

# **Dimensions '93**



# Dimensions '93

**This year 81 Saskatchewan craftspeople** submitted 172 entries for the annual Dimensions exhibition. Stan Taniwa, a ceramic artist from Eden, Manitoba, was contracted by the Saskatchewan Craft Council to be the juror.

Mr. Taniwa has a long history of involvement in Canadian craft, having been a founding member of both the Canadian Crafts Council and the Manitoba Craft Council. He has juried for the Canada Council Explorations Program and for the Manitoba Arts Council, and is familiar with a variety of media ranging from theatre and music through to sculpture, jewellery, and fabric.

Mr. Taniwa's diverse interests were evident in the detailed attention he gave to every piece entered in the exhibition. He spent 22 hours selecting the show and choosing the award-winning works.

The Saskatchewan Craft Council thanks Mr. Taniwa for his valuable contribution.

The success of Dimensions depends upon the continued support of the following groups and organizations: the Saskatchewan Lotteries Trust Fund for Sport, Culture, and Recreation; the Saskatchewan Arts Board; Saskatchewan Municipal Government; and the Town of Battleford.

The award donors play an important part in the exhibition, each focussing on different areas of craft. A complete list of donors and awards can be found elsewhere in this catalogue.

The Town of Battleford, the Battleford Allied Arts Council, and the Saskatchewan Arts Board preview the exhibition to select works to purchase for their permanent collections.

The Saskatchewan Craft Council acknowledges the contributions of the Award donors and appreciates their generous support.

Dimensions '93 opens this year in Regina at the MacKenzie Art Gallery on June 18th, inaugurating the Gallery's 40th Anniversary Celebrations and marking the 20th Anniversary of Bazaart. The Premier's Prize will be awarded at an opening reception hosted by the MacKenzie, where the exhibition will remain until July 11th.

The exhibition will then travel to the Alex Dillabough Centre in the Town of Battleford, where it will have a second opening and awards presentation ceremony. The exhibition will stay in Battleford from July 22nd to July 25th. The Saskatchewan Craft Council Gallery in Saskatoon will exhibit Dimensions '93 from August 6th to September 14th; then it will go to the Godfrey Dean Cultural Centre in Yorkton, October 4th to November 28th.

—Winston Quan, Chairperson

John Floch, Exhibitions Chair

Leslie Potter, Gallery/Exhibitions Coordinator



# Premier's Prize Winner

Lee Brady  
Premier's Prize  
I, 4

**A**fter completing a BFA in ceramic sculpture in 1977, Lee Brady apprenticed in 1979-80 with Diane Patterson at Glassworks Stained Glass Studio in Saskatoon before establishing his own studio, The Glass Eye, in 1980. Although Brady devotes most of his time to designing and constructing stained-glass windows for public and private commissions, he has also produced a steady stream of non-commissioned works that repeatedly test and expand the expressive and structural limits of his chosen materials.

Since attending a slumped-glass workshop in 1982, Brady has experimented extensively with kiln-fired glass and, since 1989, has become increasingly interested in mixing glass with other media to produce freestanding, sculptural vessels. In 1992, a Saskatchewan Arts Board grant enabled Brady to spend six months working to resolve structural problems that had arisen from his ambitious attempt to combine glass with metal and clay. The works that resulted from this period of study were exhibited in the Saskatchewan Craft Gallery in late 1992 under the title "Myth and Machination."

Like many of the pieces seen in "Myth and Machination," *Midnight Tempest* (cat. 4) and *Night Sky Mythos* (cat. 1) are both freestanding ceremonial vessels. However, whereas the former were inspired by specific historical and mythological events and themes, the latter attempt to imbue personal experiences and memories with a timeless, universal aura. Of the two new pieces, *Midnight Tempest* is most closely related to Brady's earlier work. Inspired by evening thunderstorms on the prairies, the vessel features a central bowl-shape of luminous sky-blue glass surrounded and embraced by two grey, cloudy panels shattered by bolts of blue lightning. Although these glass panels appear to be held tightly together by the carved aluminum support structure, they have in fact been fused into one piece at high temperature in a kiln. The ancient look of the vessel is enhanced by the pointed semicircular handles and matching interior embellishments made of carved and fired clay that has been overlaid with aluminum leaf and coloured with stains to look like pewter. More generally, the concentric and symmetrical arrangement of the glass panels and clay additions symbolically works to contain and aestheticize the elemental force of nature, making it seem majestic and beautiful rather than violent and threatening.

Whereas *Midnight Tempest* was produced in response to a specific environmental stimulus, the Premier's Prize winning *Night Sky Mythos* is based on a recurring dream Brady had as a child growing up in Calgary. In the dream, Brady would stand on the back porch of his house and watch as strange figures would materialize and circulate, carousel-like, in the night sky. Each of the elements of this dream is symbolically represented in the design of *Night Sky Mythos*. The basic form of the vessel was created by sagging 1/2 inch plate glass through a square collar placed in the kiln. The sagged centre square, which represents night, was made opaque by airbrushing the upper side of the glass with metallic lustre and painting the underside black. On the underside of the surrounding clear glass, Brady has used a sandblaster to carve a series of dynamic interlocking shapes, along with a stylized fish, and, on the upper side, has painted a series of stars that serve to add depth to the design by defining the upper plane of the plate glass. Echoes of the carved shapes, which represent the figures Brady saw in his dream, can also be found protruding from the upper ends of the carved copper support structure. The colour and shape of the supports is repeated in the bands of metal that separate the sagged centre square from the carved outer section and surround the rim of the vessel. These bands were created by carving into the plate glass and overlaying the roughened surface with copper leaf, thereby creating the illusion that the metal has been forcibly crimped onto the glass and is structurally necessary to hold the piece together. This illusion is further enhanced by the inclusion of rivet-like beads of copper on the four corners of the inner band of copper leaf. Convincing in every detail, *Night Sky Mythos* is a mature work by a consummate craftsperson who also happens to be one of Saskatchewan's most inventive artists.





**I. Lee Brady**

Box 9136, Saskatoon

S7K 7E8 382-0199

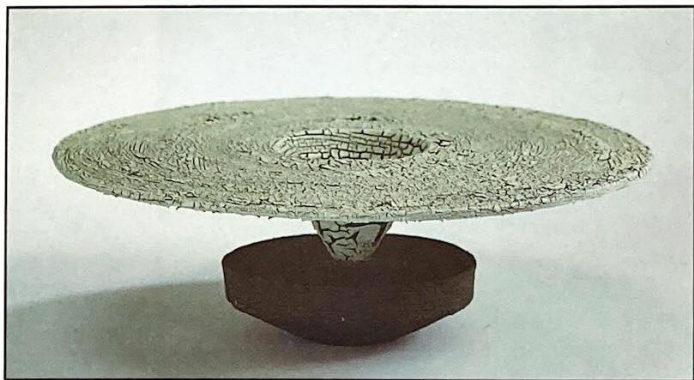
***Night Sky Mythos***

painted, kiln-formed glass,

sandblasted, carved copper

legs 9.5x53.5x45.5 \$1500 NFS

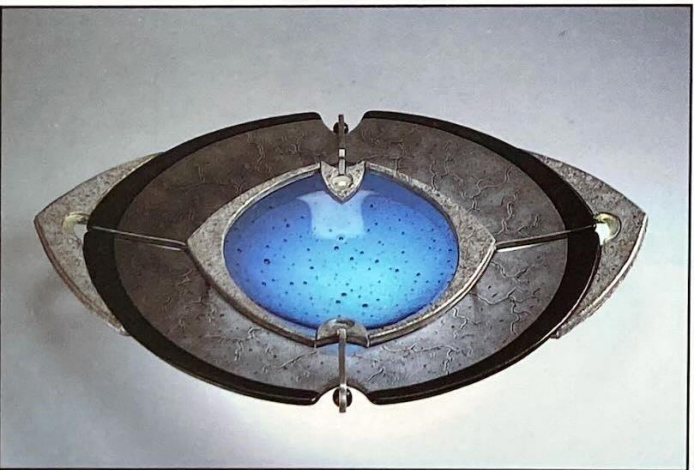




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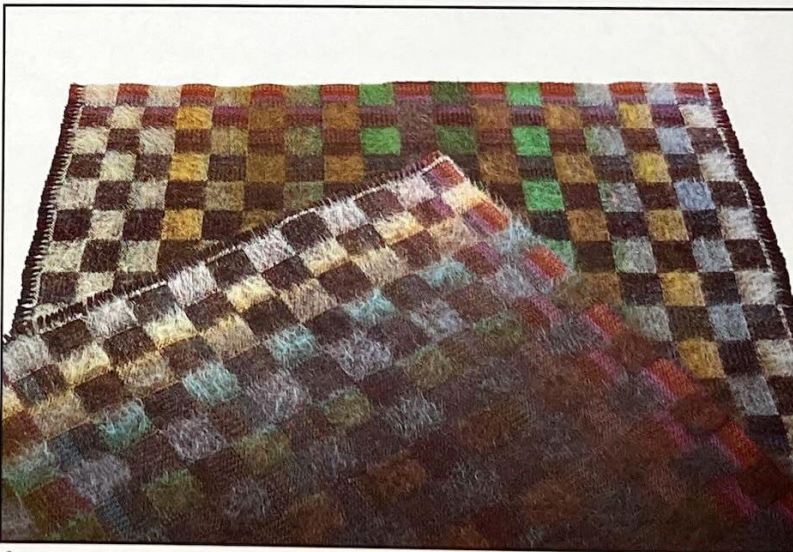
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All measurements are in centimetres: height precedes width precedes length/diameter.

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

## 2. Lindsay Anderson

1525 Victoria Ave., Regina  
S4P 0P6 525-8285

**Thank you Alex** clay, low fire glazes, under glaze color; wheel thrown, handbuilt, multi-fired 10x30 \$250 NFS

## 3. Wayne Cameron

97 McGee Cres., Saskatoon  
S7L 4M6 382-1684

**Quilted Bowl** quilted maple, ebony; turned 14x30 \$220 NFS

## 4. Lee Brady

Box 9136, Saskatoon  
S7K 7E8 382-0199

**Midnight Tempest** painted, kiln formed glass, molded clay, aluminum leaf, carved aluminum 9x53x41 \$1300

## 5. Lynn Underwood

1102A 5th St. E., Saskatoon  
S7H 1H5 343-6494

**My Spring Vignettes** cotton; machine pieced, hand quilted 136x147x.5 \$1200NFS

## 6. Kaija Sanelma Harris

814 14th St. E., Saskatoon  
S7N 0P8 652-5337

**Northern Forest, Black Spruce** wool warp, mohair weft; 4-harness false satin 164x132 \$300

**Northern Forest, Bog** wool warp, mohair and kid mohair weft; 4-harness false satin 158x132 \$300



**7. Wilmer Senft**

318 Cowie Cres., Swift Current  
S9H 4V3 773-2414

**Reflections in Maple Burl  
& African Rosewood** maple  
burl, African rosewood; turned  
11.5x15.5 \$175 NFS

**8. Mel Bolen**

Box 2052, Humboldt  
S0K 2A0 682-3223

**Blackbird Fly** porcelain clay,  
glaze, oxides, stains; wheel  
thrown, overglaze oxide deco-  
ration, airbrush 5x36 \$190

**9. Wayne Cameron**

97 McGee Cres., Saskatoon  
S7L 4M6 382-1684

**Box in Space** curly & quilted  
maple, walnut, tagua nut;  
turned 23x28 \$300

**10. David Goldsmith/  
Wilmer Senft**

Box 618, Lumsden  
S0G 3C0 731-3332

**A Set of Little Mismatched  
Urns** tagua nut, mammoth  
tusk, African wood, ink;  
turned, etched; scrimshaw  
by David Goldsmith, wood-  
turning by Wilmer Senft  
7x3x3 \$200 each NFS

**11. Erna Lepp**

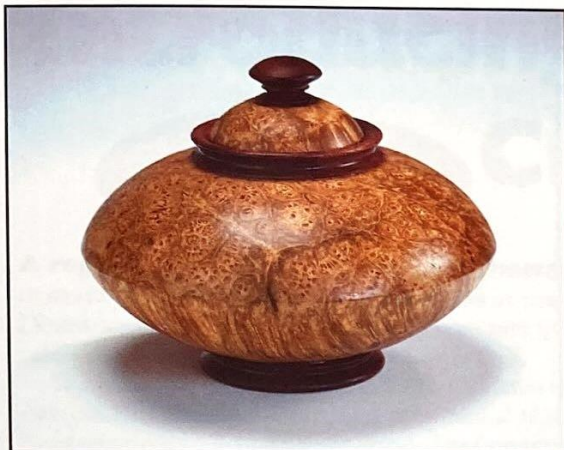
1308 Shannon Rd., Regina  
S4S 5L2 586-0974

**Trilliums** porcelain, copper  
oxide, glaze, stains; wheel  
thrown 9x31 \$120 NFS

**12. Lynn Underwood**

1102A 5th St. E., Saskatoon  
S7H 1H5 343-6494

**Black Tie Affair** cotton;  
machine & hand quilted  
130x130x.5 \$900 NFS



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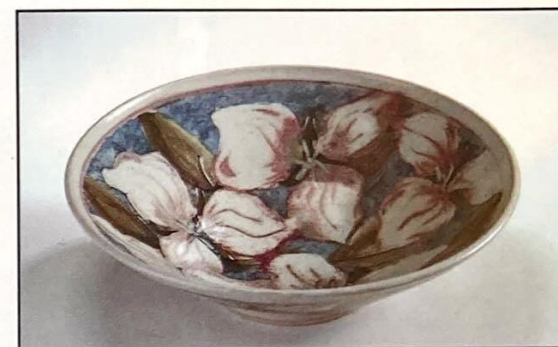
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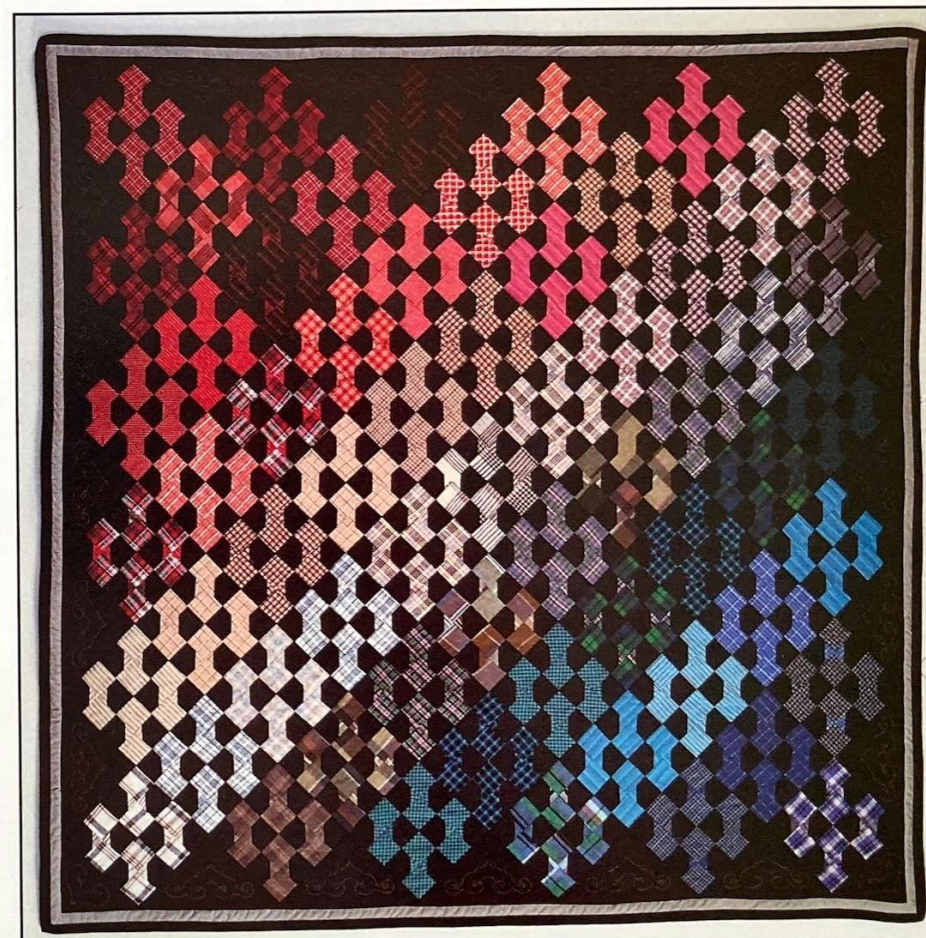
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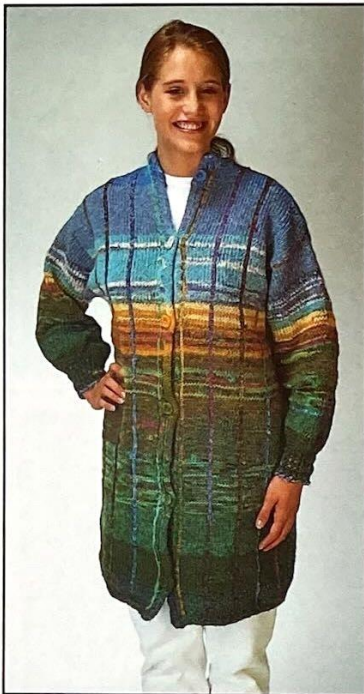


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16



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18

### 13. Cindy Hoppe

Box 1395, Biggar  
S0K 0M0 948-2947  
**Late July Landscape**  
**Sweater** wool, cotton, silk;  
machine knit 90x150 \$400

### 14. Annemarie Buchmann-Gerber

47 Lindsay Dr., Saskatoon  
S7H 3E2 373-2540  
**Oh Canada Series No. 3:**  
**Jobs, Jobs, Jobs** linen, hand-  
spun raw silk, acrylic, news-  
print, polyester lining; stitched,  
appliquéd, painted 123x97  
\$2,500

### 15. Trent Watts

1136 Temperance St., Saskatoon  
S7N 0N8 664-3908  
**Pedestal Table** cherry &  
African blackwood; turned,  
laminated 61x46x46  
\$600NFS

### 16. Lewis Pierce

Box 39, Alsask  
S0L 0A0 968-2328  
**Horse** basswood, lacquer,  
birch, acrylic paint; carved  
23x 8x28 \$149

### 17. Dave Fotheringham

266 Verbeke Cres., Saskatoon  
S7K 6G9 242-7245  
**Nantucket Series No. 18**  
bird's eye maple; maple staves,  
cane woven 13x13x13 \$200NFS

### 18. Jane Kenyon

407 Whitswan Dr., Saskatoon  
S7K 5R3 242-7172  
**Autumn Splendor** silk, glass  
beads; hand painted warp,  
dye weft, 8-harness twill  
weave 216x51 \$175



# Introducing the Award-Winning Craftspeople

**Wayne Cameron**  
SCC Merit Award,  
Saskatchewan Arts Board  
Purchase Award  
3, 9, 29

**A regular marketer at the Saskatchewan Handcraft Festival,** Wintergreen, and the Sundog Handcraft Faire, Wayne Cameron has in recent years become increasingly interested in stealing time away from his production work to produce more personal works for exhibitions such as Dimensions. In his personal works, Cameron uses simplified, functional forms as the basis for a thoughtful exploration of the inherent qualities of, and subtle differences between, various types of wood.

Winner of the Premier's Prize in 1992, Cameron has had three pieces accepted to Dimensions this year: *Sun Box*, *Box in Space*, and *Quilted Bowl*. *Sun Box* (cat. 29) contrasts the jagged but even natural edge of a block of maple burl with smoothly-finished turned surfaces that effectively display the elaborate natural pattern or "figure" of the wood. The fine-grained ebony handle protruding from the lid of the *Sun Box* is not only functional but also provides a compositional focal point that clarifies the relationship among the forms by accentuating the radial symmetry of the piece. Inspired by the contrasting figures of curly and quilted maple, *Box in Space* (cat. 9) is formally economical but immediately suggests a UFO rushing across the surface of the earth on three smoky beams of light. In the dual award-winning *Quilted Bowl* (cat. 3), a subtly-contoured bowl shape turned from quilted maple stands precariously supported by three spiky legs turned from ebony. Quilting is a form of blister figure caused by natural irregularities in a tree's growth patterns. Here the natural figure of the wood has been accentuated through the application of a dark greyish dye chosen to complement the colour of the legs.

This spring, Wayne Cameron was elected to the SCC Board of Directors and was later appointed Gallery Committee Chairperson.

**David Goldsmith/  
Wilmer Senft**  
SCC Merit Award  
10

**A Set of Little Mismatched Urns** (cat. 10) is an award-winning collaboration between two Saskatchewan craftspeople, David Goldsmith and Wilmer Senft, who share a common affinity for intricately detailed, small-scale work. Goldsmith is a self-taught scrimshaw artist from Lumsden who first became interested in crafts in 1988 and whose works are now sold in galleries throughout Western Canada. Senft is a woodturner from Hodgeville whose miniature vessels have been selected for major exhibitions from Vancouver to Philadelphia. The works of both men are in constant demand by collectors.

Goldsmith was originally inspired to take up scrimshaw after reading a passage in Herman Melville's novel *Moby Dick* in which it is noted that whalers often practiced the craft as a way of passing time during extended voyages at sea. However, because of a concern for the conservation of endangered species, Goldsmith refuses to use any new ivory for his pieces, preferring instead to use non-traditional materials such as recycled piano keys, elk and caribou antler, and fossil mammoth ivory. Senft has been a woodturner since the mid-1980s and works mainly with local woods, often using chisels of his own making.

*A Set of Little Mismatched Urns* shows a definite Far-Eastern influence, both in the overall form of the vessels as well as in the delicate etched and inked surface designs. The title refers to the fact that the two vessels are made of contrasting materials, the smaller vessel being turned out of fossil mammoth ivory, and the larger, out of Brazilian tagua nut, also known as "vegetable ivory." Exquisitely detailed, the *Urns* subtly highlight the issue of conservation by reminding us that there are acceptable substitutes even for the most precious substances and that we need not hunt species to extinction in order to surround ourselves with beauty.

Examples of David Goldsmith's work can be seen in the SCC exhibition, "Craft Council Highlights," which will be touring the province this fall. In addition, both Goldsmith and Senft regularly sell their work at various craft markets in Saskatchewan, including the Saskatchewan Handcraft Festival.

**Jane Kenyon**  
SCC Merit Award,  
Handweavers' Guild of  
America Award for  
Excellence in Hand-Weaving  
18

**Although Jane Kenyon** has been a hobby weaver for about thirteen years, she notes that she has had considerably more time to devote to her craft since quitting her medical practice three years ago. For the past two and a half years, Kenyon has worked with silk almost exclusively, dividing her time between fabric art and weaving. Although she has, in the past, made a few bow ties, Kenyon generally prefers to maintain the rectangular shape of her woven fabrics rather than style them into garments. Thus, most of Kenyon's woven pieces to date have been either scarves or shawls.

In her award-winning piece, *Autumn Splendor* (cat. 18), Kenyon uses variegated iridescent colours to evoke the most colourful of Saskatchewan seasons without resorting to specific imagery. Like all woven pieces, *Autumn Splendor* is constructed using two systems of threads: the warp (the vertical system of threads on the loom) and the weft (the horizontal system thrown into the warp by the weaver). In this case, the variations in colour come mainly from the warp threads, which were hand-painted with several different dyes before being put on the loom, the weft threads having been dyed a solid colour. The



sheen of the piece is enhanced by the use of reeled silk, which has long filaments with few breaks, while the iridescence is largely produced by the particular colour combinations used in the weave structure. The iridescence is complemented by the incorporation of glass beads into the wide fringes at either end of the scarf. Functional as well as beautiful, the beads add weight to the fringe, thereby helping it to hang properly.

In the summer of 1994, Jane Kenyon will be having an exhibition of hand-woven, hand-dyed shawls featuring designs based on the seasonal Saskatchewan landscape at the Saskatchewan Craft Gallery in Saskatoon.

**Susan Kargut**

SCC Merit Award,  
Award for Excellence in  
Hand-Knitting,  
The Frontier Mall Award  
for Excellence in Fibre  
37

**A grade 5 teacher from Saskatoon,** Susan Kargut says that she originally learned how to knit from her mother and grandmother and has, over the years, worked steadily to improve her skills, producing numerous garments and afghans in her spare time. In particular, Kargut notes that she developed a renewed interest in knitting just two and a half years ago after receiving a Kaffe Fassett video and knitting kit for Christmas. Inspired by Fassett's intricate designs and expressive colourwork, Kargut immediately began experimenting with using a wider range of shapes and colours in her own work. After producing a number of knitted vests based on various brick and stone patterns, Kargut began spending most of her spare time knitting large numbers of colourful squares which she would then lay out on a sheet and assemble into afghans. And then, during her summer holidays last year, Kargut began work on a somewhat more ambitious project, the award-winning *Josephine's Coat* (cat. 37).

Continuing the investigations begun in the afghans, *Josephine's Coat* combines a pattern for an oversized calf-length, dolman-sleeved cardigan with a geometric design adapted from a patchwork quilt, the use of colourwork done in blocks being known as intarsia knitting. Because the back, arms, and front of the sweater had to be knitted all in one piece, Kargut had to carefully assess the design as she went along, making certain that the combinations of colours in each new section were harmonious with what had already been completed. In contrast to the knitted exterior, the interior of the coat is completely lined with brightly coloured silk, a feature which has the double advantage of making the piece both more luxurious and more durable. The title of the work, *Josephine's Coat*, was intended to remind viewers of the coat of many colours that the Biblical patriarch Jacob presented to his son Joseph as a public sign of his affection.

**Susan Clark**

SCC Merit Award,  
Saskatchewan Arts Board  
Purchase Award  
22

**Susan Clark is a librarian, craft writer, and fibre artist** from Saskatoon who specializes in hand-painted and dyed silk garments. Although she is primarily self-taught, Clark credits a number of workshops and artist friends as having encouraged her to persevere in her craft and to submit her work for exhibitions. In November 1992, Clark attended the International Shibori Symposium in Nagoya, Japan, and then, anxious to share her experiences with others, organized two highly-successful Shibori dye workshops held at the University of Saskatchewan earlier this year.

Clark's award-winning entry in Dimensions this year, *St. Peter's Garden* (cat. 22), was produced during a stay at one of the retreats organized each year by the Saskatchewan Writers Guild and held at St. Peter's Abbey at Muenster, Saskatchewan. Although the Abbey is well-known for its careful landscaping and wonderful garden, Clark was unable to experience this first-hand because the retreat was held in winter. Clark had intended to make her first rag rug at the retreat, but was uninspired by the banks of snow that covered the grounds, so instead she based her design on what she imagined the garden would be like in late summer. Whereas hooked rugs are traditionally made using a single type of fabric, Clark chose to construct her piece from a variety of recycled fabrics ranging from cotton and velvet to lycra. After a few false starts, Clark finally settled on a bold composition that features tomatoes, cabbages, dandelions, banana squash, and a large zucchini silhouetted against a variegated grey and black background suggestive of dark fertile soil. However, despite the work that has gone into it, *St. Peter's Garden* was never intended merely for show but rather was designed to be seen and used on the floor in someone's home.

In late spring of this year, Susan Clark worked with Jim Drake to select an exhibition of works from the Permanent Collection of the Saskatoon Public Library in Saskatoon to celebrate the Library's 80th Anniversary.

**Charley Farrero**

Tree Award for  
Excellence in Clay  
23

**Originally from France, Charley Farrero** became interested in pottery both as an art form and as a craft while attending the University of Regina in the early 1970s. In the past, Farrero has worked mainly with stoneware and the muted glaze colours available for that type of pottery. More recently, however, he has become increasingly interested in the effects that can be achieved using less orthodox materials and methods, experimenting with a variety of colourful commercial glazes and even using acrylic paints if necessary.

In pieces such as the award-winning *Tulipes* (cat. 23), Farrero is working on the edge of what the craft of pottery allows. Although *Tulipes* is not itself a utilitarian piece, it openly acknowledges its close kinship with such objects, thereby situating itself in relation to the history of art as well as the history of craft. Intended as a wall piece, *Tulipes* uses an eight-sided, hand-built vessel form as the base for a low relief of a dark blue vessel filled with bright yellow flowers sitting on a floor constructed from commercial tiles. Framed by the wide dark-brown lip of the eight-sided vessel, the vase, flowers, and tile floor are set off by a matte black background produced by adhering grout to the surface of the piece before firing. Although *Tulipes* is itself well-crafted, Farrero's concentration on the effect produced by a given process rather than on the process itself effectively stands traditional craftsmanship on its head.

An occasional instructor with the SIAS Applied Arts Program, Charley Farrero has a studio at Meacham, Saskatchewan, where his work can be seen regularly at The Handwave Gallery.



**Madeleine Arkell first began working in clay** while she was a student at the University of Saskatchewan from 1976 to 1980. After graduation, Arkell worked at her craft for about three years before setting it aside for a full-time job in a different field. When she began working in clay again in 1986, Arkell was initially discouraged at having to re-learn certain techniques of firing and so on; but she persevered and soon felt that she was breaking through to new ground, moving towards the production of more personal works that would invite viewers to recognize and contemplate the spiritual element common to all human beings. This new course of development was reinforced by a residency at the Banff Centre in the Fall of 1991, which provided a highly creative, nurturing environment that infused Arkell with a renewed sense of commitment to art.

Most of Arkell's new pieces, including the award-winning *Sherbert Dishes* (cat. 31), are rooted in her experiences in Banff. Hand-built out of thin slabs of clay, the *Dishes* are an extension of a goblet form Arkell has used before, the flaring of the top and bottom of the pieces providing an unobstructed surface for applied designs that are both decorative and meaningful. Set against a mottled lime-green background, the lively stylized flowers on the inside and the base of each dish are symbolic both of spring and beauty and of the transitoriness of life, while the spirals at the ends of the flowers and in the handles on either side of each dish are ancient symbols of growth and development. In addition, Arkell points out that the vessel form itself can be seen as a powerful metaphor for the human body, especially the female body. But these images of birth, growth, and renewal are not meant to be didactic in any way; rather, they emerge naturally from Arkell's intense, thoughtful approach to artmaking, unobtrusively enhancing our appreciation for the gifts of nature.

Although Madeleine Arkell currently attends only two markets, Wintergreen and Bazaart, both in Regina, her work is also available year-round through the gift shops at the MacKenzie Art Gallery and the Winnipeg Art Gallery.

**An internationally-acclaimed woodturner,** furniture designer, and educator, Michael Hosaluk tries not to be bound by the expectations of his audience, always striving to remain open to innovative forms, unique materials, and unusual subject matter. A full-time craftsman since 1979, Hosaluk has lectured and demonstrated throughout Canada, the United States, and Australia, always bringing home with him a wealth of ideas for new pieces.

This year, three of Hosaluk's pieces have been juried into Dimensions: *Mirror, Mirror, on the Wall* (cat. 42), *Bowl with a Bite* (cat. 27) and *Sharks & Snakes* (cat. 38). Although Hosaluk at one time looked to the unturned block of wood itself to suggest the shape of a finished piece, he says that he no longer considers the type of wood he is using to be a significant factor in his work. Instead, Hosaluk has begun using basic turned forms as a kind of three-dimensional canvas, covering his pieces with cartoon-like painted characters, intricate patterns, and abstract gestural marks and gouges.

The dual award-winning *Sharks & Snakes* is a case in point. Although recognizably a vessel in form, the piece has a rounded bottom which purposefully limits its usefulness by allowing it to rock freely in all directions. The extravagantly wide, carved rim of the vessel is divided into a series of brightly-coloured plain and patterned shapes which are in turn divided into sections by five deep triangular notches, each flanked by two stylized black profiles faced in opposite directions. The tiny angry-looking sharks inhabiting four of the painted shapes have become a favourite symbol for Hosaluk, who says he almost had a close encounter with a shark while swimming off the coast of Australia last year. Also somewhat disturbing are the tiny staring snakes that appear to be slithering around in the central bowl. And although it is not evident from the catalogue photo, all of the characters and patterns on the top of the piece follow through underneath. Thoughtful in every detail, *Sharks & Snakes* presents an interesting view from almost any direction.

In his continuing effort to raise the profile of woodworking in Saskatchewan, Michael Hosaluk has recently proposed another SCC-sponsored furniture-design conference to be held in August 1994.

**Frank Sudol came to the art world** rather late in life and only as he approaches his sixtieth birthday has his work been widely recognized. When he returned to his native Saskatchewan in the mid-seventies, Sudol intended to spend his time drawing and painting but instead was side-tracked into furniture-making, woodturning, and carving. An ardent supporter of local craft production, Sudol has for years been promoting the use of Saskatchewan woods and the need to replace imports with Saskatchewan-made products.

Made of freshly-cut Saskatchewan birch, the award-winning *Lacy Birch* is one of a series of thinly turned vases decorated with delicate carvings of leaves and flowers. The development of these new works was facilitated by a 1993 Saskatchewan Arts Board grant which enabled Sudol to spend time exploring a variety of new carving and turning techniques and to collaborate with specialized technicians to design and make the best tools for the job. The carvings on *Lacy Birch*, for example, were produced by piercing the walls of the vessel with high-speed drills. The inclusion of carved designs on either side of the vessel allows light to pass through, producing an effect that is analogous to the passage of sunlight through a forest of trees. The fragility of the piece, the walls of which are only 1/16 of an inch thick, eloquently conveys the beauty and fragility of nature, quietly but insistently drawing the viewer's attention to the ongoing destruction of our environment.

Frank Sudol lives in a beautiful log home of his own design near Paddockwood, Saskatchewan, where he maintains a Christmas Tree plantation and a balsam fir seed orchard. In recognition of his volunteer work in various aspects of forestry in Saskatchewan, Sudol was recently presented with the 1993 "Friend of the Trees" award by the Saskatchewan Forestry Association.

**Madeleine Arkell**  
Clara Baldwin Award for  
Excellence in Functional  
and Production Ware,  
Saskatchewan Arts Board  
Purchase Award  
31

**Michael Hosaluk**  
Saskatchewan  
Woodworker's Guild  
Award for Excellence in  
Wood,  
Saskatchewan Arts Board  
Purchase Award  
38, 27, 42

**Frank Sudol**  
Battleford Environmental  
Awareness Movement  
Award  
41



**Doug Frey**

Saskatchewan Arts Board  
Purchase Award  
20, 25

**Doug Frey started making jewellery** part-time a year after graduating from High School, just as he was beginning his studies at the University of Saskatchewan. But it was not until 1979 that Frey finally decided to leave academia to work at his craft full-time. Frey has since received increasing attention and acclaim for his unique hand-crafted rings, brooches, and neckpieces and is now recognized as one of Saskatchewan's best jewellery-makers.

In his early designs, Frey used delicate, twisting sculptural forms as the basis for an exploration of the contrasting qualities of a wide variety of materials ranging from gold, silver, and precious stones to space-age metals. In more recent works such as *Cultural Association* (cat. 25) and the award-winning *North-South* (cat. 20), however, the forms are not only more focussed in terms of the range of materials used than before but also more robust and naturalistic in terms of their imagery. In designing a piece, Frey often looks to his old sketchbooks and photographs of his work for inspiration. *North-South*, for example, was based on an earlier brooch in ivory and gold that had a single goose shape as a component. The goose-shapes for the neckpiece were produced by a complicated casting process in which a hand-carved wax model is cast in metal and the resulting metal model used to make a two-part rubber mould which, in turn, can be used to make any number of identical wax models which are then individually cast in silver. If Frey had not used the rubber mould, he would have had to hand-carve waxes for every goose in the piece. Once the piece was finished, Frey made a list of possible titles based on different aspects of the life of waterfowl. He eventually settled on the title *North-South* because of its special significance to Saskatchewan residents, who not only watch for the arrival and departure of the geese each year but also sometimes follow them in their journey.

**Erna Lepp**

Town of Battleford  
Purchase Award  
11

**Erna Lepp started taking ceramics classes** through the University of Regina's Extension Department in 1978 and has since participated in numerous clay workshops in an effort to deepen her knowledge of her craft. In recent years, Lepp has been turning, bisque firing, and glazing her works in her home studio and then transporting them to the Regina and Area Potters Guild's rented studio in Regina for the final firing. Although Lepp doesn't produce a regular line of pottery, she will repeat certain patterns when customers want to add to their collections of her work.

In the past five years, Lepp has been doing some watercolour painting for her own enjoyment and this experience has begun to influence her approach to surface decoration in her pottery, resulting in works such as the award-winning *Trilliums* (cat. 11). For porcelain pieces such as this, Lepp uses her own recipe for clay which includes kaolin, #6 tile, feldspar, silica, and dentonite, with some vinegar added to artificially age the clay and make it more plastic. The low open shape of *Trilliums* was chosen by Lepp to provide a broad, unobstructed surface to display her intended representational design. Using subtle washes of colour and lively, expressive brushwork, Lepp effectively conveys the kind of light, airy feeling usually associated with watercolour, though the design was actually painted using pottery stains.

Erna Lepp currently sells her work at Wintergreen and Bazaar in Regina as well as through the MacKenzie Art Gallery and Wascana Place gift shops and Collections Fine Art.

**Trent Watts**

Battleford Allied Arts  
Council Purchase Award  
15

**Although Trent Watts has been fascinated** with the texture and other qualities of wood since taking shop in Junior High and High School, it is only in the past ten years that he has had his own shop and tools and has begun to think of woodworking as more than just a hobby. In particular, Watts credits the Woodturning and Furniture Design Conferences sponsored by the SCC as having opened his eyes to the possibility of approaching furniture-making not only as a practical activity but also as a form of creative self-expression.

In his award-winning *Pedestal Table* (cat. 15), Watts has deliberately used traditional furniture-making techniques in an untraditional mode. The basic form of the *Table* echoes the elaborate "pillar-and-claw" tables popular in the 18th and 19th centuries. But whereas the top of a traditional pillar-and-claw table is generally anchored solidly to the table frame, the book-matched top of Watts' *Pedestal Table* features a panel-within-a-frame construction more typically used for cabinets and chests. This construction allows the surface of the table to expand and contract freely with natural changes in humidity and temperature, thereby reducing the likelihood that it will buckle or crack over time. Press-fitted and glued to the top is a robust turned pillar which leads down to a low, sleek, one-piece base that contrasts sharply with the more delicate, tapered, serpentine shape of traditional legs. Visually separated from the pillar by a turned ring of African blackwood, the base was constructed of laminated segments of cherry put together in an overlapping style for increased strength. Watts' meticulous attention to detail extends even to the underside of the base, the centre of which is finished with a series of turned rings and a blackwood plug.

Increasingly active in woodworking, Trent Watts has most recently been elected President of the Saskatchewan Woodworkers Guild.

**Lee Brady**

Elizabeth Swift Award for  
Excellence in Glass,  
Saskatchewan Arts Board  
Purchase Award  
1, 4

**Lee Brady has been a driving force** in the development of the Saskatoon glass community. A founding member and past president of the Saskatoon Glassworker's Guild, Brady participates regularly in the Guild's annual Glassart exhibition at Sedco Centre in Saskatoon. He has also been a member of the SCC Executive and Chairperson of the SCC Publications Committee.

Brady has won the Elizabeth Swift Award for Excellence in Glass every year since 1987 and has won numerous other awards for his work. All three of Brady's awards this year, including the Premier's Prize, were for *Night Sky Mythos* (cat. 1).

For further information about Lee Brady's career and works, please turn to page 2 of this catalogue.



**19. Megan Broner**

1010 Melrose Ave., Saskatoon  
S7N 0Y9 244-4773

**Ring** 18k yellow gold, tourmaline; metal construction, lapidary 2.5 diam. \$475

**20. Douglas Frey**

1012 Aird St., Saskatoon  
S7N 0T1 652-8562

**North-South** sterling silver; cast 52.5(chain length) x 1.6x.5 \$480 NFS

**21. Megan Broner**

1010 Melrose Ave., Saskatoon  
S7N 0Y9 244-4773

**"Back to the Future": Fossil Brooch/Pendant with Chain** sterling silver, hand-polished fossil; metal construction, lapidary 6.4x2.6x1 (brooch/pendant), 60 (chain length) \$975

**22. Susan Clark**

812 5th St. E., Saskatoon  
S7H 1G9 244-0937

**St. Peter's Garden** burlap, mixed media; hooked 131.5x72.5x4 \$195 NFS

**23. Charley Farrero**

Box 145, Meacham  
S0K 2V0 376-2221

**Tulipes** stoneware, earthenware, grout; multi-fired 55 diam. \$600 NFS

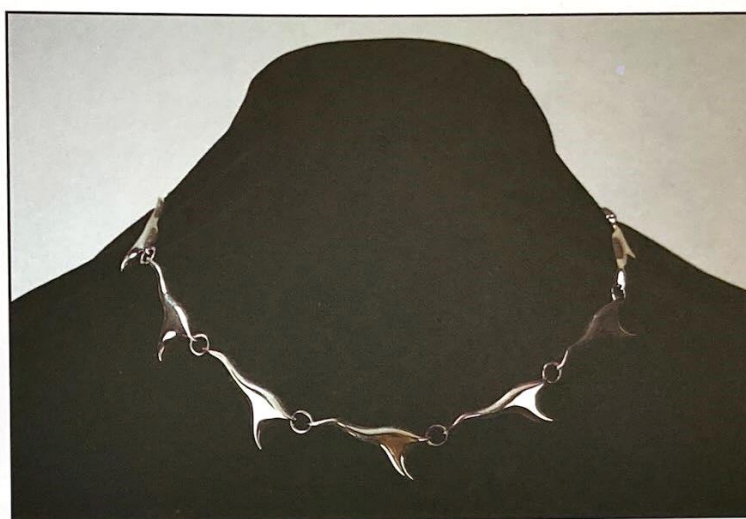
**24. Debra Hawkins**

904 15th St. W., Prince Albert  
S6V 3S2 922-1923

**Apple Plump Women Quacking Cats** clay; low fired 44x15 \$120 NFS



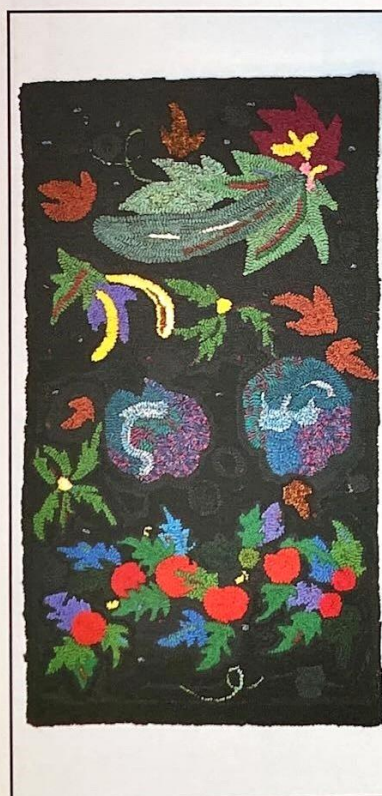
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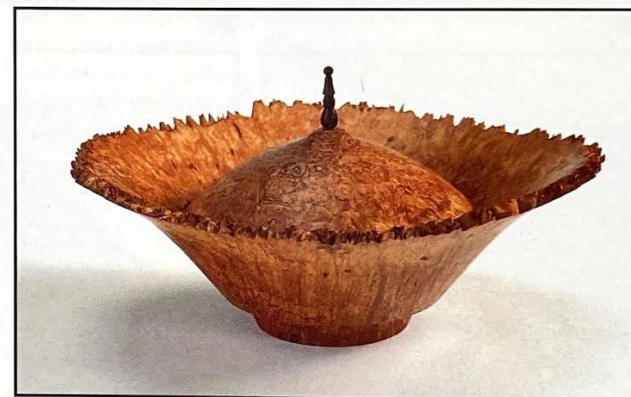
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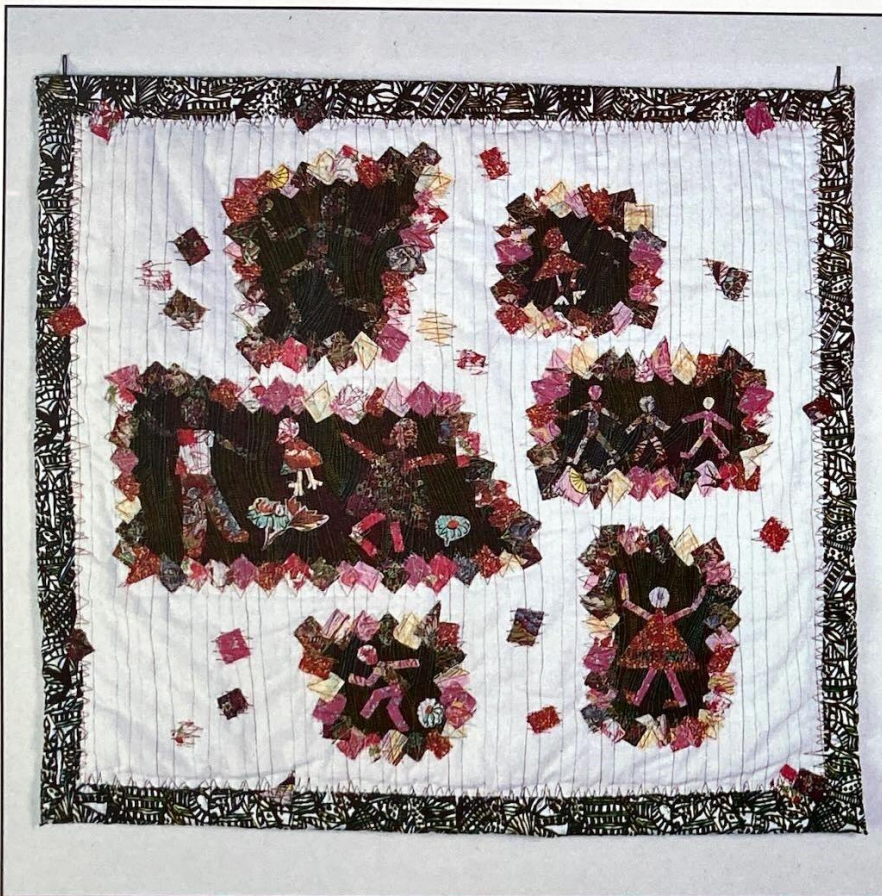
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## 25. Douglas Frey

1012 Aird St., Saskatoon

S7N 0T1 652-8562

**Cultural Association** sterling silver, 14k gold, 24k gold, montana agate; roller print, piercing, fusion; flint knapping of point by Darrel Stupnikoff 7.9x3.8 \$375

## 26. Don Kondra

RR #2 Site 1 Box 73, Saskatoon

S7K 3J5 382-7385

**Lidded Box** maple burl, maccassar ebony; turned 2.5x2.5x3.8 \$125

## 27. Michael Hosaluk

RR #2, Saskatoon

S7K 3J8 382-2380

**Bowl with a Bite** wood, paint, dye; turned, carved, woodburned 11x18x16 \$400

## 28. Holly Hildebrand

1061 113 St., North Battleford

S9A 2L9 446-0378

**Dance with Abandon** cotton; appliquéd, embroidered, quilted 85x95 \$260

## 29. Wayne Cameron

97 McGee Cres., Saskatoon

S7L 4M6 382-1684

**Sun Box** maple burl, ebony; turned 16x32 \$250

## 30. Gary Greer

114 Phillips Cres., Saskatoon

S7H 3N1 373-7136

**Knife and Sheath**

stainless steel, pearl polymer, brass, leather; hand hardened & tempered blade, handfiled back 21x6x4 \$395



**31. Madeleine Arkell**

2344 MacKay St., Regina  
S4N 2T1 522-9949

**Sherbert Dishes** white earthenware, low fire glazes; stencils, underglaze & pencil decoration, clear glaze 9x13 \$96 (set of 4) NFS

**32. Zelma Hurd**

1542 Vickies Ave., Saskatoon  
S7N 2R9 249-0513

**Restructuring** cotton; hand appliquéd, hand quilted, embroidered 131x105 \$875

**33. Doug Taylor**

Box 179, Livelong  
S0M 1J0 248-3941

**Amelanchair alnifolia #1**

1993 Saskatoon-berry prunings, painted MD fiber-board, epoxy, copper tubing; airbrushed 100x30x45 \$250

**34. Doug Taylor**

Box 179, Livelong  
S0M 1J0 248-3941

**Rainbow Trout Plant Stand**

paint, MD fibreboard, drift-wood; painted, airbrushed 75x25x25 \$165

**35. Gerald Johnston**

Box 222, Pennant  
S0N 1X0 626-3545

**"Puttin On the Ritz" No. 11**

cedar, maple, holly, gaboony, tulip wood, paint; turned, carved 112x27x27 \$500

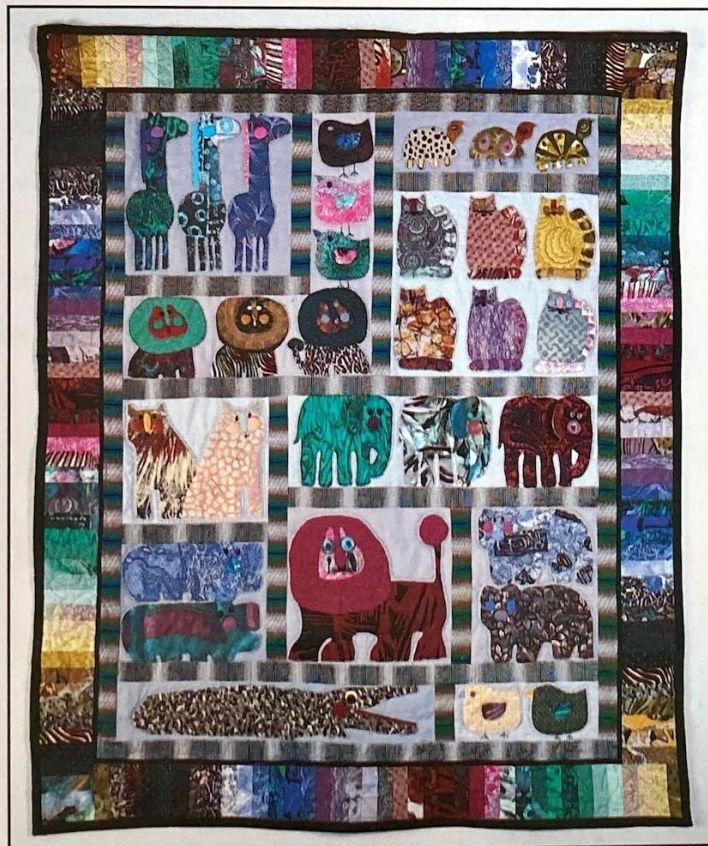
**36. Gail Carlson**

45-13th St. E., Prince Albert  
S6V 1C7 763-3638

**Smoked Pot** clay, metal, leather; burnished, smoked 22.5x32 \$450



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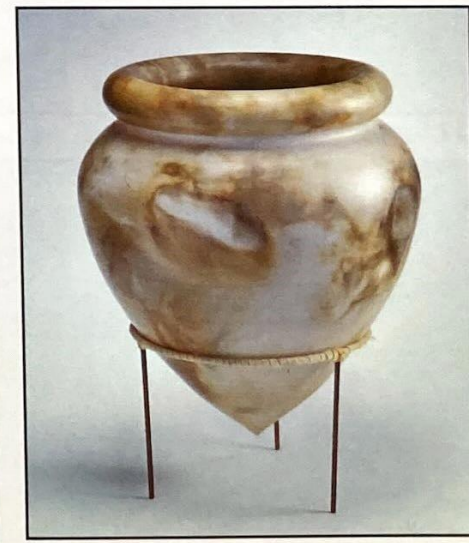
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**37. Susan Kargut**

814 6th Ave. N., Saskatoon  
S7K 2T2 653-3121

**Josephine's Coat** wool,  
cotton, silk, mohair; hand knit  
116x150x4 \$1200 NFS

**38. Michael Hosaluk**

RR #2, Saskatoon  
S7K 3J8 382-2380

**Sharks & Snakes** wood,  
paint, dye; turned, carved,  
wood-burned 8x28x28  
\$1200 NFS

**39. Dave  
Fotheringham**

266 Verbeke Cres., Saskatoon  
S7K 6G9 242-7245

**Nantucket Series No. 17**  
Golden Padauk, ebony & ma-  
ple burl inlay; oak staves, cane  
woven 13x9x9 \$200 NFS

**40. Lindsay Anderson**

1525 Victoria Ave., Regina  
S4P 0P6 525-8285

**Vessel** clay, low fire glazes,  
under glaze color; wheel  
thrown, handbuilt, multi-fired  
27x21 diam. \$275

**41. Frank Sudol**

Box 89, Paddockwood  
S0J 1Z0 989-4621

**Lacy Birch** birch; turned,  
carved 33x12.5 \$425

**42. Michael Hosaluk**

RR #2, Saskatoon  
S7K 3J8 382-2380

**Mirror, Mirror, on the Wall**  
wood, paint, mirror; carved  
80x43x2.5 \$350



# Juror's Statement

**In the process of jurying Dimensions '93**, I was very much aware that this was the first exhibition in which the Saskatchewan Craft Council employed a single juror to select the show. In my deliberations, the primary criteria I set forth were originality of design, quality of craftsmanship, and clarity and maturity of vision. These criteria were applied equally to all the work.

Most of the entries showed a high level of technical proficiency and skill, which made the selection process more difficult and as a result more competitive. The amount of labour involved in producing a given work, however, was explicitly not a consideration. Each piece was chosen on its individual merits, based on the final visual resolution attained by the artist.

Craftpersons and hobbyists are responsible for the completeness of their artwork, including its total visual presentation. Accessories such as pedestals, hangers, containers, boxes, and so on, were considered as part of the work, suggesting how it should be viewed; consequently, such accessories were subject to the same criteria as the rest of the piece.

Good art is the embodiment of an idea that is lasting and a process of questioning, learning, and growing. Craft skills provide a grammar and a lexicon that can be used to communicate an infinite number of unique and artistic statements. Individuals begin to speak the language of craft by imitating others; but once we have internalized this language, we should begin to use it to express our own thoughts and, as artists, to articulate an authentic personal vision of the world. To achieve this goal, we must use our own experiences in our work, question our artistic limits, and have the courage to challenge our mentors.

I feel that each of the works included in this exhibition possesses an honesty, clarity, freshness, and completeness of expression that is the essence of art. Together, they provide a compelling and refreshing vision of what arts and crafts can be.

I would like to thank the Saskatchewan Craft Council for the opportunity, honour, and enjoyment of jurying this year's Dimensions show.

—Stan Taniwa



Published for the exhibition "Dimensions '93," organized by the Saskatchewan Craft Council (SCC), a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of craft, and the general public are served by the many and varied programs of the SCC, including gallery and touring craft exhibitions, craft markets, workshops, conferences, and publications. The SCC is an affiliated member of the Canadian Crafts Council.

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#### **Itinerary**

MacKenzie Art Gallery, Regina,  
June 18th to July 11th, 1993  
Alex Dillabough Centre, Battleford,  
July 22nd to July 25th, 1993  
Saskatchewan Craft Gallery, Saskatoon,  
Aug. 6th to Sept. 14th, 1993  
Godfrey Dean Cultural Centre, Yorkton,  
Oct. 4th to Nov. 28th, 1993

ISBN: 0-921248-05-9

Editing/Design: Wallace Polsom  
Photography: A.K. Photos, Saskatoon  
Printing: Houghton-Boston, Saskatoon

This catalogue is made possible  
through funding from



# Dimensions '93 Award Donors

#### **Premier's Prize**

\$2000 donated by Saskatchewan Municipal Government  
for the outstanding entry to be awarded  
at the Mackenzie Art Gallery

#### **Merit Awards**

5 awards totalling \$1500 donated by the Saskatchewan Craft Council

#### **Tree Award for Excellence in Clay**

\$250 worth of supplies donated by Tree, Saskatchewan

#### **Saskatchewan Woodworkers' Guild Award for Excellence in Wood**

\$250 donated by the Saskatchewan Woodworkers' Guild

#### **Elizabeth Swift Award for Excellence in Glass**

\$150 donated by Daley and Associates, Regina

#### **The Frontier Mall Award for Excellence in Fibre**

\$200 donated by The Frontier Mall Merchants Association

#### **Handweavers' Guild of America Award for Excellence in Hand-Weaving**

One-year membership in the Handweavers' Guild of America

#### **Award for Excellence in Hand-Knitting**

One-year subscription to *Knitter's Magazine*  
donated by Deborah Behm, Regina

#### **Award for Excellence in Hand-Spinning**

One-year subscription to *Spin-Off Magazine*  
donated by Deborah Behm, Regina

#### **Battleford Environmental Awareness Movement Award**

\$100 donated by the Battleford Environmental Awareness Movement  
to the work most appropriate to their concerns

#### **People's Choice Award**

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

#### **Clara Baldwin Award for Excellence in Functional and Production Ware**

\$150 donated by Daley and Associates, Regina

#### **Purchase Awards**

The Town of Battleford  
Battlefords Allied Arts Council  
Saskatchewan Arts Board

**Note:** The winners of the awards other than the Premier's Prize will be announced at an opening at the Alex Dillabough Centre, Battleford, SK. A second version of the Dimensions '93 catalogue will be available at that time with a four-page list of award winners. After July 22, this list of award winners will be made available as an insert to all those who have the first version of the catalogue. If you wish to receive the insert, please contact the Saskatchewan Craft Council at 813 Broadway Avenue, Saskatoon, Saskatchewan, S7N 1B5, ph. 653-3616, fax 244-2711.





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