
SASKATCHEWAN CRAFT COUNCIL

DIMENSIONS **'92**

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DIMENSIONS '92

Dimensions is one of the most ambitious events organised by the Saskatchewan Craft Council. The preparations start every summer with the juror selection process, the call-for-entry brochure goes out mid-winter, the jurying by out-of-province jurors takes place in May, the show and its catalogue make their debut in July, the show travels the province until the end of the year - by which time preparations for the next year's event are well under way.

All Saskatchewan residents are eligible to enter. We reach new people each year and the arrival of the 180 or more entries from familiar and unknown craftspeople is the most exciting part of the event and the best evidence of the enthusiastic practice of craft in the province.

Eleven years ago, the Town of Battleford began making purchases from the exhibition and now have twelve works on display in the Fred Light Museum at the corner of Central and 20th St., Battleford. Ten years ago, the Battlefords Allied Arts Council purchased their first piece and now, with this year's purchase, will have eleven works. The Chapel Gallery in Battleford houses the Arts Council's purchases.

These two collections make a very interesting permanent extension to the exhibition.

All the Award donors play an important part in the exhibition, each highlighting a different aspect of the whole. A full list of the donors and the awards is on the back cover of the catalogue. A new award is being made this year, the Frontier Mall Award for Excellence in Fibre, so that each of the main media now have an award. The Saskatchewan Craft Council thanks the Award donors and appreciates their generous contributions.

The success of Dimensions also depends upon the continuing support of the following groups and organizations: the Town of Battleford; the Saskatchewan Arts Board; the Saskatchewan Lotteries Trust Fund for Sport, Culture, and Recreation; and the Government of Saskatchewan, which gives the \$2000 Premier's Prize Award. Dimensions '92 will be on in the Alex Dillabough Centre on July 17th, 18th, 19th, courtesy of the Town of Battleford.

Finally, the Saskatchewan Craft Council thanks the Neil Balkwill Centre of Regina, where the exhibition will be shown October 1st to 31st, and the Godfrey Dean Cultural Centre in Yorkton which will show it December 2nd to 30th. It will be exhibited in the Saskatchewan Craft Gallery from August 3rd until September 16th.

MARIGOLD CRIBB Exhibition Coordinator

JOHN FLOCH Exhibitions Chairperson

WINSTON QUAN Saskatchewan Craft Council Chairperson

Photography: Grant Kernan, A.K. Photos

Printing: Apex Graphics

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Production: Wallace Polsom

The **Dimensions '90 Catalogue** is made possible through funding from



Saskatchewan
Arts Board



JURORS' STATEMENT

Welcome to Dimensions 92, a show featuring some of the best crafts produced in Saskatchewan within the last year. Clay, wood, glass, metal, fibre, stone, and less easily categorized scrimshaw are all represented here. All of the submissions have certain qualities in common: all show sensitivity to and good use of colour, a cohesive sense of design, and painstaking attention to detail and craftsmanship.

For us, the work seemed to separate naturally into three groups: humorous, investigative, and traditional. We all loved the whimsical humour of some of the pieces in the show. Mike Hosaluk's *The Bite: a bunch of little people biting their way to the top*, a painted, turned wooden bowl supported by a group of light-hearted figures biting at its edges and decorated on all its surfaces with profiles of individuals comically baring their teeth, delighted us at first glance. Hosaluk's turned wooden vessel, *Fish Bowl*, is likewise entertaining because of its eccentric shape and the painted images enlivening its surfaces. Basil Ramadan's mixed media piece, *X-Ray Man*, uses a simplified, almost cartoon-like figure made of cindercrete as a frame for a cast-glass x-ray image.

We were also pleased to see pieces which thoughtfully challenged established traditions. The Premier's Award was given to Wayne Cameron for *Acid Rain*, a turned maple platter with droplet-shaped elements turned from black ivory wood supporting, penetrating, and sitting on its surface. *Acid Rain* effectively uses traditional techniques in an untraditional way in order to address contemporary environmental issues. Frank McDougall's *Big Wind on Amisk Lake* revitalizes the historic art of soapstone carving by incorporating a fresh approach to landscape. Lee Brady's two warm (or fused) glass pieces, *Prisoners of Conscience* and *Harbringers*, show a relatively new medium pushed to its limit—for this year at least. *Crosswinds*, a large woven hanging by Kaija Sanelma Harris, constructs its natural imagery from fabric and painted and unpainted photographic gels woven into pockets in the cloth. We especially liked the dynamic sense of motion in *Acid Rain*, *Fish Bowl*, and *Big Wind on Amisk Lake*.

The traditional crafts are certainly well-represented in this show. We have wonderfully crafted baskets, an elegant wall-quilt, a beautifully designed and woven throw, meticulously etched scrimshaw and a perfect violin bow. All of these pieces show a deep respect for and concern with tradition that is always welcome.

Although we were pleased and impressed with the overall quality of the submissions received, we would perhaps like to have seen a greater quantity of submissions in the disciplines of stained glass, blown glass, furniture, and metal arts.

The hard work of jurying Dimensions 92 has been both pleasant and rewarding. Although we came to Saskatchewan from different places and had never met before, we had few disagreements and, in fact, found we have much in common, not the least of which is an abiding commitment to excellence in craft. We extend our congratulations to those included in the show, our thanks to the staff of the Saskatchewan Craft Council and Gallery for their unflagging good spirits and hospitality, and our good wishes and encouragement to all. It is because of the hard work and commitment of Saskatchewan craftspeople that we had little difficulty choosing pieces which are finely-crafted in every sense, showing good attention to detail, aesthetic sensitivity, and an overall sense of optimism and buoyant human spirit.

SHARON ALDERMAN weaver, writer, lecturer, teacher

DEE FONTANS jeweller, teacher

ROBERT HELD glass artist

THE PREMIER'S PRIZE WINNER

WAYNE CAMERON
Premier's Prize
I, 16

Since first purchasing a lathe eight years ago, Wayne Cameron has developed an abiding fascination with and commitment to the ancient art of woodturning. Although he is largely self-taught, Wayne modestly gives most of the credit for his success to local woodturner Michael Hosaluk, who has, over the years, fanned Wayne's smouldering interest in woodturning into a bright flame by freely and generously offering encouragement, advice, and technical assistance when needed.

Having worked for a number of years in industry, Wayne has become increasingly concerned about the ongoing negative effects many routine industrial practices have on the environment and has recently sought to express his concerns in pieces such as *Acid Rain*. Genealogically speaking, *Acid Rain* stands in a direct line of descent from *Platter 2*, a walnut platter with three droplet-shaped ebony-wood supports which was juried into Dimensions '90. As Wayne subsequently worked and re-worked the basic elements of *Platter 2*, he slowly began to become aware of their metaphorical possibilities. In *Platter 2*, the three droplet-shaped supports penetrate the platter but remain modestly near the outer edge, leaving the bulk of the surface, pristine, open, and usable. In *Acid Rain*, however, the droplets-shaped elements have multiplied, their spiky tails thrusting upward like the quills of a porcupine, rendering the platter essentially unusable as such. Of course, these elements are intended to remind the viewer of droplets of acid rain; less obviously, however, they are also similar in shape to spermatozoa, though, ironically, their effect is not to create life but to destroy it, not to fertilize but to sterilize. Finally, the droplets are also symbolic of the tears we must all shed for the destruction of our environment, though we have only ourselves to blame. With simple and heartfelt conviction, *Acid Rain* provides a potent reminder that, in a world of imperfection, action and lamentation must of necessity travel together.

In *Under the Influence*, Wayne pays tribute to his friend and colleague Mike Hosaluk. Having obtained a block of wood too large to turn on his own lathe, Wayne was able to use Mike's equipment instead. Unusually, the block of wood had a natural edge, which Mike encouraged Wayne to incorporate into the finished piece. As Wayne himself is quick to point out, the piece would have been quite different if he had turned it in isolation in his own workshop. After turning the base and the inside of the vessel on the outboard of Mike's lathe, Wayne carved the downward-sloping outer lip with a power carver, overlaying the natural pattern of the wood with a more regular, unifying pattern of grooves. Combining nature and artifice in equal measure, *Under the Influence* speaks persuasively to the continuing human desire for more balanced styles of living.

A regular marketer at various craft sales across the province, Wayne says that he hopes in future to be able to devote more time to personal work such as *Acid Rain* and *Under the Influence*. Formerly a resident of Coronach, Wayne Cameron currently makes his home in Saskatoon.



I. WAYNE CAMERON

97 McGee Cres., Saskatoon

S7K 4M6 382-1684

Acid Rain

Maple and black ivory wood; turned

15x35x35 \$400

**Premier's Prize, Award for
Outstanding Entry (\$2000)**



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

These works are not for sale through the Saskatchewan Craft Council. If you wish to purchase works, please contact the artists.

2. DOUG GANSHORN
Box 22143, Regina
S4S 7H4 757-5069
Vessel Clay, glaze; raku fired, airbrushed 5x28x28 \$85

Tree Award for Excellence in Clay

3. MICHAEL HOSALUK
RR #2, Saskatoon
S7K 3J5 382-2380
Fish Bowl Wood, paint; turned, carved, painted 190x110x110 \$1100 NFS

4. MEGAN BRONER
1010 Melrose Ave., Saskatoon
S7N 9Y9 244-4773
Earrings 18k, 22k, 24k, sterling, citrine; reticulated, fused overlay 2.5x5 \$250

SCC Merit Award (\$400)

5. DOUGLAS FREY
1012 Aird St., Saskatoon
S7N 0T1 652-8562
Made in Saskatchewan 1000BC—1992AD Silver, gold; pierced, cast, formed
Mold for dart point made by Eldon Johnson 6.6x.5x5.8 \$475

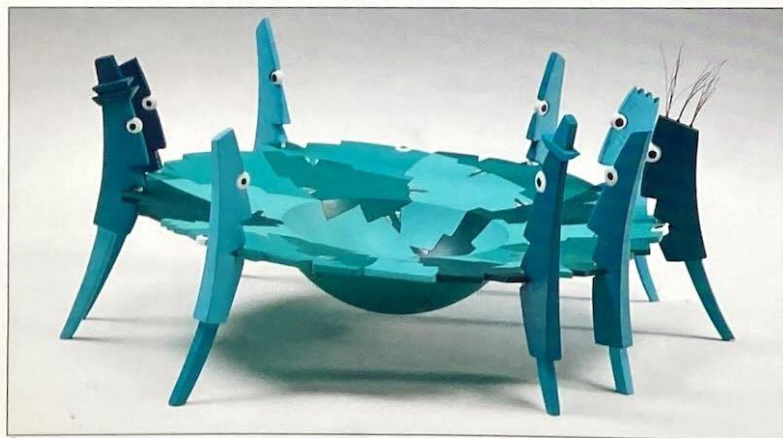
6. MICHAEL HOSALUK
RR #2, Saskatoon
S7K 3J5 382-2380
The Bite Wood, paint, copper, hair; turned, carved, painted 140x300x300 \$1400 NFS



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7. SUSAN CLARK
812 Fifth St. E., Saskatoon
S7H 1G9 244-0937
Kimono: Surviving Saskatchewan Winters Silk, colour fast dyes, metallic pigments; handpainted, immersion dyed, stamped, hand basted 153x56 \$1500

Frontier Mall Award for Excellence in Fibre

8. WILMER SENFT
Box 1, Hodgeville
S0H 2B0 677-2482
Secret in Stone Alabaster, African Blackwood; turned 3.9x3 diam. \$180

9. DOUG GANSHORN
Box 22143, Regina
S4S 7H4 757-5069
Covered Jar Clay, glaze; raku fired, airbrushed 13x16x16 \$65

10. CAROLE McLEAN
Box 404, Avonlea
S0H 0C0 868-2209
"Is he there?" Tkinai-Towa Stoneware clay, leather, feathers; sculpted, painted 64x33x38 \$2300

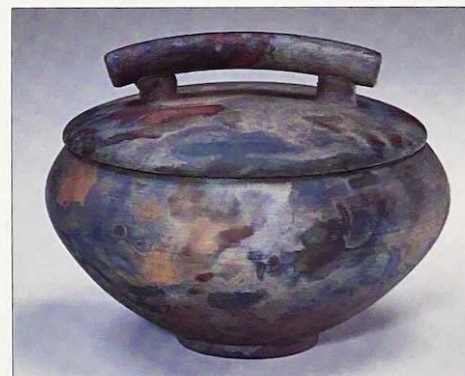
11. DAVID GOLDSMITH
Box 618, Lumsden
S0G 3C0 731-3332
Louis Riel, M.P. Mammoth tusk, ink; scrimshaw (etched and inked) 45x35x3 \$600

Battleford Allied Arts Council Purchase Award

12. ANNEMARIE BUCHMANN-GERBER
47 Lindsay Dr., Saskatoon
S7H 3E2 373-2540
Northern Lights Linen canvas, acrylic, cotton lace, silk; collaged, painted, stitched 86x94 \$950



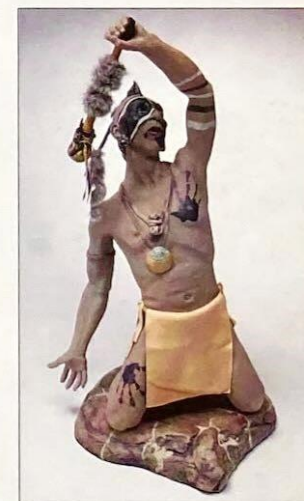
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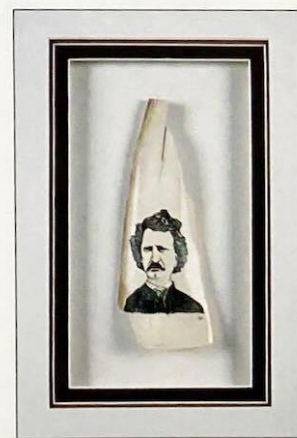
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13. SUSAN CLARK
812 Fifth St. E., Saskatoon
S7H 1G9 244-0937
Shibori Coat; "Liquid"
Silk; shibori tie-dyed, immersion dyed, handpainted
60x81 \$250

SCC Merit Award (\$250)

14. MEL BOLEN
Box 2052, Humboldt
S0K 2A0 682-3223
Weed-a-bix #2 Stoneware
clay, glaze, stain, acrylic
paint; wheel thrown,
airbrushed, press mold addition
750x300x300 \$1000

15. JEAN-MARIE FOGARTY
Box 328, White Fox
S0J 3B0 276-5790
Songs of Joy of the Birch
Turned 8.5x31.5x8 \$375

16. WAYNE CAMERON
97 McGee Cres., Saskatoon
S7K 4M6 382-1684
Under the Influence
Maple burl; turned
15x55x55 \$400

17. MEL BOLEN
Box 2052, Humboldt
S0K 2A0 682-3223
Stoneware Jar Stoneware
clay, engobe, glaze, feathers,
thread, acrylic paint; wheel
thrown, airbrushed
740x380x380 \$1200

18. LEE BRADY
Box 9136, Saskatoon
S7K 7E8 382-0199
Harbingers Glass, clay,
paint, solder; fused, carved,
and slumped glass
10x38.5x38.5 \$1200

19. WILMER SENFT
Box 1, Hodgeville
S0H 2B0 677-2482
**Reflections in Maple
Burl and Coca Bola**
Maple burl and coca bola wood;
turned 9x10 diam \$150

20. GERALD JOHNSTON
Box 222, Pennant
S0N 1X0 626-3545
**"Rock-Em-Up, Let's
Play"** Lacewood, walnut,
maple, macassar, Gaboon
Ebony, Holly, Bloodwood;
turned, routed 12x26x127
\$600

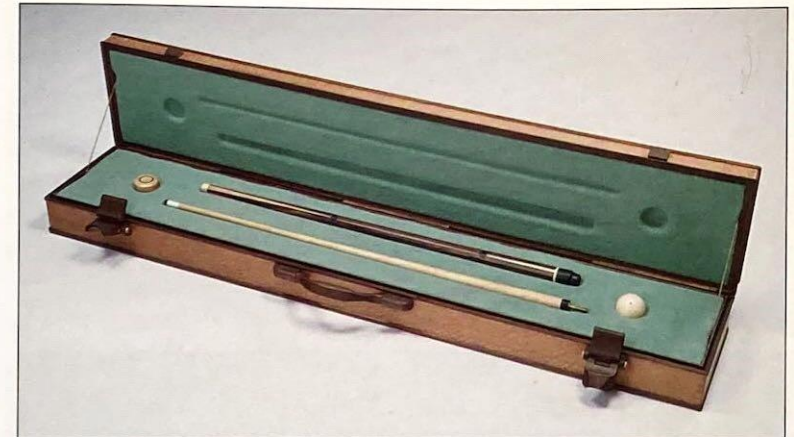
Saskatchewan Wood-
workers' Guild Award
for Excellence in
Wood

21. FRANK H. McDOUGALL
134 Haviland Cres., Saska-
toon S7L 5A9 382-4693
Big Wind on Amisk Lake
Soapstone; carved and pol-
ished 21x31x14 \$300 NFS

22. SANDY G. DUMBA
223 Rogers Road, Regina
S4S 7C5 586-2416
Flower Basket Porcelain;
reduction fired 34x18 \$75

23. LYNN E. UNDERWOOD
1102A 5th St. E., Saska-
toon S7H 1H5 343-6494
**5508 Pieces From the
Past** Cotton; machine
pieced and quilted 40x40
\$1200 NFS

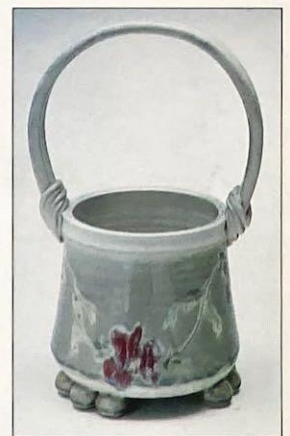
24. ZACH DIETRICH
1124 4th Ave. NW, Moose
Jaw S6H 3X4 693-4426
Blue Jar Porcelain clay,
celadon glaze; thrown, char-
tered, slip trailed, sgraffito,
handbuilt additions 24x17
\$80



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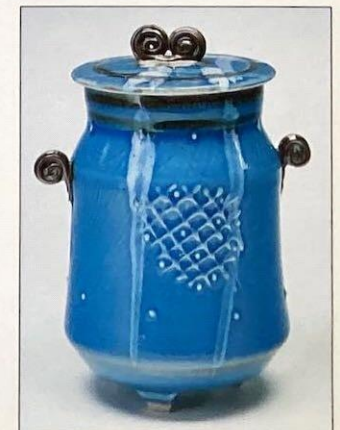
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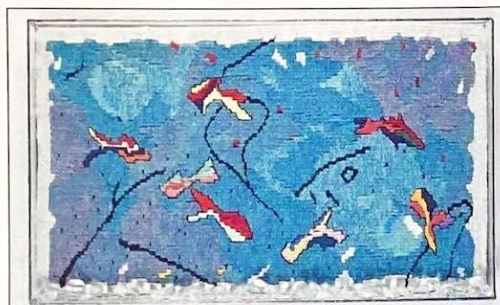
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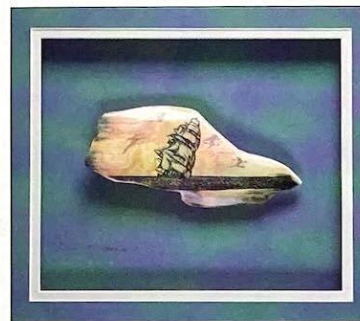
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25. INGRID MACNEILL
3005 Early Dr., Saskatoon
S7M 3K5 374-6858
"It's your turn to clean the Aquarium" Wool, cotton, silk, acrylic, glass beads, glass; tapestry woven
Glass box made by MYRNA TYSON 27x3x44 \$495

26. DAVE FOTHERINGHAM
266 Verbeke Cres., Saskatoon
S7K 6G9 242-7245
Trinket Basket—Nantucket Series No. 9
Honduras Rosewood, maple, cane; turned, woven
8.75x8.75x8.75 \$100 NFS

27. DAVE FOTHERINGHAM
266 Verbeke Cres., Saskatoon
S7K 6G9 242-7245
Bun Basket—Nantucket Series No. 14 Corion, Bird's eye maple, palmwood, white oak, maple; turned, woven, inlaid
8.5x21.5x21.5 \$200 NFS

28. DAVID GOLDSMITH
Box 618, Lumsden
S0G 3C0 731-3332
Outward Bound, circa 1850 Mammoth tusk, ink; scrimshaw (etched and inked) 35x45x3 \$700

29. COLEEN NIMETZ
4302 Castle Road, Regina
S4S 4W3 586-4883
Lace Shawl Tow flax/linen; hand spun and hand knitted 158x75 \$200 NFS

Award for Excellence in Hand Knitting

Award for Excellence in Hand Spinning

Battlefords Environmental Awareness Movement Award

30. DONOVAN T. CHESTER
2025 Elphinstone, Regina
S4T 3N5 352-4247
Tablepiece Earthenware, oxides, patina; raku fired, handbuilt 12x52x57 \$289

31. MYRNA HARRIS & CINDY HOPPE
Box 42, Landis
S0K 2K0 658-4532
Emma Lake Landscape Sweater Wool, kasha lining; dyed, felted, quilted, knitted, plyed Dyed and felted yarns by Myrna Harris Conceived and assembled by Cindy Hoppe 69x72 \$600

32. KAJA SANELMA HARRIS
814 14th St. E., Saskatoon
S7N 0P8 652-5337
Starnight Wool and mohair; 8 harness twill woven, handbrushed 131x167 \$260

SCC Merit Award (\$250)

Handweavers' Guild of America Award for Excellence in Hand Weaving

33. BASIL RAMADAN
128 Chisholm Rd., Regina
S4S 5P1 584-5007
X-Ray Man Glass, cindercrete; fused and cast 35x19x9 \$160

Town of Battleford Purchase Award

34. LEE BRADY
Box 9136, Saskatoon
S7K 7E8 382-0199
Prisoners of Conscience Glass, paint, aluminum; fused, slumped, sandblasted glass 8.5x43.5x43.5 \$1200

Elizabeth Swift Award for Excellence in Glass

SCCMeritAward (\$350)



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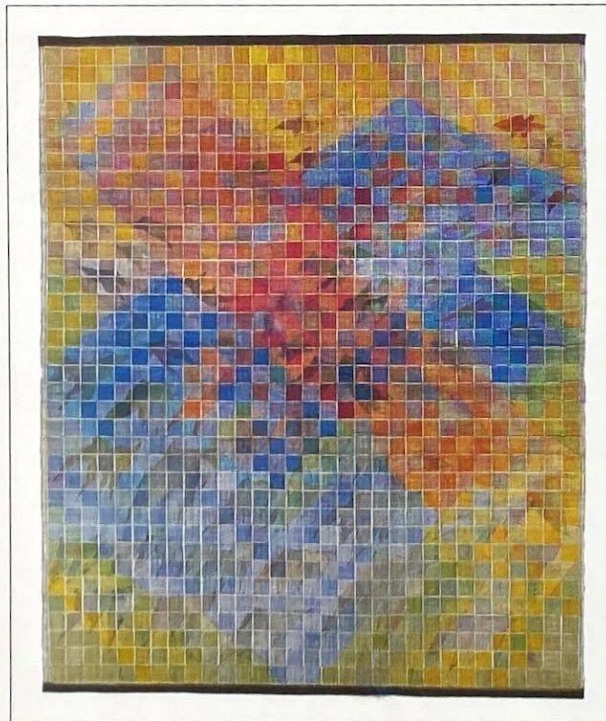
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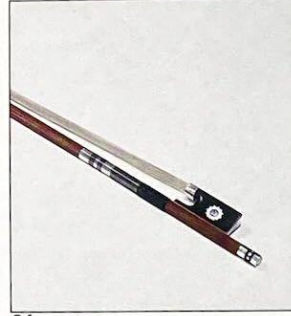
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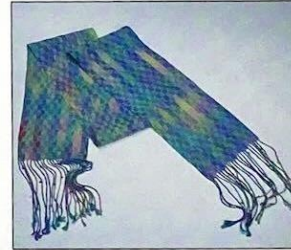
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35. JUDY HARALDSON
404 - 5th St East, Saskatoon S7H 1E9 664-2980
Aurora I Mercerized cotton, cibacron F dye; hand dyed, (ikat design) 3/1 Her-ringbone twill woven 116x85 \$500

36. BRIAN JOHNSON
82 Hastings Cres, Regina S4T 7N7 545-0966
Violin Bow Pernambuco and ebony wood, bone, sterling, abalone shell, mother of pearl, horsehair, thread, leather; handcrafted and inlaid 2.5x1.5x74 \$700

37. MICHAEL HOSALUK
RR #2, Saskatoon S7K 3J5 382-2380
Little Black Bowl Wood, dye; turned, carved, ebonised 60x140x140 \$250 NFS

38. JANE KENYON
407 Whiteswan Dr., Saskatoon S7K 5R3 242-7172
Twilight Scarf Silk, glass beads; 8 harness block twill woven, painted warp 15x164 \$60

39. KAIJA SANELMA HARRIS
814 14th Street East, Saskatoon S7N 0P8 652-5337
Crosswinds I (No. 13 Woven Quilt Series) Wool yarn, cotton fabric, acrylic paint, photographic gels; 8 harness double woven, painted 134.5x112 \$1250

SCC Merit Award (\$250)

INTRODUCING THE AWARD-WINNING CRAFTSPEOPLE

Originally from New York, NY, Megan Courtney Broner started making jewellery when she was 12 and, with the encouragement of her father who was a painter, left the city of her birth when she was 17 to apprentice with Carlo Vitali in Rome, where she had access to thousands of years of jewellery. Megan's experience in Rome was so positive that she has continued to return there at regular intervals to continue her studies with Vitali and others. In 1977, Megan received a degree in Biology and Philosophy from Dalhousie University in Halifax, became a landed immigrant, moved to Regina to begin work as goldsmith, and has subsequently developed a reputation as one of Saskatchewan's best jewellery designers. Megan has been living and working in Saskatoon since 1985.

Megan's untitled earrings are a continuation of the work featured in the SCC's touring exhibition, "In Place." Combining the functional with the sculptural, Megan has given the earrings a three-dimensional figure-eight shape which not only integrates the clasp into the form but also economically and elegantly defines the space where the jaw and the neck meet, presenting an interesting view from every angle. The reticulated surfaces of the lens-shaped beads are a result of placing gold overlay on silver and heating them until they begin to shift and buckle, at which point the process is immediately arrested so that the elemental effects of heat on metal remain clearly visible. This artistic process is in many ways analogous to the natural process by which land masses are formed and re-formed on living worlds. The connection between the earrings and natural forces and objects is further reinforced by the gold pattern on the beads which recalls the pattern of continents on the earth as seen from space and by the citrine stone which accompanies each bead like a tiny sun. In short, the form of Megan's earrings subtly invites the viewer to see things from other than a mundane perspective, contemplating humanity's place in a global, even cosmic, context.

In 1990, Megan received a Saskatchewan Arts Board Grant which enabled her to devote time to more personal and exploratory work. Examples of Megan's work are currently featured both in "In Place" and in "Magnum Opus," a touring exhibition organized by the Toronto-based Metal Arts Guild.

Originally from Calgary, 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 in Saskatoon, and now designs and executes stained-glass works at his rural studio, The Glass Eye. Lee has done numerous commissions for churches, restaurants, and private residences. This year, a grant from the Saskatchewan Arts Board has enabled Lee to explore the area of mixed media for a full six-month period, the result being pieces such as those included in Dimensions '92.

In his recent work, Lee has become increasingly concerned to use the vessel form as a vehicle for the expression of ideas. The title of *Prisoners of Conscience*, for instance, immediately suggests a political theme, referring to those who have been imprisoned because of their beliefs. Lee is quick to point out, however, that the implications of the title are much more general, that we are all, to some extent, prisoners of conscience. According to this view, the piece is about the many ways in which we confine ourselves by rigidly and unthinkingly upholding conventional social forms. Inspired by Celtic animal decoration and knotwork, Lee has constructed an elaborate circular design for the lower level of glass which features three elongated, stylized human figures each enfolded in the coils of a large snake which is biting the ankle of the next figure in the circle. The use of the snakes to represent the conscience and to bind the three figures into one can be read as an ironic comment not only on the traditional Christian view of the snake as tempter but also on the puzzling doctrine of the Holy Trinity, and on the commonly held view that religious faith is inherently liberating.

In designing works for Churches, Lee has had considerable opportunity to reflect on the meaning and relevance of Christianity in the modern world. Like many, he finds it difficult to separate the positive from the negative aspects of religious institutions. In *Harbingers*, Lee expresses his ambivalence by combining traditional Christian symbolism with the pagan Celtic tradition of zoomorphics whereby one animal changes into another. Technically, *Harbingers* offered the artist the opportunity to work more sculpturally with clay and to experiment with various surface treatments. Here, the clay has been made to look like bronze in order to reinforce the ceremonial look and feel of the piece. At each of the four corners of the piece, there stands a creature which is part eagle, traditional symbol of illumination, and part serpent, symbol of temptation and death. The symbols contained in the four circles on the upper bowl identify the zoomorphic creatures as the four evangelists. This combination of symbols and imagery is unsettling because it invites the viewer to contemplate a paradox, a figure which Kierkegaard, for one, claimed marks the limit of human understanding and the beginning of faith.

MEGAN BRONER
SCC Merit Award (\$400)
4

LEE BRADY
SCC Merit Award (\$350)
Elizabeth Swift Award for Excellence in Glass
34, 18

SUSAN CLARK
 SCC Merit Award (\$250)
 13
 Frontier Mall Award for
 Excellence in Fibre
 7

Susan Clark first began exhibiting her fibre art about four years ago, with immediate success. Specializing in hand-painted and hand-dyed silk, Susan is primarily self-taught, though she credits a number of workshops and artist friends as inspiring her to persevere in her art. Bill Morton, a fabric art teacher and artist from Calgary who spent sixteen years in Japan, has been especially influential, encouraging Susan's lifelong passion for Japanese crafts and culture.

Both pieces included in Dimensions this year are Japanese influenced and yet both are also firmly rooted in the Saskatchewan landscape. *Kimono: Surviving Saskatchewan Winters* successfully unlocks the imaginative potential residing within the frozen Saskatchewan landscape in winter, creating an artistic anticipation of nature's own spring. With her garden dead and buried under the snow, Susan turned to the ferns and flowers in her own home as a source of imagery for the *Kimono*. The design was created on narrow widths of stretched silk using a resist called *gutta*. During the dying process, Susan also used melted wax to stop out certain details. Following Japanese tradition, the *Kimono* was then merely based together, allowing it to be taken apart for washing. With the *Shibori Coat*, the artist first made up the garment and stitched it with a random design. She then pulled certain threads as she put the garment into various vats of dye. As the work progressed, a pool or pond image slowly began to emerge. Abstract verticle patterns on the coat began to look like plants gently swaying in response to underwater currents and the resemblance was subsequently reinforced. Finally, the effect was consolidated through the introduction of a small fish on each lapel of the coat. Despite the painstaking work that has gone into them, neither the *Kimono* nor the *Coat* is intended merely for show. Rather, Susan emphasizes that they are "living garments," intended to be washed, worn, and cherished.

In 1991, Susan had a widely-praised solo exhibition at the Saskatchewan Craft Gallery, and earlier this year, her quilt *Susan's Kimono Garden* was one of twenty four chosen in a worldwide competition called "America's Flower Quilt Contest," sponsored by the Museum of American Folk Art.

KAIJA SANELMA HARRIS
 SCC Merit Award (\$250)
 Handweavers' Guild of
 America Award for Excel-
 lence in Hand Weaving
 32
 SCC Merit Award (\$250)
 39

Kaija Sanelma Harris trained at the Turku Textile Teachers Institute in Finland and then worked as an assistant to a Icelandic textile designer. After leaving Iceland, Kaija lived in the United States and Sweden before coming to Saskatoon in 1973. A major national textile artist, Kaija produces large tapestry wall hangings for exhibition and by commission, as well as functional textiles such as afghans. At Dimensions, Kaija is a three-time winner of the Premier's Prize and a five-time winner of the Handweavers' Guild of America Award for Excellence in Hand Weaving and has received numerous other awards.

Crosswinds I had its origin in research and exploration Kaija undertook in preparing a proposal for a series of hangings to appear in a large atrium. The specific challenge here was to design works that would be sensitive to the constantly changing quality and intensity of light, both natural and artificial, in an imposing architectural setting. Kaija's solution was to weave hangings with small pockets, each containing both a square of photographic gel and a square of stiff cotton fabric coloured with acrylic paint, which would act as filters, colouring the light as it passes through. The result is a piece that presents the viewer with two unique faces which are themselves in a constant state of flux during the day. The connection between *Crosswinds I* and the natural environment is reinforced both by an abstract design suggestive of rushing air, turbulent clouds, and fluttering leaves.

Like *Crosswinds I*, the afghan *Starnight* uses abstract design elements to make positive connections between art and nature. Like all woven pieces, *Starnight* is constructed using two yarn systems: the warp (the system of threads on the loom) and the weft (the system thrown into the warp by the weaver). In the simplest weave, each weft thread alternates over and under individual warp threads, resulting in a piece with a similar design on both sides. *Starnight*, however, uses a twill weave, which means that one side of the piece is dominated by the warp and the other by the weft. In addition, the piece has been brushed by hand, a labour-intensive process which frees fine threads from the surface of the work, creating rich new colours through optical blending. The effect of the whole is to create a mood of quiet contemplation and introspection such as one might experience reclining at midnight under a canopy of stars.

COLEEN NIMETZ
 Award for Excellence in
 Hand Knitting
 Award for Excellence in
 Hand Spinning
 Battlefords Environmental
 Awareness Movement
 Award
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Coleen Nimetz took her first spinning class at the Neil Balkwill Civic Arts Centre in Regina in 1985. In 1987, she enrolled in the Master Spinners Certificate Program sponsored by the Hand Weavers, Spinners and Dyers of Alberta and Old's College Fibre Arts Program. This six-level program is a comprehensive study of handspinning. Coleen has presently completed the fifth level. Coleen has also attended workshops on silk, mohair, worsted and woollen spinning techniques, dyeing, and felting at Emma Lake, Calgary, Edmonton, and Saskatoon. Intrigued by the antiquity of handspinning, Coleen's main area of interest is using her handspun yarns in traditional work such as Fair Isle knitting, lace knitting, crocheting, cross stitch, and traditional Ukrainian embroidery.

Coleen's shawl began as a project to fulfill one of the requirements for the Master Spinners Certificate Program. The yarn for the shawl was spun from tow flax, which may contain chaff and straw from the plant stem, making for a slightly textured yarn. The design of the shawl is intended as an imaginative reconstruction of a traditional Irish linen shawl.

Coleen has been an active member of the Regina Weavers and Spinners Guild since 1986, and in 1989, she had the opportunity to share her knowledge with others by teaching a workshop on spinning wool and exotic fibres. Viewers of last year's show may recall Coleen's cardigan, *Emma's Dream*, which won the award for Excellence in Hand Spinning.

Gerald Johnston is both a farmer and an active and respected member of Saskatchewan's woodworking community. Largely self-taught, Gerald takes every opportunity to learn more about his craft, contacting and exchanging information with other woodworkers and attending workshops. Gerald has been a member of the Saskatchewan Woodworkers Guild for about six years and regularly exhibits in their annual show.

As with many of Gerald's pieces, the forms employed in "*Rack-Em-Up, Let's Play*" emerged in response to problems related to function. With regard to the large case which holds the pool cue, the challenge was to create hinges and catches which would fit exactly and be strong enough to support the weight of the lid and yet be aesthetically pleasing. Gerald's solution was to use a modified version of some hinges and catches he had originally designed for use on small jewellery boxes. And when he found that regular elbow arms could not be used to guide the lid of the case, Gerald designed his own mechanism using light chain attached to an elastic which keeps it taught. Particularly difficult to produce was the pool cue itself. Although such long, thin wooden forms are relatively easy to turn, they are difficult to keep from warping and often must be re-shaped a number of times.

Gerald's careful craftsmanship and thoughtful attention to detail have not gone unnoticed by the province's craft community. A dining table with chairs won an OSAC award in 1988, and 25 smaller pieces went on tour through the province in a 1990 OSAC exhibition featuring three Saskatchewan artists. Also in 1990, Gerald had two pieces, a vase and a jewellery box, accepted to Dimensions—the jewellery box won a Merit Award—and in 1991, a ring box, entitled *Dream Capsule*, was also accepted.

Doug Ganshorn farms during the summer and spends his winters at the potter's wheel, producing a wide variety of finely crafted vessels, both functional and decorative. Originally a woodworker, Doug switched to pottery-making in 1985 after taking classes from Donovan Chester and Helen Rogers at the University of Regina. Doug is especially known for his white stoneware, which he produces at a warehouse workshop in Regina and sells at various craft markets and through private orders. Doug's work can also be seen and purchased in Regina at the Wascana Gift Shop and the Mackenzie Art Gallery. A founding member of the Regina and Area Potters' Guild, Doug is currently the Guild's Vice-President.

In his decorative work, Doug seeks to explore a wide variety of materials and techniques, enjoying the artistic process as much as the finished product. In the past two years, Doug has developed a strong interest in raku, a method of firing by which bisected, glazed pots are quick-fired in a kiln which has been heated to its maximum temperature. After firing for 15 to 20 minutes, the pots are placed in organic matter—Doug prefers to use dry leaves—to smolder for 10 or 15 minutes, thereby reducing the amount of oxygen available, producing dark, variegated, iridescent colours such as are seen in Doug's *Covered Jar*. In the raku-fired *Vessel*, a white, crackle glaze provides an attractive counterpoint to combed areas coloured with copper patina. The immediacy and spontaneity of the raku technique provides Doug with a much-needed break from his production work.

Basil and Glenda Ramadan have been working in the visual arts since 1979, the year they attended a George MacDonald stained-glass workshop. Their preferred medium is glass, in particular, fused and hot glass. In almost all instances, their work is designed and produced in collaboration, the only exceptions to this rule being pieces intended for submission to Dimensions. Since 1988, the Ramadans have expanded their repertoire of techniques to include engraving, neon, and kiln-fired enameling. Last year, Basil attended a three-week workshop at the famous Pilchuk Glass School in Washington State, and the effects of those studies have been evident in the couple's new work. In 1990, Basil had two pieces accepted to Dimensions, and in 1991, Basil and Glenda had a highly successful solo exhibition at the Saskatchewan Craft Gallery.

In Basil's *X-Ray Man*, a fused and cast glass panel seems to reveal the inner workings of a small, cartoon-like figure made of cindercrete. Although the bent legs of the figure suggest animation, the interior view contradicts this conclusion, for the figure's skeletal structure is hopelessly incomplete and jumbled. Further, the blackness of the figure is suggestive of death, not life, and the green glow of the 'x-ray' suggests a kind of sickness, such as might be caused by radiation. Despite its deathly appearance, however, the figure remains erect, tiny arms thrown skyward, perhaps in alarm, perhaps in warning.

In late 1988, David Goldsmith re-read Herman Melville's novel *Moby Dick* and was struck by a passage in which it is noted that whalers traditionally practiced the craft of scrimshaw as a way to pass the time during extended voyages at sea. His curiosity aroused, David borrowed two books about scrimshaw from the library and soon began to search for a modern medium for scrimshaw which would not contribute to the destruction of endangered species, eventually settling on materials such as recycled piano keys, elk and caribou antler, fossil mammoth ivory, and Brazilian tagua nuts. Though David has no formal art training, his works are now sold in numerous galleries throughout Western Canada and are in constant demand by collectors.

The two scrimshaw pieces juried into Dimensions this year feature starkly contrasting subject matter: whereas *Homeward Bound, circa 1850* portrays a tall sailing ship skudding across a blustery sea, thereby establishing a strong link with the historical roots of scrimshaw, *Louis Riel, M.P.* uses traditional techniques to make a political statement, celebrating the accomplishments of a Metis hero who has only recently been recognized by the Government of Canada as having played a unique and historic role as a founder of Manitoba. The portrait of Riel is based on the official photograph taken of him after he became a Member of Parliament.

David has travelled extensively through the urban, rural, and wilderness areas of Canada, the United States, Western Europe, and Northern Africa.

GERALD JOHNSTON
 Saskatchewan
 Woodworkers' Guild
 Award for Excellence in
 Wood
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DOUG GANSORN
 Tree Award for
 Excellence in Clay
 2, 9

BASIL RAMADAN
 Town of Battleford
 Purchase Award
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DAVID GOLDSMITH
 Battleford Allied Arts
 Council Purchase Award
 11, 28



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1993

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TOWN OF BATTLEFORD PURCHASE AWARD

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BATTLEFORDS ALLIED ARTS COUNCIL PURCHASE AWARD

Donated by the Battleford Allied Arts Council

PEOPLE'S CHOICE AWARD

\$300 shared donation by The Battleford Quilters (\$200) and the Beaver Brook Lodge Motel, Battleford (\$100). This award is determined by votes of exhibition viewers.