

Dimensions '96

THE TOURING EXHIBITION OF THE SASKATCHEWAN CRAFT COUNCIL • 1996 • \$2.00



Dimensions '96

Every spring, the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to three handmade items for Dimensions, the only annual, open, juried exhibition of craft in the province. This year 95 craftspeople submitted 190 entries for consideration by the Dimensions jury.

Dimensions '96 was selected by two jurors: Kaija Rautiainen, a fibre artist from Burnaby, BC, and Jordan Van Sewell, a clay artist from Winnipeg, Manitoba.

Both Ms. Rautiainen and Mr. Van Sewell have an extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting Dimensions '96 and in choosing the award-winners. The result is a dynamic, colourful exhibition of 35 works by 31 craftspeople from every craft medium.

The Saskatchewan Craft Council thanks Ms. Rautiainen and Mr. Van Sewell for their invaluable contribution.

The ongoing success of Dimensions depends upon the generous support of a number of groups and organizations, including the Saskatchewan Lotteries Trust Fund for Sport, Culture, and Recreation, the Saskatchewan Arts Board, the Saskatchewan Municipal Government and the Town of Battleford.

The award donors also make a substantial contribution to Dimensions, with each focusing on a different area of craft production. The Town of Battleford, for instance, not only provides facilities for the exhibition but also previews the work each year in order to select a piece to add to their growing permanent collection. The Saskatchewan Craft Council acknowledges the contributions of the award donors and greatly appreciates their ongoing commitment to the exhibition. A complete list of donors and awards can be found elsewhere in this catalogue.

Dimensions '96 will travel to six major centres in Saskatchewan this year, which is one more venue than last year. The exhibition will first appear at the MacKenzie Art Gallery, Regina, May 31 to June 30, 1996.

The exhibition will then travel to the Alex Dillabough Centre, Town of Battleford, where it will be shown in conjunction with the annual Saskatchewan Handcraft Festival, July 19, 20 and 21, 1996. A gala opening and awards ceremony will be held at the Alex Dillabough Centre on Thursday, July 18, at 7:30 pm, at which time a total of sixteen awards, including the prestigious Premier's Prize for the outstanding entry, will be announced and presented.

Dimensions '96 will appear in the Saskatchewan Craft Gallery in Saskatoon from August 16 to September 17, 1996 with a public reception on Friday, August 16, 7:00 to 9:00 pm. It will then move to the BARR Colony Heritage Centre, Lloydminster, September 25 to October 27, 1996. Next, the exhibition travels to the Swift Current National Exhibition Centre, a new venue this year. Exhibition dates for Swift Current are November 2 to November 27. The final venue will be the Godfrey Dean Cultural Centre, Yorkton, December 4, 1996 to January 27, 1997.

*Don Kondra, Exhibitions Chairperson
and Leslie Potter, Exhibitions Coordinator*

Many of the works exhibited in this catalogue are for sale. Please contact the SCC at 653-3616 to make arrangements for purchase.

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

1. On the Cover

Selected pieces from Dimensions '96

2. Michelle Harris

Box 268, Waldheim, SK S0K 4R0
497-2952

Untitled, 1996

Bowl & jar
Porcelain, stained slip, glaze, gold lustre
Wheel thrown, incised slip decoration, overglaze lustre
Jar: 16 x 16d Bowl: 5 x 29d
\$110 NFS

3. Erna Lepp

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

Winter Trees, 1996

Bowl
Porcelain, cobalt & iron slip
Slip applied at leather hard then carved
14.5 x 39d
\$275

4. Dwayne Rohachuk

1069 6th St. E., Prince Albert, SK
S6V 0P6 764-7788

Man With Two Hats 1996

Bowl
Arbutus wood
Turning
14 x 22 x 19.5
\$295 NFS

5. Grant Irons

3330 Dieppe St., Saskatoon, SK S7M 3S7
384-1996

Encouraging Kay, 1996

Trailing Point Knife (unsharpened)
ATS-34 stainless steel, 416 stainless steel, nickel silver, vulcanized paper, pearl polymer
Hand hacksawed, hand filed spine, hand filed piercing, hardened, tempered, polished
23 x 4 x 2
\$350

6. Sheila Carnegie

Box 1713, North Battleford, SK
S9A 3W2 445-5934

Only In Your Prairie Winter Dreams, 1996

Fantasy aquarium
Multi-media
Shibori, serti, wax resist, watercolour, linoblock, screenprint, stencil, stitching, beading, paper mache; wood work by Don Kondra
80 x 100 x 40
\$2,000 NFS



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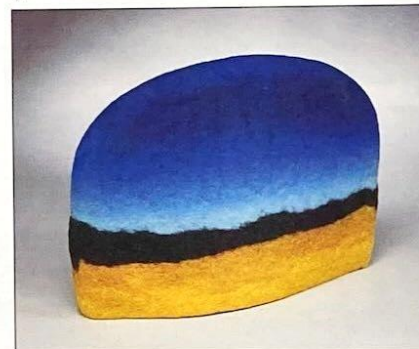
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7. Rena Sosulski

1012 11th St. E., Saskatoon, SK
S7H 0E9 343-1813

Autumn, 1996

Fair Isle Sweater
Wool, cotton
Knitting
74 x 146 x 2
\$400 NFS
Model - Tana Fletcher

8. Doug Ganshorn

Box 22143, Regina, SK S4S 7H4
757-5069

Untitled, 1995

Vase
Clay, oxides
Wheel thrown, pit fired
16 x 16.5d
\$65

9. Gerald Johnston

Box 222, Pennant, SK S0N 1X0
626-3545

The Real Dome, 1996

Jewelry box
Birch, cherry, oak, lacewood,
ostrich leather
Turning, carving, construction
23 x 35 x 24.5
\$1050

10. Pat Adams

313 8th St. E., Saskatoon, SK S7H 0P4
665-0001

Autumn, 1996

Tea cozy
Wool, dyes
Felting, dyeing
24 x 34.5 x 3.5
\$40

11. Lee Brady

Box 9136, Saskatoon, SK S7K 7E8
382-0199

Upon Measuring the Heavens, 1996

Vessel
Glass, sculpey, brass, metal leaf
Fused, painted, kilnformed glass,
sandcarved; carved sculpey & brass
8 x 49 x 49
\$1,500

12. Grant Irons

3330 Dieppe St, Saskatoon, SK
S7M 3S7 384-1996

Under The Stars, 1996

Clip point knife with working choil
(unsharpened)
440C stainless steel, brass,
416 stainless steel, vulcanized paper,
stabilized maple
Hand hacksawed, hand filed spine;
hardened, tempered, polished;
hand filed bolster
24 x 4 x 2
\$350

13. Lee Brady

Box 9136, Saskatoon, SK S7K 7E8
382-0199

Human Eclipse, 1996

Vessel
Glass, sculpey, copper, metal leaf
Fused, painted, kiln formed glass,
sandcarved; carved sculpey & copper
8.5 x 48 x 48
\$1,250

14. Carole McLean

Box 404, Avonlea, SK S0H 0C0
868-2209

Naked Truth, 1995

Sculpture
Stoneware, cedar
Hand built & painted
32.5 x 45 x 32.5
\$3,500

15. Ned Herperger

RR 2, Box 9, Regina, SK S4P 2Z2
757-7048

Redeemer, 1995

Table
Cherry, Purpleheart (solids & veneer)
Machining, mortise & tenon, veneering
94 x 76 x 30
\$2800 NFS

16. Charley Farrero

Box 145, Meacham, SK S0K 2V0
376-2221

Bottle and Birds, 1996

Wall platter
Stoneware
Hand built, slipcast elements
6 x 42d
\$275 NSF, in private collection

17. Melvyn Malkin

601 - 730 Spadina Cres. E.,
Saskatoon, SK S7K 4H7
244-6264

7.23.2.96, 1996

Decorative piece
Clay, glaze
Slab, raku fired
30 x 27 x 4
\$125

18. Lee Aaron McKay

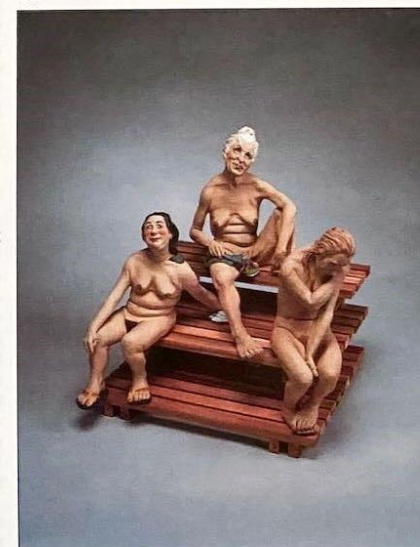
222 Poplar Cres., Saskatoon, SK
S7M 0A6
653-4572

Extension 1, 1995

Woodcut print
Ink & rice paper
Printmaking
53 x 70.5
\$400



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19. Margaret O. Kerr

246 20th St. W., Prince Albert, SK
S6V 4G4
763-7732

The Garden, 1996

Wall piece
Wool, cotton, silk, rayon, metal threads
Various embroidery stitches
34 x 42 x 3
\$500

20. Mel Bolen

Box 2052, Humboldt, SK S0K 2A0
682-3223

Tenacatita #2, 1995

Jar
Porcelain, glaze, stains
Wheel thrown, altered, stains
brushed & sprayed;
high fire gas reduction
23 x 26d
\$225

21. Gary Greer

114 Phillips Cr., Saskatoon, SK
S7H 3N1
373-7136

Louisiana Gentleman, 1996

7 1/2" knife
440-C stainless steel, brass,
composite ivory, liner material
Hand hardened & tempered blade,
hand cut & fitted guard with double
bolsters; exposed file work on both
sides of tang and inside edges of all
bolsters; black & brass tang liners
with mosaic pins. (handle section
contains 41 separate pieces)
33 x 8 x 3
\$650

22. Michelle Harris

Box 268, Waldheim, SK S0K 4R0
497-2952

Swans In Summer, 1996

Quilted wall hanging
Cotton, linen, poly batt
Machine piecing; hand quilted
107 x 145
\$750 NFS

23. Kristina Komendant

Box 306, Blaine Lake, SK
S0J 0J0
497-2546

Tea Treasury, 1996

Hand-bound book
Multi-media
Case-bound and 1/2 bound, marbling,
painting, calligraphy
24 x 20 x 1.25
\$175 NFS

24. Jane A. Evans

Box 129, Grandora, SK
S0K 1V0
668-4548

Alpine Splendor, 1996

Woven drawing
Cotton, polyester, rayon, silk threads;
fabric paint
Warp painted; woven on 4 shafts with
added weft accents; embroidered
35.5 x 36 x 5
\$600

25. Cindy Lea Hoppe

Box 1395, Biggar, SK
S0K 0M0
948-2947

Winter Storm Sweater, 1996

Wool, acrylic, mohair, cotton, silk
Knitting
80 x 172
\$500
Model - Tana Fletcher

26. Jamie Russell & Reg Morrell

Box 157, Vanscoy, SK S0L 3J0
934-0082
413 - 26th St. W., Saskatoon, SK
Serpent On Top Of The World, 1996

Table
Birch, 1/8" luan plywood,
acrylic paint, glass
Turning, bent lamination,
carving by Russell;
hand & air brushed painting by Morrell
25 x 158 x 55
\$2,800



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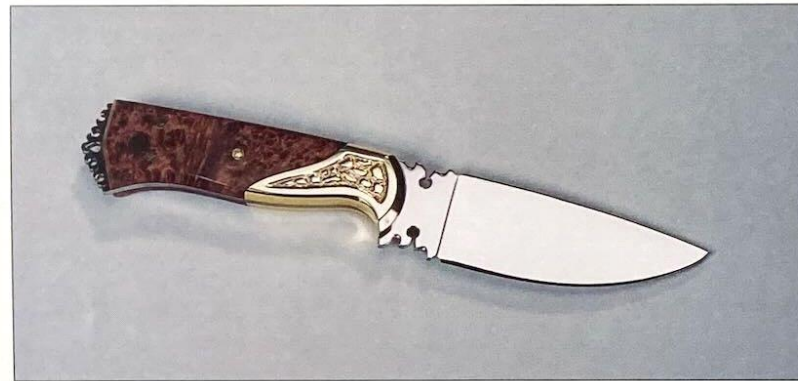
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27. Douglas Frey

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

Afternoon Showers, 1996

Pendant & handmade chain
Silver, 14k gold, aqua marine
Casting, forging, construction, lapidary
4.3 x 4.6 (pendant only)
\$600

28. Gary Greer

114 Phillips Cr., Saskatoon, SK
S7H 3N1
373-7136

All Dressed Up And Nowhere To Go, 1996

4 1/2" knife
ATS-34 stainless steel, brass, burl maple, liner material

Hand hardened & tempered blade with pierced ricasso, exposed file work on tang and crowned butt; sculptured brass bolsters; because of exposed filework - handle slabs had to be completely finished before installing on blade with mosaic pins
23 x 4 x 2
\$500

29. Jo-Anne Dusel

650 Hochelaga St., Moose Jaw, SK
S6H 2H7
692-3257

China Mosaic, 1996

Wall piece
Porcelain, china, stoneware, plywood, glue, grout
Mosaic
90 x 120 x 5
\$1,500 NFS

Back Cover:

36. Linda Landine

213 Albert Ave., Saskatoon, SK
S7N 1E8
653-0834

Chickens For Dinner, 1996

Wall Hanging
Cotton fabric & batt
Machine pieced & quilted
87 x 91 x 1
\$400 NFS

30. Sandy Dumba

223 Rogers Road, Regina, SK S4S 7C5
586-2416

Eclipse, 1996

Vase
Porcelain
Thrown, slip & glazed
30 x 22
\$85 NSF, in private collection

31. Dwayne Rohachuk

1069 6th St. E., Prince Albert, SK
S6V 0P6 764-7788

Hands Across The Water, 1996

Bowl
Arbutus wood, paint, oil
Turning, carving, painting
16.5 x 35 x 33.5
\$295

32. Muriel Carlson

406 Spruce Dr., Saskatoon, SK S7N 2N4
249-3562

Tea For 3 - 1800 A.D., 1995

Pottery
Turtle River clay, sand, willow, ochre, marls
Hand coiled, paddled, incising, burnishing, open pit fired in wood & buffalo dung
3 pieces: 8 - 13 cm high, 8 - 10 cm wide
\$150 NSF

33. Mel Bolen

Box 2052, Humboldt, SK S0K 2A0
682-3223

Roger's G.B. 1996

Casserole dish
Porcelain, glazes, stain, gold lustre
Wheelthrown, handbuilt handle, brushed stains, high fired gas reduction
27 x 40d
\$225

34. D. Lynne Bowland

Box 120, Bradwell, SK S0K 0P0
257-4259

Gone Fishin', 1996

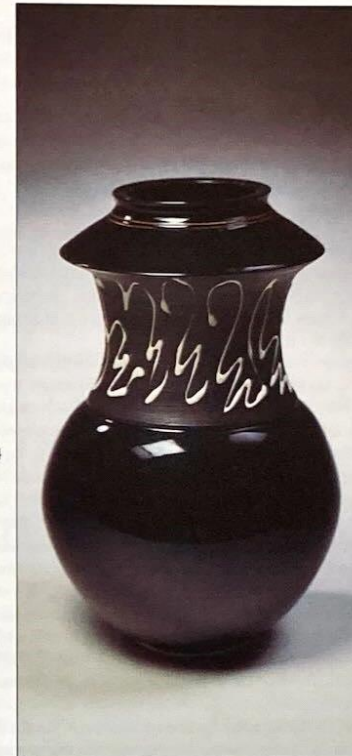
Three panel screen
Glass, wood, lead & zinc solder, steel rods & plate, glue, bevels, paint, oil
Fusing, lead overlay, leaded glass panels; wood work & brazing by Gord Phillips
174 x 183 x 2
\$2,800

35. Myrna Harris

Landis, SK S0K 2K0 658-4532

Canola!, 1996

Prairie landscape wall hanging
Merino wool, acid dye, yarns, textured wool, beads
Pre-dyed wool, felting, embroidery, beading
39 x 110 x 5.5
\$800 NFS



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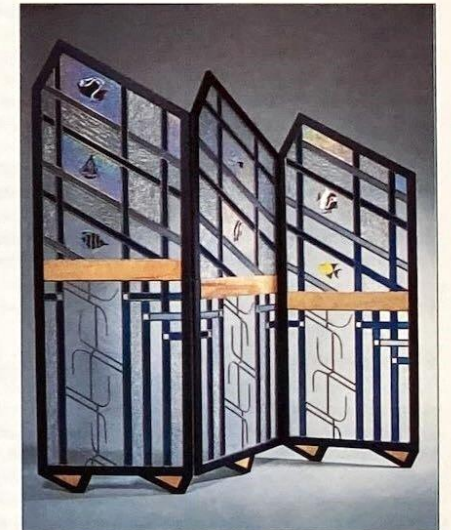
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Introducing the Award-Winning Craftspeople

Jamie Russell is a full-time craftsperson who designs and makes studio furniture from his home in Vanscoy, Saskatchewan. In the more recent of his 19 years as a craftsperson, he has become known for the reptilian imagery in his designs. He attributes Judy Kensley McKie "with her menagerie of animal furniture," as having had significant influence in his work. And Arthur Espenet Carpenter's "simple, direct approach to design problems" has had an impact on how Russell meets the challenge of implementing his ideas.

The Premier's Prize-winning *Serpent on Top of the World* is part of a series of exploration in animal imagery and arc-stretcher construction. Made from materials which he had on hand and were inexpensive and appropriate for the techniques—eastern birch, local birch, 1/8" Philippine mahogany plywood—the table exemplifies Russell's approach to design. "The bedrock of my design philosophy is to use my materials to achieve a maximum of aesthetic and functional gain with a minimum of financial and environmental disturbance," he says.

Paramount in the craftsmanship of Russell's table is utilizing the right techniques and materials. "The turned members give me pleasant cylindrical shapes easily; and strong, simple round peg in a round hole joinery," he explains. "The bent laminated plywood arc is strong and gives Reg a large smooth surface to paint." ("Reg" is Reg Morrell—see profile below—the artist who painted the details on the piece which depicts reptiles, amphibians, insects, and the like.) Of his work with Reg, Russell says, "I compare working in a collaboration to cutting a curve. Some curves are best cut with a specific gouge, others with a spoke shave or a rasp. If you choose the right tool you just add elbow grease and let the tool give you a fair line. Based on this principal, I took the table to Reg and gave him no more guidance than 'make the snake real and do something simple with the rest. Follow your instincts'." As for the final outcome of the award-winning table, Russell concludes, "Reg's details complement my image and give the piece the same feeling I have of Renaissance, Christian, or Tibetan Buddhist religious art."

As an active member of the Saskatchewan Woodworkers' Guild and the Saskatchewan Craft Council, Russell has an extensive background in coordinating seminars and instructing. He has written for several magazines including *The Craft Factor* and *Home Furniture Magazine*. His works can be found in selected craft markets and local retail outlets, as well as in various galleries across Western Canada and the Pacific coast of the United States. Exhibiting has been important to Russell, as evidenced by the number of shows in which he has participated and his current position as Chair of the SCC Gallery and Exhibitions portfolio. Commenting on the future Russell says, "By year end I will have accumulated enough pieces for a show and am currently looking for a venue for it."

Reg Morrell, who has worked on and off as a craftsperson over the years, operates Arcane Art Studio of Tattoo & Fine Art in Saskatoon. As an ardent admirer of Leonardo da Vinci, Morrell's two-dimensional surface design is his artistic focus.

In his collaboration with Jamie Russell, Morrell's painting captures the animal imagery in a dramatic and sensual way. "Painting the details of *Serpent on Top of the World* was to him 'very exciting' and when considering how important exhibiting is to him, he says, 'I love it. I like to hear what people say. I love it when they love it, I love it when they hate it, it's great!'" Morrell has exhibited in several art galleries, mostly when he was younger. On a couple of occasions, he has exhibited with Michael Hosaluk and Jamie Russell.

As for the future, Morrell is "in the process of shifting my main focus in my life from tattooing to being a student...and lots of painting, that's it!"

Carole McLean, who now resides in Avonlea, Saskatchewan, worked in several mediums and techniques—pottery, fibre, acrylic portraits—before finding her niche in sculpture. After attending the Haliburton School of Fine Arts from 1978 to 1981, stoneware has been her medium of choice and her vehicle to "share with others what I think and feel." Her works, most often Canadian characters, are included in several international collections; and have been shown in numerous galleries—her most recent being at the King Gallery in Toronto. Some of McLean's more notable achievements include winning several SCC Dimensions awards, marketing at Expo '86 and at the Calgary Stampede Art Auction.

The award-winning *Naked Truth*, made from stoneware, depicts the dramatic changes in the female body from youth to old age. The three women sitting nude upon a cedar wood base, which acts as a sauna bench, work together to reveal the emotional, as well as physical, stages of maturity. In creating this piece, McLean's intent was to show "the human form as God made us...with enough humour to take the edge off."

Serpent on Top of the World
(Catalogue 26)
Premier's Prize

Serpent on Top of the World
(Catalogue 26)
Premier's Prize

Naked Truth
(Catalogue 14)
SCC Merit Award

Extension 1
(Catalogue 18)
SCC Merit Award

China Mosaic
(Catalogue 29)
SCC Merit Award

Tenacatita #2
(Catalogue 20)
Tree Award for Excellence in Clay

Untitled
(Catalogue 2)
Town of Battleford Purchase Award

Human Eclipse
(Catalogue 13)
Elizabeth Swift Award for Excellence in Glass

Sculpting larger forms, and thereby easing out of the craft show circuit, is McLean's plan for the future. The ease with which she takes this new direction will, perhaps, be guided by the words of wisdom from an old artist friend, who said "I've been accepted with the best and rejected with the best." Carole McLean claims that from that point onward, life as an artist became much easier.

Lee Aaron McKay is a recent graduate of the Alberta College of Art in Calgary, where for four years he studied the craft of printmaking. Woodcut (collograph) and lithography have been his techniques of choice and are well suited to his desire to "deal with the figure and how it relates to colour, texture and space."

Extension 1, McKay's award-winning piece, exemplifies both his approach to his art and the notion of the extension of the figure in space. Traditional materials—woodcut plate, rice paper, and printing inks—were used to construct the piece, which he created as a "development in self exploration."

As an emerging artist, McKay believes that it is important to exhibit as much as possible. And already, despite his relative youth, he has an impressive beginning: several group and solo shows in Calgary and Saskatoon, as well as a group show in the Czech Republic. McKay is currently enrolled in the BFA program at the University of Saskatchewan and has plans to make a living at his art.

JoAnne Dusel, a BFA graduate from the University of Regina, whose major was oil painting, has included craft mediums such as printmaking, fabric murals, and—recently—mosaics, into her human figure wall pieces. "I am drawn to arts and crafts from the medieval era: tapestries, embroideries, stained glass, mosaic and illumination," she explains of her inspirations.

Of the award-winning *China Mosaic*, which is comprised of shards of chinaware pieced together, Dusel says, "I am most intrigued with the symbolism of having to break the dishes (destruction) in order to form the image (creation)." About the commissioned piece which she calls a 'labour of love' she goes on to say, "The concept of arranging many different shapes and colours into the unity of the whole image parallels the eastern concept of 'order out of chaos' and gives a sort of satisfaction to my soul in a mixed-up world."

After a lifetime fascination with mosaics, Dusel began to explore its possibilities approximately ten years ago. Since then she has been instructing, volunteering, exhibiting and winning various awards connected with her craft.

Mel Bolen, whose name is synonymous with pottery in Saskatchewan, describes himself as a "compulsive maker and doer." For close to 20 years, he has operated from his home/studio, North Star Pottery, near Humboldt. Prior to the inception of North Star, Bolen instructed at both the Saskatoon and Regina campuses of the University of Saskatchewan. Since those days, spanning 1972 to 1977, Bolen has had a series of appointments reflective of his position as an influential member of the Saskatchewan ceramics community.

For the tenth time, Bolen's work has been selected for the Dimensions touring show. This year's award-winning *Tenacatita #2*, a porcelain/white stoneware jar with glaze and stains, is Bolen's tribute to a beach in Mexico that is "blue, has gulls, pelicans, and is very alive, robust and exotic." He envisions the vase to "show daffodils in all their glory."

To his credit, Bolen has pieces included in several national and international collections, and has participated in over 70 exhibitions including "Clay in Canada," Minneapolis, Minnesota, 1995, and Expo '86 in Vancouver. Bolen continues to keep himself abreast of ceramic trends as shown by his recent educational pursuits at the Banff Centre of the Arts. As for future plans, he says, "Salt kiln is days away from blast off."

Michelle Harris is a relative newcomer to the world of pottery. Enrolled as a part time student at SIAST Woodland Campus in Prince Albert, she is learning new techniques at a rapid pace. Her attraction to craft is in the exploration of ideas and patterns in relation to colour and design. Harris enjoys the unpredictability of clay and often throws many variations to study the subtle changes in line.

The lines used in her award-winning piece, *Untitled*, exemplify Harris' focus on surface design in a chrysanthemum-like pattern. In keeping with her current interest in a blue and white theme, the porcelain-thrown bowl and covered jar were fired to 2210°F, before being applied with a blue slip and covered with glaze and gold lustre and incised with a pattern. As part of a series of functional ware, Harris hopes the bowl and jar are striking enough to "stand out on their own."

Harris lives in Waldheim, where she continues to concentrate on "refining forms and injecting visual grace" into her work.

Lee Brady, in his 19-year career in glass artistry, has developed a style that is appreciated for its expert manipulation of materials, aesthetic qualities and imagery. "My vessels exhibit a 'ceremonial' nature which can be traced to my interest/fascination with the ritualistic nature of vessels," he says. And inspiration for his images are drawn from Celtic artwork "in their relation to space and how they interlock and articulate."

This year, being one of many years his work will be touring with Dimensions, two pieces were selected. "The figures in the centre are of a mother and child at the time of childbirth," he explains of the award-winning *Human Eclipse*. "It has been my experience that some people are 'eclipsed' by the phenomenon of their children for a time." Using glass as his base, Brady incorporated other materials such as copper, clay, metal leaf, metallic

lustre and sculpey, the latter being a new medium for Brady.

Lee Brady continues to create original designs in his Glass Eye Studio near Saskatoon, sell in retail galleries in Western Canada and Eastern United States, work on commissioned architectural installations, as well as teach various classes. He exhibits in selected North American galleries and his works can be found in several art collections. Winner of numerous awards, including the 1993 Premier's Prize, Brady continues to uphold his reputation as an inventive and skillful craftsman.

Pat Adams is a self-taught weaver/felter who, 20 years ago, made a transition from a psychology background and teacher to craftsperson. He makes his living by selling at craft markets and retail outlets such as Handmade House cooperative in Saskatoon, of which he is a working member.

The finesse with which he has perfected his craft is evident in his award-winning felted tea cozy entitled *Autumn*. "I go from picturing something in my mind's eye to figuring out the sequence of construction to solving technical considerations to actually producing," he says of the process. Recently, he has been exploring dyeing techniques which result in vibrant colour conducive to making a statement. "On the prairies, power resides in the sky—big expanse, clouds, thunderstorms, sunsets, lots of stars, northern lights, rainbows, wind, dust storms. I strive to depict strong sky in my landscape designs." He goes on to explain his inspiration for *Autumn*. "While out and around the countryside during September/October, 1995, I was repeatedly attracted to views of fully-leaved, fully-green bush or tree lines standing out behind fields of golden-coloured stubble or dried grass. I resolved to do some felted tea cozies that duplicated those scenes that appealed to me."

Adams' related activities include active membership in the Saskatchewan Craft Council and Saskatoon Spinners/Weavers' Guild and 15 years as coordinator for Artisans' Craft Market in Saskatoon. His work has been featured in *Fiberarts Design Book 5*. Several of his works are included in the Saskatchewan Arts Board Permanent Collection and he has exhibited in many galleries across the Province. Winning the Premier's Prize in 1981 was one of several awards he has won over the years as a craftsperson.

Rena Sosulski has been a craftsperson since she was very young. As a designer of knitted garments, she views her craft as an "expression of creativity in a practical way."

This is the second year that Sosulski's work was selected for Dimensions. Her 1996 award-winning *Autumn*, a wool/cotton blend of 28 colours, was made as a gift for her sister. Reflective of its name, the sweater depicts images of colourful leaves, wheat stalks, sunsets and brownish red-coloured bushes. The Fair Isle technique (adopted from Alice Starmore, whom she admires) was combined with cables—an innovation she believes to be her own, as she has never seen it done before. The intricate design of the sweater is her own, but is based on traditional XO patterns borrowed from European culture. One can also see traces of Native American motifs as Sosulski wanted to "use traditional techniques in a new way; to create something unique that still reflected the past."

Sosulski was a founding member and first president of the Saskatoon Knitting Guild. Exhibiting her work is a recent endeavour and she hopes to encourage other knitters to exhibit as well. Her future plans are to "sell my work at craft shows and work on commissions."

Muriel Carlson, after obtaining her B.A. (Honours) in Anthropology and Archeology at the University of Saskatchewan in 1990, started to integrate her learning and interest in aboriginal art with pottery. A few short years later, she has an extensive background in teaching, writing, marketing and involving herself in numerous craft and environmental-related activities in and around Saskatoon, where she makes her home. Her introduction to exhibiting her pottery began in Dimensions '95 with her piece entitled *With these Hands: A Salute to Native Potters*.

Her 1996 award-winning *Tea for 3 - 1800 A.D.* was made to "celebrate an art form of native women," and to "illustrate how original and beautiful their pottery can be/could be if carried forward in time towards a style that borrows from everyday materials from today, while retaining the methods of yesteryear." In an effort to resemble Aboriginal materials, she used non-processed river clay, sand, willow, ochre and marls in *Tea for 3*. The set was hand coiled, paddled, incised, burnished, and open pit fired in wood and buffalo dung.

Carlson continues to be inspired by the prospect of sharing her knowledge. She says, "I plan (if funding completed) to teach pottery to First Nations women...to restore a cultural tradition to them...let them regain the self expression they once had."

Jane A. Evans, an accomplished artist, weaver, teacher, and writer made her home in rural Saskatchewan 24 years ago, after having completed her Education and Bachelor of Arts degrees in Minnesota and Wisconsin. During this time she has earned a reputation as an outstanding fibre artist and her work is included in various art collections in Canada, United States and Australia. It is sold at markets and retail outlets in Saskatchewan and can be found in galleries in many North American centres. Currently, she focuses on woven pictures. She explains the process. "Each picture is carefully planned. It begins with photos and on-site drawings," she continues, "then more in the studio...then warp painting, weaving, and finally embroidery."

As in all her work, Evans' award-winning *Alpine Splendor* is a "crossover of media and functionality...and all of their components satisfy me—colour, texture, topic, emotions," she says. Being one of a series of intimate

(Lee Brady continued)

Autumn
(Catalogue 10)
Clara Baldwin Award
for Excellence in
Functional and
Production Ware

Autumn
(Catalogue 7)
The Frontier Mall Award
for Excellence in Fibre

Tea for 3 - 1800 A.D.
(Catalogue 32)
Battlefords Allied Arts
Council Purchase Award
&
Battleford Environmental
Awareness Movement
Award

Alpine Splendor
(Catalogue 24)
Prairie Lily Award for
Excellence in
Handweaving

Redeemer
(Catalogue 15)
Wood 'n Works
Merit Award

Louisiana Gentleman
(Catalogue 21)
Wild Blue Yonder
Art Gallery Award for
Excellence in Metal

Hands Across
the Water
(Catalogue 31)
Saskatchewan
Woodworkers'
Guild Award for
Excellence in Wood

Canola!
(Catalogue 35)
SCC Merit Award

landscapes called *Places of Peace*, this picture was made for "the love of scenery and growing objects in it."

Evans' dedication to her professional status as a weaver is exemplified by her numerous North American teaching activities, professional affiliations, publications (including her book called *A Joy Forever: Latvian Weaving, Traditional and Modified Uses*), and grants, scholarships and awards. Having been recently nominated for the prestigious Saidye Bronfman Award is the culmination of a quarter century of contribution to the development of weaving.

Ned Herperger, who is a teacher by profession and a woodworker for personal satisfaction, recently moved to Regina from Oakville, Ontario, where he studied Furniture Design and Technique at Sheridan College.

Of his award-winning table, *Redeemer*, he says, "The title *Redeemer* is used in the biblical sense of a person who redeems (gets or wins back). It is part of my creative direction to express elements of Christianity through my work." Made from purpleheart and cherry woods, chosen for their complementary contrast and richness of colour, Herperger primarily used mortise and tenon joinery techniques. Traditional and contemporary symbolism manifest themselves in Herperger's pieces in that "the top of the table has ornamentation. Where the vertical and horizontal meet is subtly representative of the Christian cross. It has both traditional and personal connections."

Herperger's personal achievements include exhibiting in Saskatchewan and Ontario galleries and having had his work featured in high profile print media such as *Western Living*, *Toronto Star* and *Flare Magazine*. His future plans are "to continue exploring variations on a theme."

Gary Greer, who calls himself a "part-time knifemaker with a full time printing job on the side," started making knives ten years ago after having worked in wood and stained glass. "I got serious about knives in 1986, studied for a year or two and built a workshop specifically for knifemaking and haven't looked back since," he explains of his craft. Function is paramount to Greer. "Being a dedicated bowhunter has also given me the opportunity to field test my designs," he says, "and to keep on improving them as using tools." Aesthetics also play a very important role in Greer's designs. "I love doing embellishments such as fancy filework, inlays, carving, anything that gives the knife that extra sparkle," he says.

For the third time, Greer's work has been selected to tour with Dimensions. The award-winning *Louisiana Gentleman* is a Bowie-patterned knife which historically was used for protection, but also was a status symbol for Southern Gentlemen in the 1850's era. The complex and elegant *Louisiana Gentleman* is comprised of 41 separate pieces, the amalgamation of which Greer describes as being like a jigsaw puzzle. It is made from 440-C stainless steel, 360 alloy cuttlers brass and composite ivory. Of the techniques, Greer says, "I fabricated front and rear bolsters, as well as the oval guard. I used 'exposed' filework completely around the handle section, including the inside edges of the bolsters."

Gary Greer lives in Saskatoon, writes for various publications, and has participated in three multimedia shows in Edmonton. He continues to satisfy his customers by incorporating their ideas with his own. He says, "Having a customer phone you back and tell you how happy they are with the way the knife works is the true joy of being a knifemaker."

Dwayne Rohachuk, who is a self-proclaimed "woodhead," owns a cabinet-making and finishing carpentry business in Prince Albert. He has been active as a woodturning craftsperson for four years. He is influenced by pottery forms, particularly those of the South Western natives. "My wife, who is of Dakota ancestry, also influences the decorative designs I use to embellish some of my pieces," he says.

Of the award-winning *Hands Across the Water*, an Arbutus woodturned bowl, Rohachuk says, "The four painted triangles represent the races of the peoples in the world. The heartwood of a different colour in the bottom of the bowl represents hands with two fingers touching which recognizes the fragility of race relations. My hope for the future would be to have three, four, or all five fingers touching to signify unity."

Rohachuk is a member of the P.A. Woodturners Guild. He participates in craft markets, sells his wares in gift shops and exhibits his work in local art galleries. In July of this year, he will be having a solo exhibition at the Lakeland Gallery at Christopher Lake.

Myrna Harris, fibre artist, has been active in several craft mediums since the early 70's. Pottery was her initial passion. Eventually, she took up weaving. But when—only five years ago—she began experimenting with felting, she was seduced by it. It was felting that won her awards in both Dimensions '94 and '95. She was the recipient of the 1995 Premier's Prize.

The award-winning *Canola!* reflects Harris' appreciation for the everchanging Saskatchewan landscape. "I know what season I plan to depict before I start," Harris explains of her design approach. "I let my colours and materials lead me." *Canola!* was made from Saskatchewan-grown merino and English-textured wool accentuated with beads and yarns. The wool was soaked and "rainbow" dyed. Inspiration for *Canola!* was found right outside her Landis home. "The sight and smell of it was overpowering," she says, recounting its vibrancy.

Harris has exhibited in Saskatchewan, B.C. and Newfoundland. "I am hoping to have a show in Toronto in the Textile Museum...nothing definite," she says of future possibilities.

Introducing the Jurors

Each year, the Saskatchewan Craft Council entrusts its Exhibitions Committee with the daunting task of choosing the jurors for Dimensions. The Committee not only looks at a wide range of highly-qualified potential jurors but also attempts to vary the specializations of the jurors each year. This, together with the fact that the exhibition is open to all Saskatchewan craftspeople, means that the look of Dimensions is constantly changing, with new and experienced craftspeople having an equal chance to be included.

The jurors spend two full days selecting the show and choosing the award winners. They are specifically instructed not to concern themselves with selecting an exhibition or taking on a curatorial role; instead, they are simply asked "to choose the best among all eligible entries." They are asked to select works that "transcend technique, have content, and are a unique individual expression," keeping in mind that the Saskatchewan Craft Council encourages "creative and educated use of traditional methods, innovative exploration of materials, technical competence, historical perspective, and integrity." The jurors are also asked to participate in a public critique in which they are encouraged to speak about why specific works have been included or not included in the exhibition and to answer questions from the many craftspeople who attend.

This year, the Saskatchewan Craft Council has been fortunate to have obtained the services of two highly-qualified jurors: Kaija Rautiainen from Vancouver and Jordan Van Sewell from Winnipeg.

Kaija Rautiainen is originally from Finland, where she obtained a Teacher's Certificate in Textile Crafts in 1973 and studied Art History at the University of Helsinki in 1975 and 1976. The Academia Paulista de Belas Artes in Sao Paulo, Brazil was where she spent 1981 and 1982 concentrating on painting. Her North American education is comprised of studying Colour Theory and Drawing at the Emily Carr Institute of Art and Design in Vancouver, as well as a tapestry workshop in San Francisco. Ms. Rautiainen's lecturing and craft activities background is extensive and focused on textile art. Solo exhibitions include shows in Vancouver, Toronto and Finland. In addition to participating in many Canadian and American group shows, she has participated in numerous group exhibitions spanning Finland, Russia, Hungary and Brazil. Her work has been reviewed in publications such as *Hedde* and *Fiberarts* and can also be seen in international collections found in Europe, Asia (Japan), and North and South America.

Jordan Van Sewell is an artist who works primarily in ceramics. A BFA from the University of Manitoba is his academic education which he completed in 1979. His hands-on training includes working with bronze at the Harman Foundry in Vancouver and at Studio Telchman in Winnipeg; glass and paper workshops were taken at Pilchuck Glass in Washington State and with Millie Giesbrecht. Mr. Van Sewell has been a juror on four other occasions and has been instructing various art/craft classes in Manitoba. From 1993 to 1995, he held the position of Executive Director of the Manitoba Crafts Council. Van Sewell's exhibition repertoire includes showing in major Canadian cities, as well as in Arizona, New York, Minnesota and Texas. He has been the recipient of several awards and his work is part of several collections located in California and Manitoba.

Jurors' Statement

As jurors, we were facing the daunting task of selecting 35 pieces out of 190 entries. For every chosen one, five were to go home without having had the exposure that is offered by the Dimensions show. A juror can only hope that in some way the emotions, talent, and commitment of each craftsman is encapsulated in his or her piece.

Both of this year's jurors are working artists. From that point of view, the selection process becomes even more difficult. We know the diligence and commitment required in our own work and like to think that we recognize these qualities in each one of the entries.

In furniture making, there were both functional and artistically-original pieces. It has been this way in the past and it is reassuring to see the tradition continue. There appeared to be a number of entries by first time and emerging artists. It was good to see woodcut and mosaic as newcomers among the entries. We recognized the well-established art of knifemaking in the province. The healthy competition that we assume goes on here has allowed for startling accomplishments in that field.

We noted the voids in submissions and asked 'where are the baskets, the clothing, the other glass entries?' and we wondered if there could have been more jewellery, since jewellers (as well as weavers and glassworkers) are well established in the province. Perhaps, in the coming years, Dimensions will see more work submitted in these media.

In an exhibition with a mandate to award innovation, to recognize the leading edge, and to push really hard, it would be wonderful to see the submission of all craft disciplines and directions. No other venue has the long history and criticality that Dimensions can boast. Without the broad spectrum of all craftspeople participating each year, the show will wane in importance within the craft community; furthermore, a waning of importance does not appeal to the funders whose continuing support makes craft viable and recognized in the province. Applause to everyone who entered this exhibition and to the supporters who make it happen.

The reality of the '90's is that funding to the arts is often seen as a delicacy whose place on the plate is gone. The continuing support of this exhibition is tantamount to its longevity. The efforts that keep the exhibition a premiere venue for excellence in craft is money well spent. Across Canada and throughout its affiliated craft councils, the SCC show is widely recognized and held in high esteem. It is the SCC with its continuing vision, the funding bodies with their support, and especially the patrons offering cash incentives, purchase and merit awards who can be thanked for the success of the Dimensions exhibition.

— Kaija Rautiainen & Jordan Van Sewell

Dimensions '96 Award Donors

Premier's Prize

\$2000 donated by Saskatchewan Municipal Government for the outstanding entry

Merit Awards

4 awards totalling \$1300 donated by the Saskatchewan Craft Council

Tree Award for Excellence in Clay

\$300 worth of supplies donated by Tree, Saskatoon

Saskatchewan Woodworkers' Guild Award for Excellence in Wood

\$300 donated by the Saskatchewan Woodworkers' Guild

The Frontier Mall Award for Excellence in Fibre

\$200 donated by The Frontier Mall Merchants Association, North Battleford

Prairie Lily Award for Excellence in Hand-Weaving

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Wood 'n Works Merit Award

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Clara Baldwin Award for Excellence in Functional and Production Ware

\$150 donated by Daley and Associates, 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 (\$100) and Beaver Brook Lodge Motel, Battleford (\$200). This award is determined by votes of exhibition viewers.

Wild Blue Yonder Art Gallery Award for Excellence in Metal

\$200 sponsored by the Wild Blue Yonder Art Gallery, Arcola

Purchase Awards

The Town of Battleford, Battleford Allied Arts Council

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Itinerary

MacKenzie Art Gallery
Regina
May 31 to June 30, 1996

Saskatchewan Handcraft Festival
Battleford
July 19 to July 21, 1996

Saskatchewan Craft Gallery
Saskatoon
August 16 to September 17, 1996

BARR Colony Heritage Centre
Lloydminster
September 25 to October 27, 1996

Swift Current National Exhibition Centre
Swift Current
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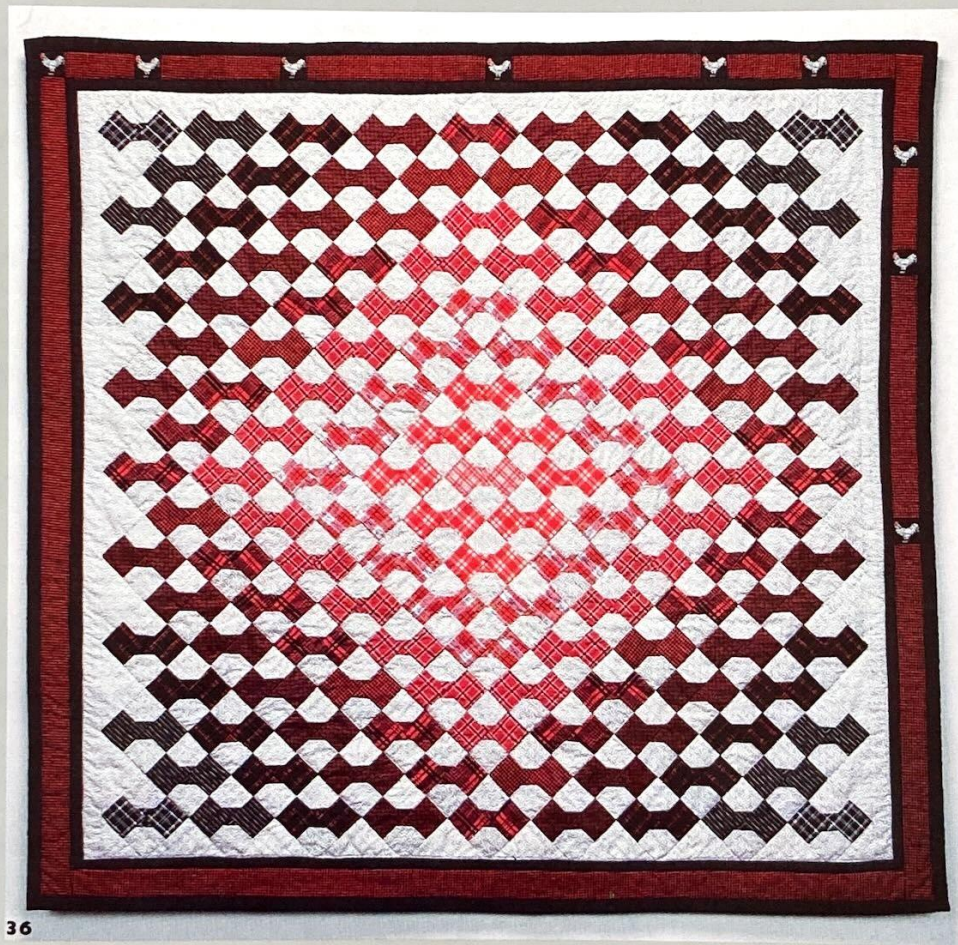
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