984, "when I find the right piece of wood all my other work stops". Each vessel takes about two weeks to complete, "inserting the quills is picky work". The interaction between the smooth, tactually inviting surface of the wood vessel and the protective collar of sharp quills provides a third strand in the genesis of the *Ceremony* series.

Michael will represent Saskatchewan at Harbourfront, Toronto; their tenth anniversary exhibition **10 Artists, 10 Provinces** will include three of his turned vessels and two tables. Later in the year he will attend a gala opening of **Index** at the Royal Ontario Museum as one of six designers from across North America invited to design and make a piece of furniture for that show from Formica's latest product. In the meantime he is off to another workshop, in Kentucky, "four days of fun turning with the best", twelve professional turners, three generations, get together to exchange information and learn from their peers.

JANE A. EVANS
Merit Award
29

In December 1985, Jane A. Evans became the first weaver in Saskatchewan, and the eleventh in Canada, to achieve Masterweaver status in the Guild of Canadian Weavers. Masterweaver status is awarded after successfully completing a series of assignments covering many aspects of the craft of weaving, and includes researching and writing a thesis. Jane's thesis was on Latvian weaves, which she had first seen at the Royal Ontario Museum. From her close examination of these traditional weaves she has developed some new, more flexible variations using non-traditional materials on a larger scale, *Ripple Effect I* is an example. It is one of a series of rugs based on Latvian weaves which will be exhibited at the Saskatchewan Craft Gallery in Fall 1990.

Ripple Effect I has a patterned warp. The warp is put onto the loom, after a couple of inches are woven, the ends of the warp threads are attached to a rod and the entire warp is unwound and stretched in front of the loom in perfect tension to provide a "table" of thread on which to paint the pattern with fabric paint. The flannelette weft is hand-dyed before being cut into strips.

In "pick-up" technique, the weaver uses a long stick to pick up the warps that the weft goes under and push down the warps that the weft goes over; this allows the weaver to make a free-form pattern rather than being locked into a loom-controlled pattern and offers exciting possibilities. The combination of materials and Latvian weave threading makes a solid rug structure. "The crux of good weaving", says Jane, "is to make a fabric which is functionally viable but through which you can express yourself as a weaver".

Jane is writing a small book, based on a Latvian weaving text, containing an introductory history and background information, a technical section on traditional weaves and their uses, and a section on modified and contemporary variations. She expects to have it published next year.

JOHN LEACH
Peace Prize
32, 31

Native peoples in North America first used decoys, and settlers quickly adopted their techniques of luring wild fowl. Early decoys were made from a variety of materials, leather, fabric, sticks and feathers, but by the beginning of the 19th century every species of wild fowl was being realistically portrayed in finely carved and painted wood. One of an active group of wildlife artists in Saskatchewan, John Leach teaches Integrated Resources Management at SIAST Woodland campus and carves decoys as a hobby. John has been carving ducks for the last 10 years. He still feels he has a lot to learn despite a careful study of his subjects in their natural habitat, measuring skeletons and skins, counting feathers, and practising the precise skills of carving lifelike birds, and painting intricate feather patterns with opaque, translucent and iridescence paints.

Loons are popular, John says, and occasionally people ask me to make a loon chick but loon chicks are just like other chicks — grey and floppy. It is difficult to make a young loon in wood look soft and fluffy so I just tried to sneak a chick in in this piece, *Mother and Child*. A knowledgeable audience obviously appreciates his work as he can sell everything he makes.

INTRODUCING THE SASKATCHEWAN CRAFT COUNCIL

We are the Saskatchewan Craft Council and we:

- were founded in 1975 as a non-profit society by Craftspeople wanting to promote and encourage the development of crafts and craftsmanship in Saskatchewan.
- have a board of eight directors, elected for two year terms
- have our office and gallery at 1231 Idylwyld Drive North in Saskatoon; open Monday - Friday 9:00 - 12:00/1:00 - 5:00. Gallery open every day 1:00 - 5:00.
- are staffed by a full-time Executive Director and Executive Assistant, and part time Secretary, Gallery Coordinator, and Editor
- have an up-to-date resource centre, offering information on sales, exhibitions, workshops and other events, with a collection of publications of interest to craftspeople
- publish a quarterly magazine THE CRAFT FACTOR, and a newsletter eight times a year, THE BULLETIN
- offer workshops, seminars, conferences
- organize monthly exhibitions in our gallery and tour two exhibitions provincially each year
- organize two annual sales, Wintergreen in Regina in November, and the Saskatchewan Handcraft Festival in Battleford in July
- participate in the spring and fall Alberta Gift Shows
- are affiliated with the Canadian Craft Council and World Craft Council
- are funded by membership fees; Sask. Trust for Sport, Culture and Recreation; the Saskatchewan Arts Board; and private donations

Are you an aspiring or an experienced craftsperson, a hobbyist or a professional, an occasional buyer of crafts or an enthusiastic collector — membership in the Saskatchewan Craft Council is open to all Saskatchewan craftspeople working in any media (i.e. wood, leather, glass, fibre, fabric, metal, lapidary, photography, print-making, clay) and to any person interested in crafts.

SCC Box 7408 Saskatoon Sask. S7K 4J3 (306) 653-3616

☐ I am interested in joining the Saskatchewan Craft Council.

Please send me further information

Name _____

Address _____ City _____ Postal Code _____

☐ I would like to subscribe to The Craft Factor at \$15 for 4 issues

You don't have to be a member of the Saskatchewan Craft Council to receive the Craft Factor magazine — 4 issues costs \$15 postage paid.

AWARD DONORS

PREMIER'S AWARD \$2,000

for the most outstanding item in the exhibition

Courtesy: Government of Saskatchewan

MERIT AWARDS 5 TOTTALLING \$1,500

Courtesy: Saskatchewan Craft Council

BEST IN CLAY AWARD \$100 WORTH OF CLAY

Courtesy: Tree, Saskatoon

BATTLEFORDS PEACE AWARD \$100

for the article best representing the theme of international peace

Courtesy: Battlefords Association for Nuclear Disarmament

BEST IN WOOD AWARD \$250

Courtesy: Saskatchewan Woodworkers' Guild

**HANDWEAVERS' GUILD OF AMERICA AWARD OF MERIT
BEST IN WEAVING**

1 year membership in the Handweavers' Guild of America

Courtesy: Handweavers' Guild of America

ELIZABETH SWIFT AWARD FOR BEST IN GLASS \$150

Courtesy: Kate Daley of Daley & Associates, Regina

BEST TRADITIONAL PIECE IN SHOW \$100

Courtesy: Gulf Canada Resources, Battleford

**AWARD TO SASKATCHEWAN CRAFT COUNCIL ACTIVE
MEMBER \$200**

Courtesy: Saskatchewan Craft Council

TOWN OF BATTLEFORD PURCHASE AWARD

Courtesy: Town of Battleford

BATTLEFORDS ALLIED ARTS BOARD PURCHASE AWARD

Courtesy: Town of Battleford

SASKATCHEWAN ARTS BOARD PURCHASE AWARD

Courtesy: Saskatchewan Arts Board

PEOPLE'S CHOICE AWARD

Announced Sunday, July 16, at 5:00 p.m.

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