

SASKATCHEWAN CRAFT COUNCIL



DIMENSIONS

90

CATALOGUE

DIMENSIONS 90

Every year this exhibition is an occasion to enjoy viewing excellent works of craft made by Saskatchewan residents. Three jurors, carefully selected from a much larger group, are approached by the Exhibition Committee. They are chosen to make a balanced jury which will not only provide expertise in areas where Saskatchewan lacks depth but also in areas where we have many experts. The committee varies the specialisations each year and this together with a constantly changing list of entrants keeps Dimension refreshingly different each season, with new talents appearing and experienced entrants surpassing themselves. The jurors spend two days, first selecting the show and then choosing the award winning works. One hundred and fifty-four pieces were submitted this year. Entrants may submit up to three pieces, one of which may be a set, but many people enter fewer works.

The Town of Battleford, the Battleford Allied Arts Council and the Saskatchewan Arts Board preview the exhibition so that they may choose works to purchase for their Permanent Collections. Dimensions 90 opens as part of the Saskatchewan Handcraft Festival in Battleford on July 20, 21, 22, 1990 and is exhibited in Regina from August 18th to the 28th at the Rosemont Gallery in the Neil Balkwill Centre and then from September 5th to the 30th at the Rt. Hon. John G. Diefenbaker Centre on the University of Saskatchewan Campus, Saskatoon.

Dimensions 90 is sponsored and organised 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 both Purchase Awards and Awards for Excellence and the Rt. Hon. John G. Diefenbaker Centre.

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Photography by Grant Kernan, A.K. Photos

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JUROR'S STATEMENT

It is much to the credit of the craftspeople of Saskatchewan and the skill, talent and resourcefulness demonstrated in the works assembled for the Dimensions 90 competition, that the jury had little difficulty in assembling an exhibition reflecting a strong regional character with enough work of national and even international calibre to give it a real edge of excitement.

Particularly strong, both in quantity and quality, were knitted and woven works. These ranged from the richness of well-conceived traditional expressions to the excitement of highly colourful personal flights of fancy.

Although few in numbers submitted, work in glass, and particularly those that had been hotformed, clearly expressed a strong sense of personal adventure and experimentation as new possibilities in the medium are explored and the material is pushed in new directions.

It was disappointing, however, to see so few items of furniture, metalwork and jewellery. It is our understanding that significant work is being done in both these areas and better representation has been made in previous years.

In some areas, particularly in the area of ceramics, the jury found itself in a dilemma over whether to include an object because of careless lapses in craftsmanship. In some cases a work of elegant form and presence was marred by problems of control in glazing or evidence of fingerprints under the surface. The jury was left therefore with a gnawing anxiety that some of the craftspeople in the competition quite simply had not submitted their very best work.

The jury looked keenly for evidence of the spirit and ethos of Saskatchewan in the works placed before them. This search was rewarded in enough of the pieces to encourage the jury to recommend at the post-jurying critique that, in their quest for sources to inform their works with meaning, the craftspeople of the province not ignore the wealth of cultural lore that surrounds them.

Prompted by the stipulation that one of the awards recognize a work incorporating the theme of a peaceful and environmentally sustainable society and using techniques and materials that are environmentally appropriate, the jury engaged in an interesting discussion that speculated on the possible future impact environmental and ecological issues would have on exhibitions such as Dimensions. We came to the opinion that, at the very least, there would be a clear encouragement for participants to use recycled materials or re-use materials where possible and appropriate in the fabrication of their works. Moreover, we speculated that a declaration of the source of materials might become a requirement and more prizes of prestige and value might be designated for works that in some way address or acknowledge these issues.

Selecting this exhibition and designating the awards has been an instructive and rewarding experience for us, the jurors. To the award winners and to those included in the show we extend our sincere congratulations. To those who were not selected this time, we ask that you not be discouraged, but rather, resolve by your determined participation to make Dimensions an even better show next year!

LOIS ETHERINGTON BETTERIDGE R.C.A. silversmith, goldsmith, artist

SAM CARTER artist, educator

ROBERT JEKYLL stained glass artist

THE PREMIER'S PRIZE WINNER



KAIJA SANELMA HARRIS
Premier's Prize

I
Best in Weaving Award
2I
Merit Award
50

It is with great pleasure that the Saskatchewan Craft Council in its 15th Anniversary year congratulates Kaija Sanelma Harris on winning the Premier's Prize for the third time. Kaija is one of the province's most distinguished artists. Not only is her work technically accomplished, continually exploring new variations and with consummate knowledge of materials gained over many years, but aesthetically it is a delight to mind, eye, and hand. The jurors recognised this by awarding prizes to all three works entered.

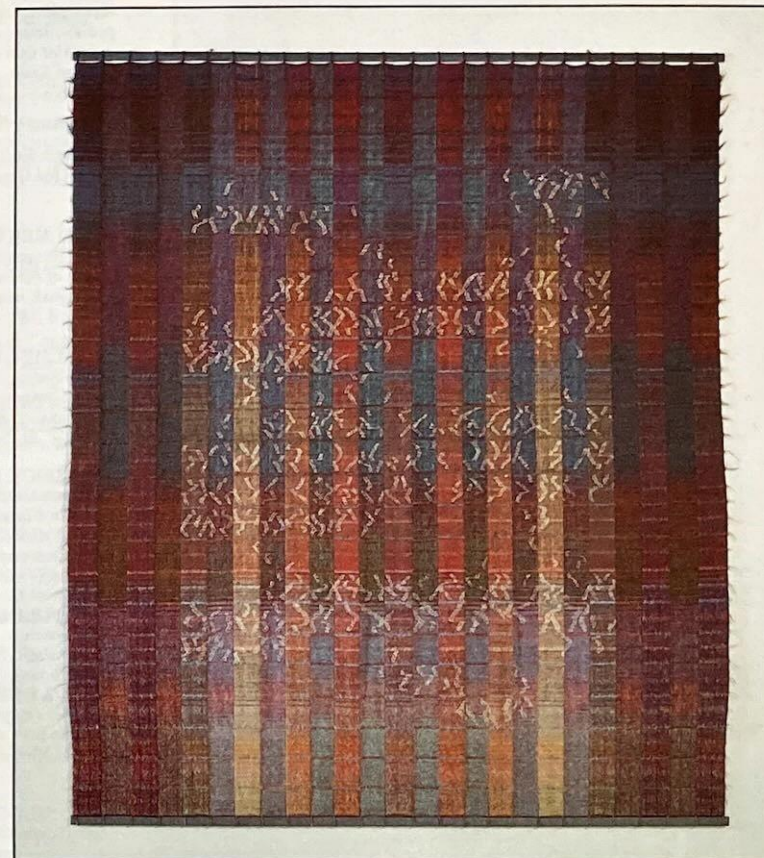
Kaija Sanelma Harris trained at Turku Textile Institute, Finland. She then worked in Iceland with a textile designer, and lived in the U.S.A. before coming to Saskatoon in 1973. She is a major national textile artist producing large tapestry wall hangings for exhibition and by commission, and functional textiles such as afghans.

No. 8 Woven Quilt is one of a series in which double weave technique has been manipulated in a variety of ways. The inspiration for this quilt comes from an early morning walk in the winter. Still, cold weather had caused hoar frost to build up on branches but a wind, forecasting a change in weather, was making breaks in the fragile walls of frost. Against a dark sky reflecting the city glow, the broken hoar frost looked like hieroglyphs. This striking image came together with Kaija's long held desire to weave a letter. This weaving is a "goodbye letter to beautiful weather" and is meant to be used as a quilt.

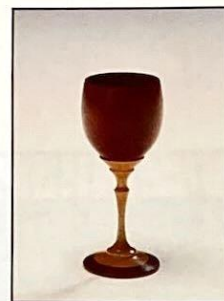
Saskatoon Quilt is another double weave quilt and was inspired by a satellite picture of Saskatoon on a poster from MVA, although the quilt is not intended to be an accurate reproduction.

People who saw Kaija's 1988 provincial touring exhibition of afghans, *Northern Comfort*, will be familiar with her lushly coloured, sensuous weavings demonstrating a wide variety of techniques, yarn combinations and finishes. Having lots of bits of colours left over after weaving throws for the Christmas market, Kaija combined them in a variation that she had not done before to make *Throw of Many Colours*. Kaija points out that the amount of labour put into a functional piece can't be covered by the price charged. "Handweaving is a medieval technology", she says, "although modern looms are more complicated. There are so many possibilities that could be explored but the craft is so labour intensive that most weavers cannot afford to do it. However it is environmentally sound and uses renewable resources".

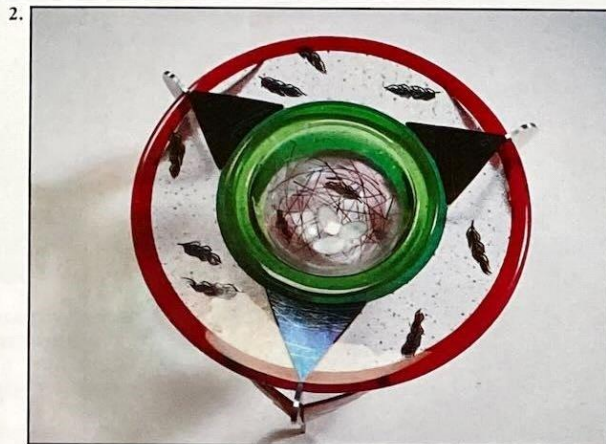
In the last year Kaija has finished a tapestry, 1.70 x 7m, commissioned by the architect Raymond Moriyama. Kaija feels that a cycle of works has come to an end and she is now moving in new directions. Of these new works, *Dawn Wings* was selected for the 1990 Saskatchewan Open Exhibition at the Mendel Gallery, Saskatoon.



1. KAIJA SANELMA HARRIS
814 14th St. East, Saskatoon S7N 0P8
No. 8, Woven Quilt Series
Wool, mohair, silk; 8 harness
double weave with inlaid design
159x135 1989 \$1200
Premier's Prize (\$2000)



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

2. LEE BRADY
Box 9136, Saskatoon S7K 7E8
Nesting Bowl Glass, aluminum, wire, lustre, feathers; multiple layers glass, fused, slumped, painted, raised on aluminum legs, assembled with wire, feathers between bowls 17×41 \$800 NFS

Merit Award (\$500)
Elizabeth Swift Memorial Award for Glass (Best in Glass)

3. WILMER L. SENFT
Box 1, Hodgeville S0H 2B0
Touch of Africa African bloodwood, maple; lathe turned 4.6×2.4 \$80

4. WILMER L. SENFT
Box 1, Hodgeville S0H 2B0
Mini Compote African blackwood; lathe turned 2.5×1.2 \$125

5. PATRICK KUTRYK
1910 York Ave., Saskatoon S7J 1H5
Sopilka Flutes 5 flutes largest to smallest tuned C, F, G, C, a-dF Rock maple, turned 63×4 to 24×2.6 \$1500 NFS

6. URSULINA STEPAN
20 Newlands St., Regina S4S 4S4
Ammonites Handmade coloured paper, etching, 3 panels each 92.5×72.5 \$2500

7. WINSTON QUAN
413 9th St. East, Saskatoon S7N 0A7
Ring Green tourmaline crystal emerald cut, 14K rose gold, lost wax casting 3×1×2 \$1200 NFS

8. WAYNE CAMERON
Box 54, Coronach S0H 0Z0
Platter 2 Walnut, ebony, leather, hardwood beads; turned, sealed, waxed 14×41 \$400

9. ANITA ROCAMORA
Box 128, Meacham S0K 2V0
Shooting for the Moon Porcelain, oxides, underglazes, Kanthal wire; handbuilt, fired cone 10 oxidation 48×13×28 \$600

Merit Award (\$200)
Battlefords Allied Arts Council Purchase Award

10. LEE BRADY
Box 9136, Saskatoon S7K 7E8
Fellowship of the Moons Glass, paint, lustre, metallic overlay; multiple layers of glass, fused, painted, slumped, metallic overlay cold worked and adhered 5×41×38 \$400

SCC Active Member Award

11. SHELLEY HAMILTON
413 9th St. East, Saskatoon S7N 0A7
Jacket and Handbag Recycled leather, cotton, recycled fabric lining; handweaving, sewing jacket 61.5×152, bag 28×48 \$500 NFS

12. SANDY G. DUMBA
19 Princess Place, Regina S4S 2K3
Raku Basket Low fired clay; thrown, raku fired 31×19.5×16.5 \$145

13. M. JEAN DUNLOP
304 Cascade St., Saskatoon S7J 0M5
Bear Match Holder Basswood, Tung oil finish; chip carving 13×18.2 \$60 NFS

14. CHRISTINE FRASER
791 Rink Ave., Regina S4X 1S2
Copper Orchid Raku vase; handthrown, fired to cone 05, post fire reduction 34×19 \$195



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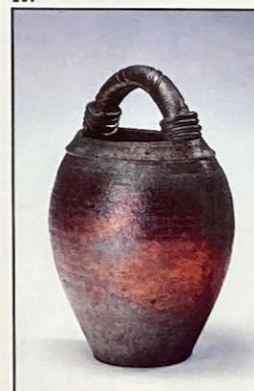
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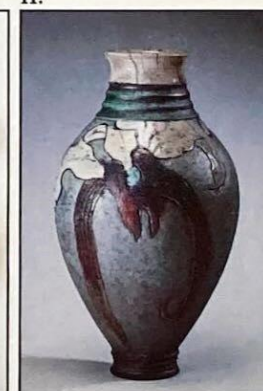
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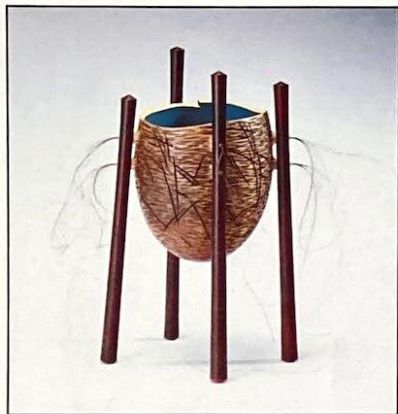
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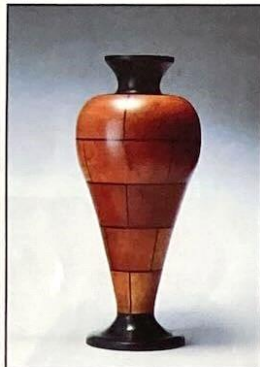
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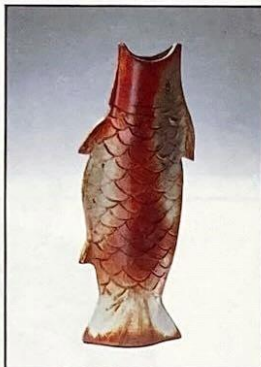
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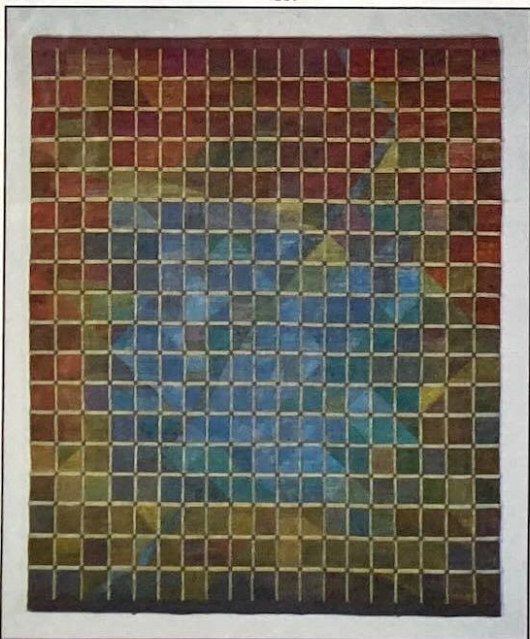
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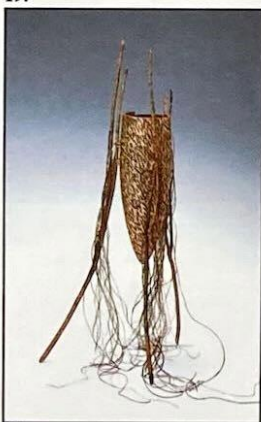
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15. MICHAEL HOSALUK
RR #2, Saskatoon S7K 3J5
We Are All in This Together 2
Elm, maple, paint, human hair,
horse hair, copper, kronleberry;
turned, carved, painted
33.5x15x16 \$1800

Best in Wood Award

16. DAVID GOLDSMITH
Box 618, Lumsden S0G 3C0
Northern Tranquility Fossil
mammoth tusk ivory; scrimshaw
3x26x29 \$225

17. GERALD W. JOHNSTON
Box 222, Pennant S0N 1X0
Vase-Display Southern Crocus
Maple, black wenge, silky maple,
natural oil finish; stack laminated,
lathe turned 67x28 \$585

18. CINDY HOPPE
(MYRNA HARRIS)
Box 1395, Biggar S0K 0M0
Old Roses Sweater, cardigan
style, Saskatchewan wool, dyed
and spun by Myrna Harris;
knitting, crochet, weaving
50x65 \$350

19. CHARLEY FARRERO
Box 145, Meacham S0K 2V0
Poisson D'Avril Stoneware;
handbuilt, high fired 300°C,
Shino glaze 66.5x25x13 \$300

20. MICHAEL HOSALUK
RR#2, Saskatoon S7K 3J5
Future Species Elm, willow,
linen thread, handmade beads -
amber, pipestone, agilite/silver
beads, paint; turned, carved
painted 71x28x34 \$1800

21. KAIJA SANELMA HARRIS
814 14th St. East, Saskatoon, S7N 0P8
Saskatoon Quilt Wool,
wool/mohair boucle, silk; 8 harness
doubleweave with inlaid design
166x133 1990 \$1800

Handweavers' Guild of
America Award, Best Weaving
in Show

22. CINDY HOPPE
(MYRNA HARRIS)
Box 1395, Biggar S0K 0M0
Prairie Landscape Sweater 3
Sweater, cardigan style with
handmade buttons, assorted yarns,
mainly Saskatchewan wool, dyed
and spun by Myrna Harris;
knitting, embroidery. 69x69
\$400

Award for Best in Hand-Knitting

23. CHARLEY FARRERO
Box 145, Meacham S0K 2V0
Gaudicherie 17: Broken Spirit
Stoneware, grout, paint; handbuilt
platter, broken, reassembled
8x60 \$300

24. M. JEAN DUNLOP
304 Cascade St., Saskatoon S7J 0M5
Cribbage Board/card box
Basswood, Tung oil finish;
chipcarving 6x10x28 \$125
**Town of Battleford Purchase
Award**

25. JAMIE RUSSELL
Box 43, Ruddell S0M 2S0
Buck and Billy 2 White oak,
birch, glass; bent lamination,
carving 64x49 \$1000

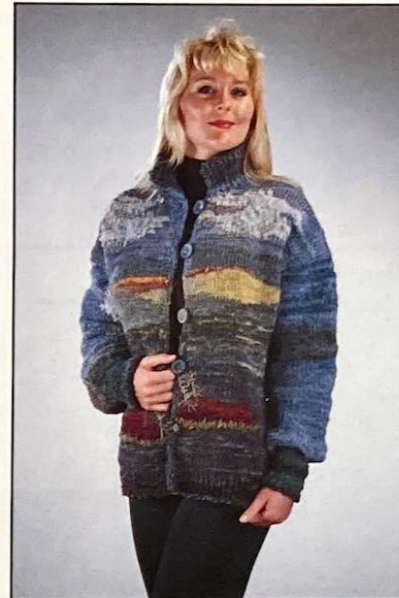
26. CLAUDE BECHARD
102 Michener Dr., Regina S4V 0G8
Migration High fire white
stoneware, stains, oxides, glazes,
acrylic; hand sculptured
33x28x20 \$300

27. BASIL RAMADAN
128 Chisholm Rd., Regina S4S 5P1
**[Species: Different] [Habitat:
Everywhere]** Glass; glory hole
manipulation, slicing, fusing
36.5x32.5x.7 \$250

28. DONOVAN T. CHESTER
2025 Elphinstone St., Regina S4T 3N5
Untitled Clay, patina, oxides;
moulded, trimmed on wheel, raku
fired, post reduction 6.5x40.5
\$140

Best in Clay Award

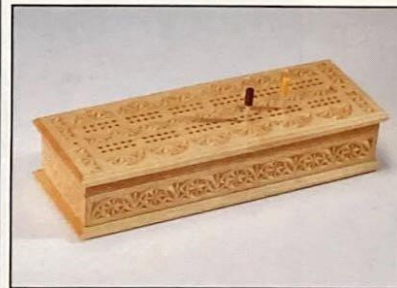
29. CAROLE McLEAN
Box 404, Avonlea S0H 0C0
Camp Cook Stoneware clay,
underglaze stains, ceramic glaze;
hand sculptured, hand painted
47x20x16 \$950



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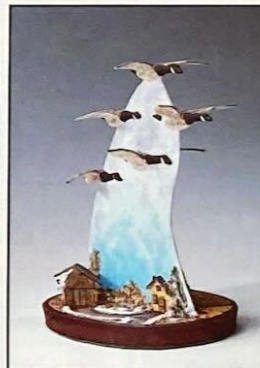
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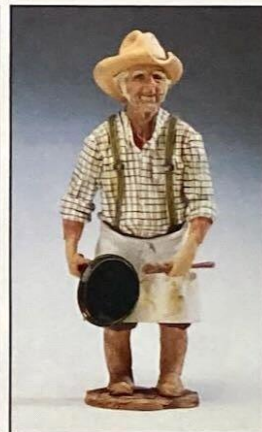
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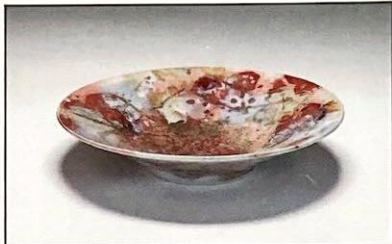
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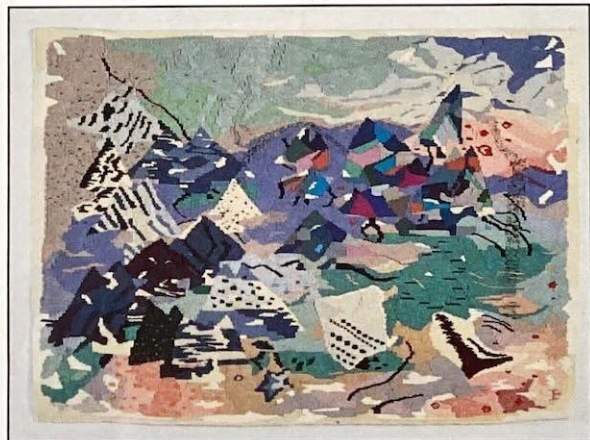
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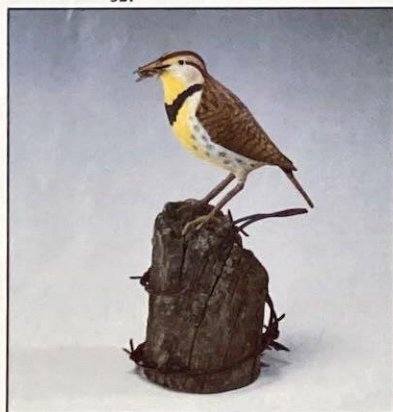
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30. DON KONDR
RR#2, Site 1, Box 73,
Saskatoon S7K 3J5
Turned Box Maple burl, reverse
book match 3.5x9.5 \$200

31. JOHN ELDER
Box 1135, Humboldt S0K 2A0
Garden Porcelain, glaze;
handthrown, glaze trailed,
sponged, dotted, brushed
8x34 \$200

32. INGRID MACNEILL
3005 Early Dr., Saskatoon S7H 3K5
At the Beach Tapestry; Warp
65% polyester/35% cotton; weft
wool, mercerized cotton, cotton,
acrylic 89x124 \$2000

Merit Award (\$200)

33. JOHN LEACH
1738 Prince of Wales Ave.,
Saskatoon S7K 3E5
The Farmer's Friend
Jellutong, basswood, natural
spruce, bronze rod, wire, barbwire,
epoxy putty; handcarved, painted
28x10x16 \$750

Battleford Environmental
Awareness Movement Award

34. JULIE & RON GARDINER
811 McPherson Ave.,
Saskatoon S7N 0Y2
It's a Jungle Out There
Necklaces and 3 earrings
Porcelain, leather, glazes;
handbuilt, finished, constructed
751 \$450

35. GAIL CARLSON
45 13th St. East,
Prince Albert S6V 1C7
Soup Tureen with 4 bowls
Earthenware, maiolica glaze; slab
built 42x69x59 tureen,
6x26x30 bowls \$350

36. LORRAINE ZIOLA
555 Sturgeon Dr., Saskatoon S7K 7H4
Dream Peace Afghan,
handspun wool, silk and mohair,
overdyed commercial wool, brushed
kid mohair, handspinning, dyeing
and weaving 135x160 \$215

37. LOUISE ROY MARK
425 Ave. E South, Saskatoon S7M 1S4
Plate Earthenware, maiolica
glaze; slab built 2x25x27
\$175 NFS

38. LEE BRADY
Box 9136, Saskatoon S7K 7E8
Month of Sundays Stained
glass, lead, zinc; kiln slumped
glass, traditional leaded panel
technique 72x110 \$850

39. BRIAN JOHNSON
82 Hastings Cres., Regina S4T 7N7
Violin Bow Pernambuco wood,
ebony, ivory, silver, abalone shell,
horse hair, leather; wood working,
jewelry work 2.8x1.2x75
\$500 NFS

40. PAT KADA
Box 8, Atwater S0A 0C0
Prairie Gold? Leather, satin,
kasha, spacetex, acrylic paint dyes;
machine sewn, hand painted
\$2500 NFS

41. JOHN LEACH
1738 Prince of Wales Ave.,
Saskatoon S7K 3E5
Easy Rider Jellutong, tupelo
wood, acrylic paint, metallic
powders; hand carved, hand
painted 14x11x32 \$490

Merit Award (\$200)

42. ERNA LEPP
1308 Shannon Rd., Regina S4S 5L2
Peony Bowl Porcelain, cone 10;
thrown, carved 10x25.5
\$65

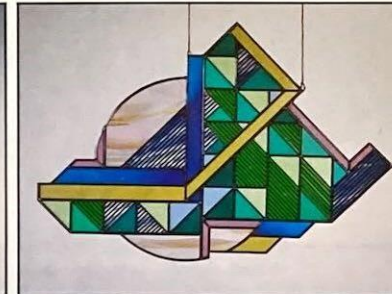
43. SANDY PARSONS
319 Dore Way, Saskatoon S7K 4Y1
Triangles and Tribulations
Cotton fabrics; machine pieced,
handquilted 125x208
\$700 NFS

Best Traditional Piece Award

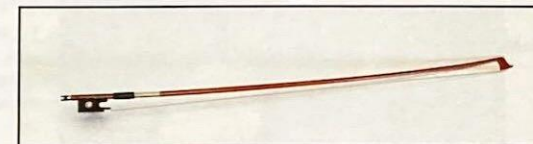
44. LOUISE ROY MARK
425 Ave. E South, Saskatoon S7M 1S4
Plate Earthenware, maiolica
glaze; slab built 2x27x27
\$175 NFS



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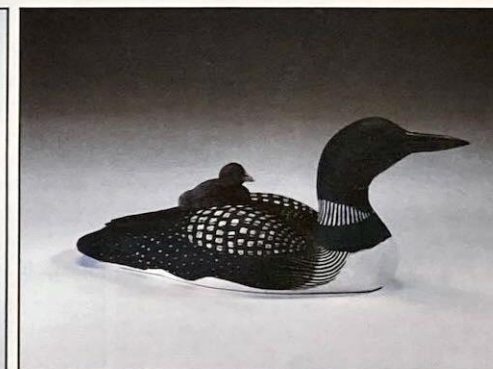
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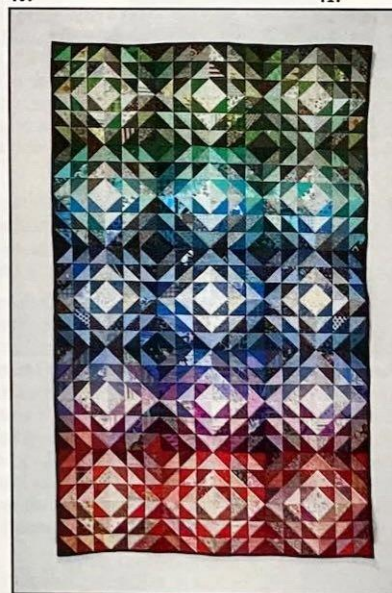
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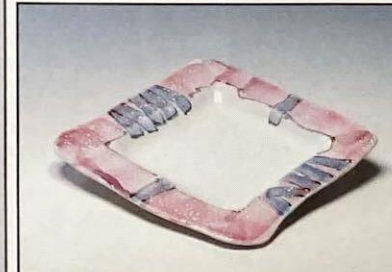
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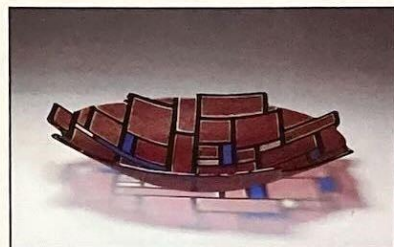


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45. BASIL RAMADAN
128 Chisholm Rd., Regina S4S 5P1
Mexico City Glass; fusing
10.5x46 \$350

46. WENDY PARSONS
1124 4th Ave. N.W.,
Moose Jaw S6H 3X4
Devon's Demons Cream and
sugar set, Porcelain clay, stains,
glaze; handbuilt and thrown
18x11x12 sugar bowl,
14x13x14 creamer \$85

47. GERALD W. JOHNSTON
Box 222, Pennant S0N 2X0
Jewelry Box Wenge, fir, velvet,
mirror; body lathe turned, wooden
hinge and catch made with jig,
hand shaped 7x26x30 \$365
Merit Award (\$200)

48. MEL BOLEN
Box 2052, Humboldt S0K 2A0
Lennox Porcelain, commercial
stains, oxides; wheel thrown, fired
2400°F gas reduction fire, stains
& oxides airbrushed, brushed
11x34.5 \$250

49. SHIRLEY L. BRODSKY
RR#2, Saskatoon S7K 3J5
Qiviut Sweater Traditional
Fair Isle sweater Qiviut, wool,
alpaca, camel down, silk; combing
fibre from muskox, cleaning,
blending, dyeing, spinning,
handknitting 70x157
\$800 NFS

Award for Best in Handspinning

50. KAIJA SANELMA HARRIS
814 14th St. East, Saskatoon S7N 0P8
Throw in Many Colours Warp
wool, weft mohair; 4 harness twill
weave with Goose-eye (threaded
and treadled in a point), brushed,
short braided fringe 133x165
\$425

Merit Award (\$200)

INTRODUCING THE AWARD WINNING CRAFTSPEOPLE

Lee Brady completed a BFA degree in pottery and sculpture at the University of Saskatchewan in 1977, apprenticed with stained glass artist Diane Patterson at Glassworks, Saskatoon, 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 residences.

Since attending a slumped glass workshop in 1982, Lee has been experimenting with fused and slumped glass for use in flat glass pieces such as *Month of Sundays* and in vessels such as *Nesting Bowl* and *Fellowship of the Moons*. A course last summer in traditional and experimental techniques such as sandblasting, engraving and etching at the prestigious Pilchuck Glass School, near Seattle, enlarged Lee's repertoire.

Glass in the kiln beginning to slump attains a nice roundness just before the bowl flattens along the kiln bottom; how to retain that roundness and not have a bowl that rolls lead to a series of elevated forms of which *Nesting Bowl* is one. Setting the vessel on three legs gives a feeling of ceremony and lightness, and allows Lee to layer forms. In *Nesting Bowl*, there are two bowls painted on both sides of the glass, with feathers, wire and tiny silver leaves sandwiched between. The carved bird-shaped aluminum legs with their red glass wings enhances the theme and refers to ancient ceremonial bowls.

Fellowship of the Moons depicts an Indian myth about the interconnectedness of things. The painting is on the reverse side. Seen through the glass the brilliance of the paint is muted giving a feeling of evening and mystery. The crescent moons and eyes are a metal overlay, heavy copper foil, cold-formed and attached.

Anita Rocamora, who won the Premier's Award in 1979, became a potter by chance. She took a couple of classes with Jack Sures in Regina but learned mostly by "hanging around" watching what was being done. From 1976 until about 1980, Anita worked with Charley Farrero, Robert Oeuvrard and Mel Bolen at North Star Pottery. She now has a studio at Meacham and her work can be seen in The Hand Wave at Meacham.

Anita works exclusively with white porcelain, a personal preference for a material she says is both docile and very recalcitrant. The fine grained clay suits surface decoration and takes colour well. She says of *Shooting for the Moon*, "This image came to me in dream. It is highly symbolic and speaks on many different levels. On the one hand, it is about dreams and aspirations, a yearning for the unknown, on the other it is about greed and ambition. I chose the cave painting imagery because I believe these emotions have always been part of the human make-up. We are surrounded by mysteries and can't rest until we unravel them all, often in the process destroying the magic".

Michael Hosaluk is known internationally as a woodturner and furniture maker. He is largely selftaught, picking up information from technical magazines and exhibitions. In pursuit of further learning he has organized workshops, including a national woodturning conference and two national contemporary furniture design and technique conferences; and has given numerous workshops.

This year Michael received a Canada Council B Grant "for further exploration". "It feels good to work at just what you want to work at for a while", and that has included painting pictures and making baskets. Some of the latter have been exhibited in the Alberta Craft Council exhibition *A Tisket A Tasket* and at the Muttart Gallery, Calgary during May. Both of these explorations feed back into Michael's turned wood vessels, and his furniture. He is interested in extending the limits of the interpretation of what a turning is. His level of experience and control over the medium makes these secondary concerns, his primary concern is colour, design, the ideas which can be portrayed through the medium. Michael has made a long, intermittent series of 'ceremonial' vessels arising from his study of ritual objects and native art. Since January these have become more personal and more concerned with thinking about what is happening to people and animals on our planet. *We are all in this together - 2* and *Future Species* are two of this new series.

LEE BRADY
Merit Award
Elizabeth Swift Memorial
Award (Best in Glass)
2
Active Member Award
10, 38

ANITA ROCAMORA
Merit Award
Battlefords Allied Arts
Council Purchase Award
9

MICHAEL HOSALUK
Best in Wood Award
15, 20

**CINDY HOPPE with
MYRNA HARRIS**
Best in Knitting
22, 18

Myrna Harris, a grain farmer's wife, was a potter, largely self-taught, for about ten years. Then she took a weaving class and "never one to do anything by halves", she sold her kiln and bought a loom. She took a number of excellent classes at Emma Lake including spinning and dyeing from Judith McKenzie and garment construction from Anita Meyers. Two of Myrna's hand dyed, spun and woven garments appeared in Dimensions '87.

Cindy Hoppe, Myrna's daughter, took most of the classes leading to a BFA at the University of Saskatchewan, specializing in painting and drawing. She has continued to pursue a variety of artistic interests over the last 15 years, despite having three small children. Cindy goes to Myrna's "emporium" and gets a garbage bag full of her mother's hand dyed and spun wool. Her design decisions are made from what she has got rather than in advance, and this continues through the knitting, "decision-making as I go". The colours of the landscape and garden flowers are frequent sources of inspiration.

Cindy is an active member of an artists group in Biggar and is President of the Biggar Arts Council.

M. JEAN DUNLOP
Town of Battleford
Purchase Award
24, 13

Jean Dunlop encountered her hobby of chip carving by accident. Three years ago, taking a class in log sculpture, she bought an introductory book which also had a chapter on chip carving. Attracted by the crisp, repetitive, geometric patterns, she learnt her skills from the book.

The technique of chip carving seems to have come mainly from Germany, Switzerland and the Ukraine where it is used to decorate furniture as well as smaller objects. Jean has built and decorated boxes, thermometer stands and a replica of mangle boards. She started using traditional patterns but is now developing her own. She works out the design with a compass and ruler on graph paper. After rubbing graphite on the back of the paper she transfers the design onto the wood. "Basswood is a nice wood to work with," she says, "it has a nice fine grain." Carving knives need to be very sharp although out of the set of nine she only uses one, a stab knife. Completing her first cribbage board/card box took about 50 hours, this one progressed a little faster.

A biography and brief article on M. Jean Dunlop's work will appear in the July/August issue of the American chip carvers' magazine *ChipChats*.

DONOVAN CHESTER
Best in Clay Award
28

Donovan Chester studied at the University of Regina. Not being allowed to take sculpture, he went into ceramics just at the time Jack Sures was setting up that department. Leaving the university he pursued painting full-time and it was not until 1973-4 that he returned to ceramics, which is still his major preoccupation although he still also paints.

Donovan considers that this low bowl is not typical of the route he is taking, that of more radically altered, sculptural pieces for display rather than use. The low bowl displays surfaces unique to the raku process in which biscuit-fired ware is glazed and placed in a hot kiln or a kiln which is quickly heated so that the glaze firing is completed within minutes. The vessel is then plunged in sawdust (or other organic material) which sharply reduces the oxygen available and results in the blacks and iridescent copper colours amongst others associated with raku. The technique originated in Japan in the 16th century. This bowl is larger than usual for raku process. Donovan has designed and built a gasfired, roll-out arch kiln which enables him to do larger pieces. In addition these larger pieces are thrown using a mould fitted onto the wheelhead and are trimmed and altered on the wheel.

Donovan Chester's work can be seen at Collections Fine Art in Regina.

INGRID MACNEILL
Merit Award
32

Ingrid MacNeill studied weaving, papermaking, silk screen printing and ceramics, amongst other things, at the Alberta College of Art from 1978 to 1981. She has been selling production weaving and painted T-shirts through craft markets for some years. Tapestry weaving is a new departure.

During the winter of 1988/89, Ingrid took courses in tapestry design and tapestry technique from Ann Newdigate Mills, offered through University Extension in Saskatoon. The excellent design course introduced Ingrid to new, looser approaches to designing including that of torn paper collage, the method which she used to design this tapestry. It is inspired by days spent at the lake with friends and the bright colours and shapes of kites, balloons and sailboats.

Tapestry is a weft faced weave (the warp is completely hidden), in this case made on a vertical loom using only hand manipulation. Working in small sections facilitated problem solving as the work developed. The tapestry was made over two and a half months, depending on when other commitments allowed Ingrid time at her loom, sometimes two hours a day, sometimes ten.

Ingrid is a member of SCC's Gallery Committee and will be gallery attendant at the Gordon Snelgrove Gallery, University of Saskatchewan, while SCC exhibits its Summer schedule of exhibitions there.

One of an active group of wild life artists in Saskatchewan, John Leach teaches Renewable Resources Management at SIAST Woodland Campus, Prince Albert, and carves birds as a hobby. Not only are John's birds aesthetically satisfying but they are as accurate as a careful study can make them — watching 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 iridescent paints.

Easy Rider is another solution to the problem of showing loons with their chicks, which John first tackled last year in *Mother and Child*. Smaller birds such as *The Farmer's Friend*, a meadow-lark, are more difficult and finicky to make because of scale and delicate details such as legs, beak and grasshopper; more difficult to pack and transport because of fragility; and more difficult to sell. John chose the meadowlark to make a comment on the agricultural situation, "every farmer knows them, they are everywhere, on the ground and on fence posts; and they eat that pest the grasshopper." The twisting tail and body, and the open beak make the carving come to life. John says that it takes about a year to complete one of these carvings and he is already working on a pair of chickadees for next year's Dimensions. "I'm just interested in getting better and having fun" says John.

Sandy Parsons learnt her craft through University drawing classes, and quilting classes at the YWCA and at Canadian Quilters Association conferences and workshops. She has been quilting for about 7 years.

Triangles and Tribulations is a charm quilt, a traditional design using a single pattern piece, a triangle. Its distinctiveness, and the cause of some tribulation, is that no single piece is repeated. As this quilt contains 1080 pieces that meant a lot of begging from and trading with quilting friends in the search for fabrics that extended over three years. Then came the time consuming process of working out the subtle graduations of colour across the design. "Working out a design always takes a lot of time and the triangles for this quilt were laid out on my living room floor for weeks," says Sandy. The blocks of pattern were pieced, intermittently, over a two year period.

A corner of a quilt by Sandy Parsons, exhibited in Dimensions 88, is featured on the SCC Membership brochure. In 1988 she also won one of five Awards of Merit in a national quilt exhibition. Sandy is a member of the Saskatoon Quilt Guild.

Gerald Johnston is a farmer and is a woodworker in his spare time. He is largely self-taught although he takes every opportunity to learn more about his craft, contacting and exchanging ideas and information with other woodworkers, and he has attended workshops by Del Stubbs and Michael Hosaluk. He is also a member of the Saskatchewan Woodworkers Guild and regularly exhibits in their annual show.

In his prize winning three-tier jewelry box, Gerald is particularly pleased with a successful solution to a difficult problem. The hinges and catch needed to fit exactly and be strong enough to deal with constant use yet be neat and goodlooking. Figuring out the solution to this problem took a lot of patience and time.

As well as making turned vessels like his *Vase - Display Southern Crocus*, Gerald Johnston also makes furniture. A dining table with chairs won an OSAC award in 1988 and 25 smaller pieces are currently on tour through the province in an OSAC exhibition featuring three Saskatchewan artists.

Shirley Brodsky has been spinning and dyeing for about six years but knitting for much longer. Knitting she learned from her mother and later from Joan Ferguson Flood, her "knitting guru". Spinning and dyeing she learned from Carol Murphy. She is part of a small, informal group of knitters who meet to swap ideas and stimulate each other creatively.

When Shirley was working as a medical illustrator in the University of Saskatchewan Veterinary Anatomy Department, she became interested in the department's muskox project and was happy to be allowed to help the Muskox Technician comb the beasts and thus acquired some qivuit.

Experimenting with dyeing and blending different fibres, Shirley accumulated "balls of wool begging to be made into something". As she wanted to make a traditional sweater, a Fair Isle pattern seemed the obvious thing. She set herself the problem that each band of pattern was to be unique, repeating neither colour nor wool combinations. Decisions on these combinations were made in the process of knitting. So she is pleased that in the finished garment these combinations and variations work together to produce an harmonious whole. An additional pleasure was to have been involved with every process, from the animal to the finished garment. Shirley admits that she had to be persuaded to enter Dimensions but was delighted to have the piece accepted.

Sandra Flood

JOHN LEACH
Merit Award
41
Battlefords Environmental
Awareness Movement
33

SANDY PARSONS
Best Traditional Piece
Award
43

GERALD JOHNSTON
Merit Award
47, 17

SHIRLEY BRODSKY
Best in Spinning Award
49



DIMENSIONS 90

AWARD DONORS



PREMIER'S AWARD \$2,000

for the most outstanding item in the exhibition

Courtesy: Government of Saskatchewan

MERIT AWARDS 5 TOTALLING \$1,500

Courtesy: Saskatchewan Craft Council

BEST IN CLAY AWARD \$100 WORTH OF CLAY

Courtesy: Tree, Saskatoon

BEST IN WOOD AWARD \$250

Courtesy: Saskatchewan Woodworkers' Guild

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

One 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

AWARD FOR BEST IN HAND-KNITTING

One year subscription to Knitters Magazine

Courtesy: Deborah Behm, Regina

AWARD FOR BEST IN HAND-SPINNING

One year subscription to Spin-Off Magazine

Courtesy: Deborah Behm, Regina

BEST TRADITIONAL PIECE IN SHOW \$100

Courtesy: Gulf Canada Resources, Battleford

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

Courtesy: Saskatchewan Craft Council

BATTLEFORDS ENVIRONMENTAL AWARENESS AWARD \$100

for the article best representing the theme of a peaceful and environmentally sustainable society and using environmentally appropriate techniques and materials

Battlefords Environmental Awareness Movement

(successor to Battlefords Association for Nuclear Disarmament)

TOWN OF BATTLEFORD PURCHASE AWARD

Courtesy: Town of Battleford

BATTLEFORDS ALLIED ARTS COUNCIL PURCHASE AWARD

Courtesy: Battlefords Allied Arts Council

PEOPLE'S CHOICE AWARD \$300

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

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