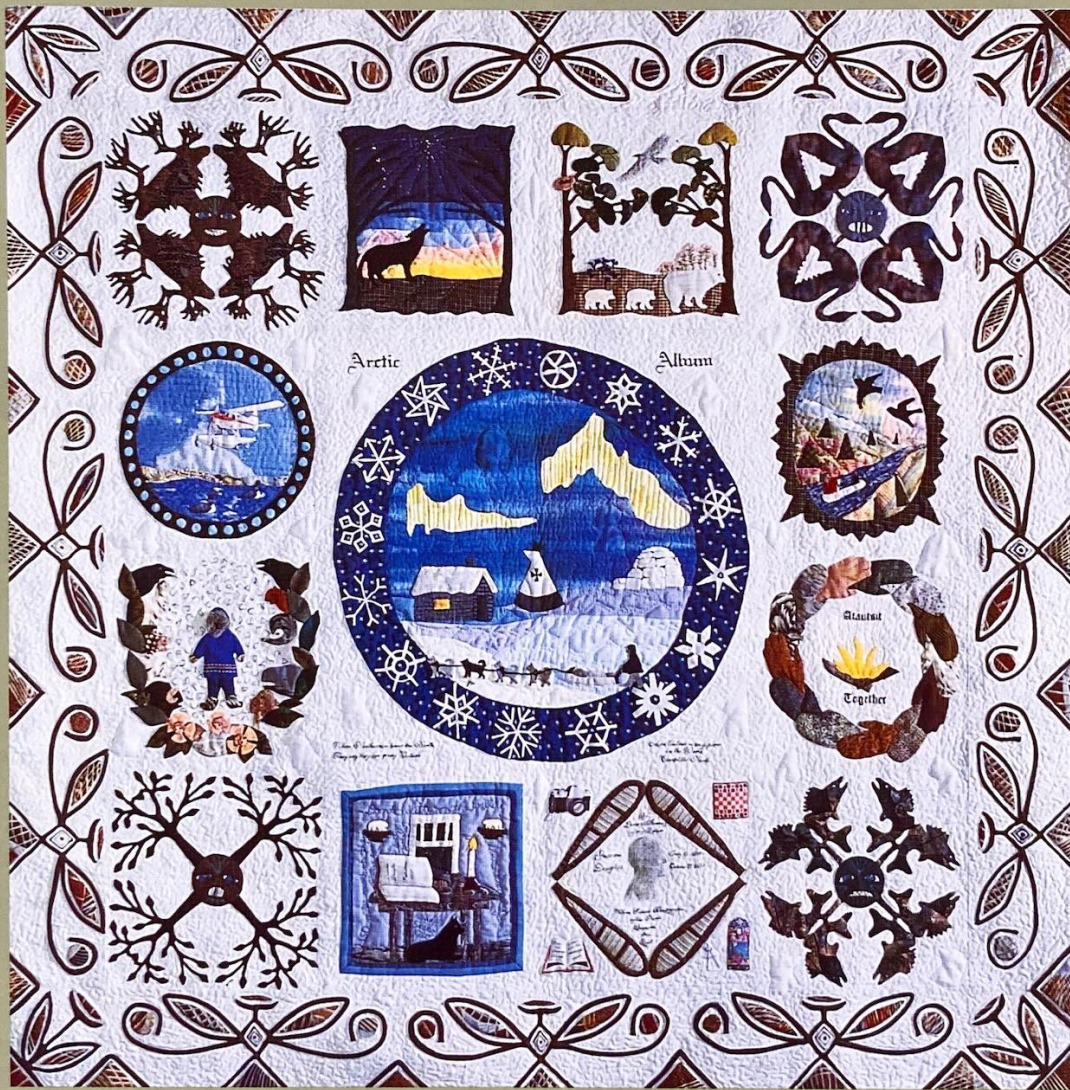


Dimensions '97

The Touring Exhibition of the Saskatchewan Craft Council ♦ 1997 ♦ \$ 2.00



Dimensions '97

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 craftspeople submitted 187 entries for consideration by the Dimensions jury.

Dimensions '97 was selected by two jurors: Marigold Cribb, an object maker from Saskatoon, Saskatchewan and Michael Grace, a wood designer from Nelson, British Columbia.

Both jurors have an extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting Dimensions '97 and in choosing the award-winners. The result is a dynamic, colourful exhibition of 33 works by 33 craftspeople from every craft medium.

The Saskatchewan Craft Council thanks the jurors for their invaluable contribution.

Dimensions '97 will travel to six major centres in Saskatchewan this year, the schedule is listed on the inside back cover of this catalogue.

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, 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.

- Barb Goretzky, Exhibitions Chairperson
- 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 measurement are in centimetres;
height precedes width
precedes length/diameter.

1. Dianne Douglas

917 Temperance St.,
Saskatoon, SK
S7N 0N3
652-2895

Arctic Album, 1996

quilt (Shown on Front Cover)
cotton, cotton batting,
ultrasuede fabrics, thread, paint
hand applique, reverse applique,
painting, inking, computer gen-
erated images, machine quilting
123 x 123
\$5000 NFS

2. Michael Hosaluk

RR 2, Saskatoon, SK
S7K 3J5
382-2380

Container, 1997

container & top
maple, satin wood
turned, cut, carved, painted
36 x 10 x 14
\$950 SOLD

3. Madeleine Arkell

2344 Mackay St., Regina, SK
S4N 2T1
525-8639

Untitled, 1997

set of cups with saucers
low-fire earthenware,
commercial underglaze, glaze
slab construction
6 x 13
\$88 NFS

4. Mark Heit

414 Ave D So, Saskatoon, SK
S7M 1R4
665-6453

Untitled, 1997

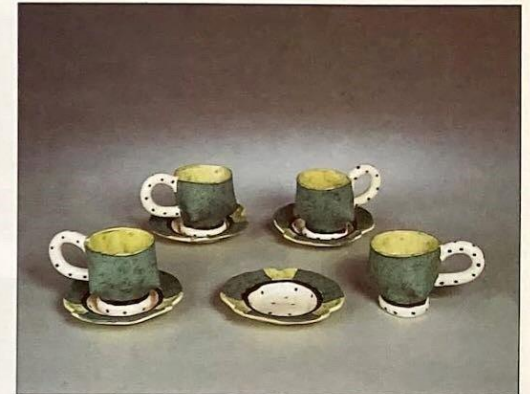
vessel
birdseye maple, carnuba wax
turned
13 x 23 x 23
\$200 NFS

5. Kalja Sanelma Harris

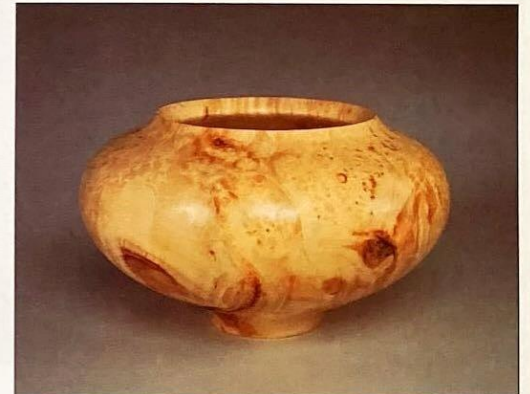
814 14 St. E, Saskatoon, SK
S7N 0P8 652-5337

Junco, 1997

throw
warp: wool, weft: mohair & kid-
mohair; 8 harness twill weave,
handbrushed
162 x 130
\$350 SOLD



3



4



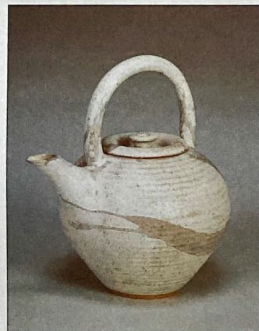
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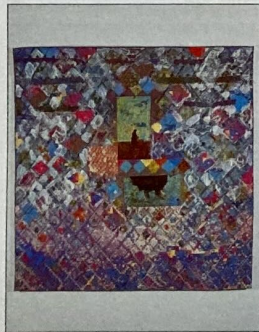
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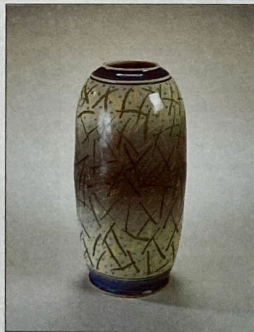
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9



10

6. Myrna Harris
Landis, SK SOK 2K0
658-4532
Canola Series VII, 1996
prairie landscape
merino wool, dye, recycled
material, yarns
dyeing, felting, stitching
41 x 111 x 5
\$800

7. Bruce Reittler
Box 150, Pangman, SK
S0C 2C0
442-4506
Tea Pot, 1997
functional teapot
highfire stoneware
wheel thrown, hand pulled
handle, glaze trailing
16 x 17
\$75 SOLD

8. Dean Hoffart
1856 Wallace St., Regina, SK
S4N 3Z9
569-9961
**Cathedral Guitar: Bird In
Space, 1997**
acoustic/electrical guitar
6061 - aluminum, oak, bone
hand-carving, pattern making
Lorenz Weber - break-press
folds on pick guard
110 x 46 x 16
\$3250

**9. Annemarie
Buchmann-Gerber**
47 Lindsay Dr., Saskatoon, SK
S7H 3E2
373-3540
**A Cross Stitch Tapestry In
Honor Of Women, 1996**
tapestry
canvas, rayon, newspaper,
acrylic
stitched, collaged, painted
85 x 82
\$3000

10. Mei Bolen
Box 2052, Humboldt, SK
S0K 2A0
682-3223
Keeler Bay Beauty, 1996
porcelain vase
porcelain, clay, glaze, stains,
oxides
wheel thrown, brushed &
airbrushed stains, gas fired to
2400F
47 x 22
\$450

11. Kim Ennis
Box 616, Big River, SK
S0J 0E0
fax: 469-5662
e-mail: kim.ennis@net.
big-river.sk.ca
Angel Path #3, 1996
carved walking stick
hazelnut
incised pattern in green bark
130 x 3 x 3
\$250

12. Lee Brady
Box 9136, Saskatoon, SK
S7K 7E8
382-0199
The Ancient Nautilus, 1997
vessel
glass, aluminum, metal, stains
fused, kilnformed glass, sand-
blasted, painted, carved alu-
minum stain
11 x 50 x 48
\$1300

**13. Grant Irons
& David Goldsmith**
Irons:
3330 Dieppe St., Saskatoon, SK
S7M 3S7
384-1996
Goldsmith:
Box 618, Lumsden, SK
S0C 3C0
731-3332
Twinge and Pang, 1997
set of knives
440C stainless steel, 416
stainless steel, mammoth
ivory
hand cut & ground, filed,
hand peened bolsters,
scrimed, hardened,
tempered, polished
2 x 3 x 15
2 x 3 x 23
\$1500 NFS

14. Jane A. Evans
Box 129, Grandora, SK
S0K 1V0
668-4548
Lakeside at Sunset, 1996
woven thread painting
cotton, rayon, polyester, silk
threads, textile paints
multi-media process
developed by the artist,
embroidered
38.5 x 39.5 x 5
\$1100 NFS



12



13



14



15

15. Gary Greer

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

Mississippi Gentleman, 1997

8" blade bowie knife
(unsharpened)
ATS - 34 stainless steel, brass,
composite ivory, stabilized buffalo horn
hand hardened & tempered
blade, hand filed spine, sculptured
brass guard with escutcheon,
carved ivory & brass rings, hand
filed brass strips inlaid in handle
9 x 33 x 2
\$900 NFS

16. Cara Driscoll

2237 Rae St., Regina, SK
S4T 2G1
757 0543

Spiral, 1997

pot
earthenware, terra sigillata, glue
hand coiling, burnishing
27 x 25
\$175

17. Cecile Miller

2028 - 1st Ave E, Prince
Albert, SK
S6V 2B7
922-6282

Dog chasing Red Car, 1996

wall piece
white earthenware, acrylics,
sealant, wire, epoxy
handbuilt clay, air brushed,
hand painted
32 x 24 x 2
\$225 SOLD

18. Ned Herperger

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

Resurrection, 1996

table
purpleheart, osage orange woods
basic woodworking techniques
86 x 79 x 28.5
\$2600

19. Richelle D. Funk

21 - 303 Queen St.,
Saskatoon, SK
S7K 0M1
653-2150

Span, 1997

book
ink, cotton, thread, beads,
handmade paper, acrylic paint
collaged hardcovers, open
spike & sewing
17 x 9 x 3
\$150 NFS

20. Stephanie Bowman

650 University Dr.,
Saskatoon, SK S7N 0J2
652-6440

Adam, 1997

sculpture
ceramic, cement, paper,
wood, wire, cheesecloth,
glass
raku, cement casting
Jane White - assisted with
glasses
85 x 20 x 20
\$1200

21. Barbara Goretzky

30 Miller Cres., Lumsden, SK
S0G 3C0
731-2992

Squashed, 1997

bowl with squash
clay, glazes
hand building,
wheel throwing,
press molding
15 x 25 x 28
\$125

22. Rita Ripplinger Schubert

1944 Angley Court E, Regina,
SK S4V 2V2
585-1449

The Enterprise, 1997

teapot
porcelain clay, slips, glaze
handthrown, multiple glaze
application
21 x 33
\$150 NFS

23. Shan Cochrane

403 Keller Cres.,
Saskatoon, SK S7J 5G3
374-7071

Colour Play, 1997

quilted bed/wall piece
cotton, commercial fabric
hand painted, hand dyed,
quilted, machine pieced
233 x 206
\$3000



21



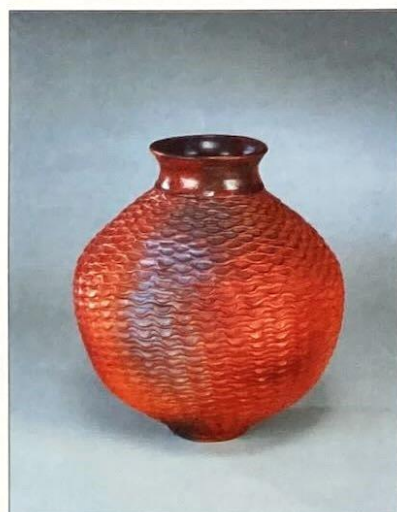
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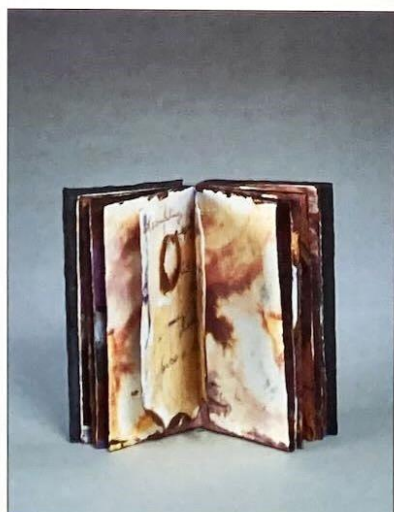
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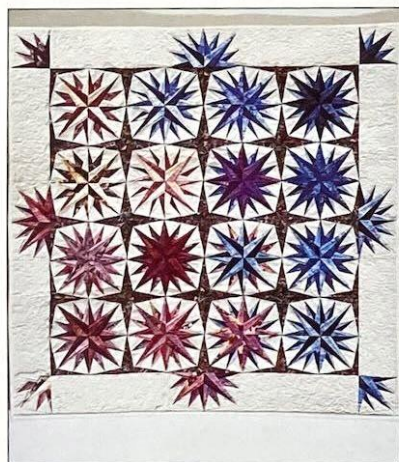


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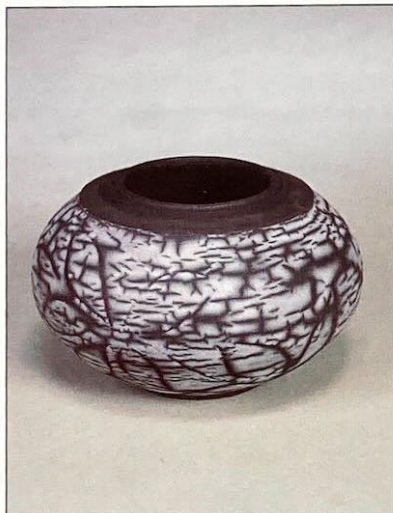
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24. Charley Farrero
Box 145, Meacham, SK S0K 2V0
376-2221
Fruit Boat, 1997
wall sculpture
stoneware, porcelain
handbuilt, slipcast elements
altered
18 x 48 x 10
\$450



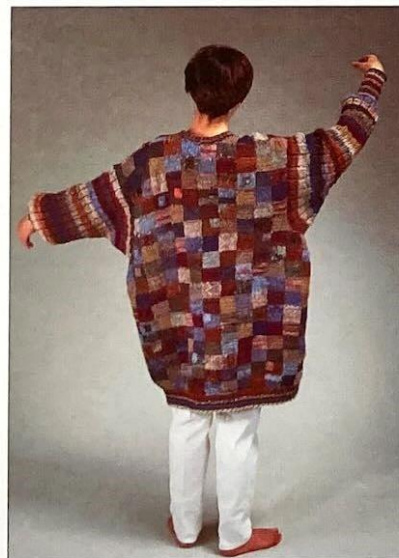
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25. Shan Cochrane
403 Keller Cres., Saskatoon, SK S7J 5G3
374-7071
Off In Every Direction, 1997
wall hanging
cotton, commercial fabric
hand painted, hand dyed,
quilted, machine pieced
102 x 102
\$750



26

26. Sandra G. Kuntz
223 Rogers Road, Regina, SK S4S 7C5
586-2416
Fading Darkness, 1997
vase
clay
raku fired and smoked
10 x 15
\$85



27

27. Cindy Hoppe
Box 1395,
Biggar, SK S0K 0M0
948-2947
October Abstract, 1997
sweater
wool, silk, cotton, acrylic,
mohair
hand knitting
86 x 162
\$500



28

28. Cecile Miller
2028 - 1st Ave E, Prince
Albert, SK S6V 2B7
922-6282
There goes a Plane, 1996
wall piece
white earthenware, acrylics,
sealant, wire, epoxy
handbuilt clay, air brushed,
hand painted
32 x 24 x 2
\$225 SOLD

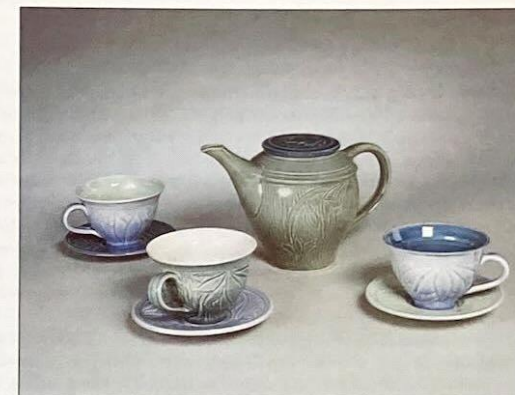
29. Lee A. McKay
222 Poplar Cres.,
Saskatoon, SK S7M 0A6
653-4572
A - T, 1996
print
printing ink, printing paper
printmaking, collage
109.5 x 57.5 x 4
\$400

30. Michelle Harris
Box 268, Waldheim, SK S0K 4R0
497-2952
Jelly Bean Tea, 1997
teapot, 4 teacups & saucers
porcelain, colored glazes
thrown, incised patterns
22 x 14
\$195

31. Donovan T. Chester
2025 Elphinstone St., Regina SK S4T 3N5
352-4247
Plate, 1997
raku plate
clay, earthenware, glazes,
oxides
coil & thrown, raku fired,
post reduction
8.5 x 48 x 48
\$180 SOLD

32. Don Kondra
RR 2, Site 1, Box 73,
Saskatoon, SK S7K 3J5
382-7385
Untitled, 1997
sideboard
birch, apple ply, colored lacquer
32 x 17 x 48
\$4000

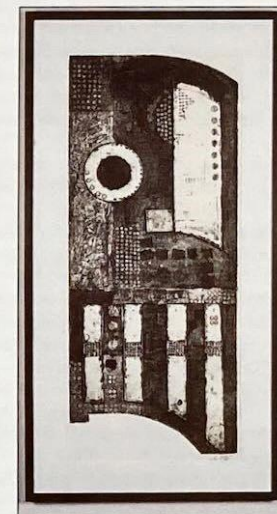
33. Jamie Russell & Reg Morrell
(Back Cover)
Russell: Box 157, Vanscoy, SK S0L 3J0
934-0082
Morrell: 62 St. Lawrence Cr.,
Saskatoon, SK S7K 1G5
665-2753
Rain Forest Bridge, 1997
table
birch, glass, paint
carving, turning, bent
lamination, air brush,
texturing, hand brush
71 x 107 x 66
\$4000



30



31



29



32

Introducing the Award-Winning Craftspeople

Dianne Douglas was born and raised north of the Arctic Circle, the influence of which is clearly reflected in her Premier's Prize-winning quilt, *Arctic Album*. Created in the Baltimore Album style, Douglas' wall hanging was made in memory of her father, whose prize-winning photographs inspired some of the images found in the quilt. Inheriting her father's love of the North, Douglas strives to portray its many facets—the immense vastness, the splendour of the midnight sun, the natural world and man's delicate relation to it—in a complex landscape of Northern imagery. "Each block has its own story to tell, a bit like having a whole gallery of quilts in one piece," says Douglas of the quilt which borrows traditional Inuit images and juxtaposes them with symbols of modern modes of Arctic life. In *Arctic Album*, Douglas adapts an Inuit design for the border which surrounds her original designs in the middle block patterns. She combines hand applique, reverse applique, hand embroidery and inking techniques with more contemporary methods of quilting such as computer printing on fabric and machine quilting.

"Why create? Why eat or breathe? Indeed, why live? There is an inner drive to create, to stretch oneself, to put form to an idea, to do it," says Douglas of the satisfaction derived from her self-taught craft. Over the past five years, her passion for the process has spurred her to combine her longstanding profession as a clinical psychologist with "more or less full time" craft activity in the past year.

Inspiration comes from "everything," Douglas explains, "it is all grist for the mill." She attributes events in her life and her voracious reading as being major sources of ideas for her work. She cites one example of plans for a "nifty little quilt" prompted by participation in a group addressing "women and anger" issues. Other concerns that have been expressed in her work are feelings about the nuclear industry, the environment and poverty.

The future holds more exhibiting and marketing for Douglas. Conditional upon receiving a grant, she also plans to take on a major project: a "Canada quilt", the preliminary design of which is already in the works.

Well-known Saskatchewan glass artist, **Lee Brady**, makes his living by designing original works for commissioned architectural installations, exhibitions, and gallery/retail outlets. He operates from his Saskatoon home, Glass Eye Studio.

"The carved images are somewhat derived from Celtic artwork in their relation to space and in how they interlock and articulate. This image portrays fantasies of the deep," says Brady of his award-winning piece, *The Ancient Nautilus*, which refers to Jules Verne's *20000 Leagues under the Sea*. The glass sculptural piece was fused and kiln-formed in a custom mould. Sandcarving, staining and patinating the elements from which the vessel was constructed, created the effect Brady was seeking. "I have an increasing trust in my 'inner voice' as I am faced with aesthetic decisions," says Brady of his own personal journey. "This trust extends throughout the creative process, resulting in my responding to what the piece 'needs' to be resolved. Satisfaction is achieved when the piece can stand on its own, seeming to have its own inner strength."

Brady's 20-year history of expertise and aesthetics in glasswork is reflected in the awards he's won, his participation in national exhibitions, and his influence as an artist.

The groundwork for **Annemarie Buchmann-Gerber's** artistic career on Canadian soil had been firmly established when, in 1971, she emigrated from Switzerland. After receiving a 5-year teaching certificate from Berne, and subsequently teaching textiles, she moved to Saskatoon, Saskatchewan, where she was to make her home. It was shortly thereafter that she became involved with the Saskatchewan art community by way of teaching and as a founding member of the Saskatchewan Craft Council, where she currently works as a part-time gallery attendant.

"I live, therefore, I create," says Buchmann-Gerber, "My work hints at the whole of humanity from the stock market to women's issues via environment." Her award-winning *A Cross Stitch Tapestry in Honor of Women* is a mix of oil and stitchery on canvas in which form, line, colour, shape and texture are woven together in a representation of the history of stitchery amongst women, worldwide.

Buchmann-Gerber has always valued the sense of kinship and encouragement that the Saskatchewan Craft Council, along with other organizations such as CARFAC, has provided for her. She cites George Glenn, from Prince Albert, as being an influential player in her development. Also having an impact on her was Margreet Van Walsem, who on her deathbed left Buchmann-Gerber with a "tremendous sense of encouragement for my work and future." Buchmann-Gerber continues to produce works for exhibition, her most recent show being "Horse Sense" at the Saskatoon Public Library.

Longstanding Saskatchewan artist, **Donovan Chester**, is a highly recognized painter and potter. Since 1969, shortly after studying at the University of Regina, he began what would become an extensive list of painting and clay exhibitions: nearly 20 solo shows and more than 30 group shows seen in Western Canada,

Arctic Album
(Catalogue 1 - Front
Cover)
Premier's Prize

Angel Path #3
(Catalogue 11)
SCC Merit Award

Twinge & Pang
(Catalogue 13)
SCC Merit Award

The Ancient Nautilus
(Catalogue 12)
**Elizabeth Swift Award
for Excellence in Glass**

Twinge & Pang
(Catalogue 13)
SCC Merit Award

**A Cross Stitch Tapestry
in Honor of Women**
(Catalogue 9)
**The Frontier Mall
Award for Excellence
in Fibre**

Mississippi Gentleman
(Catalogue 15)
SCC Merit Award

Plate
(Catalogue 31)
**Town of Battleford
Purchase Award**

Toronto and Montreal. Since retiring from teaching pottery at the University of Regina in 1987, Chester has become a full-time artist and has been directing his focus on raku. He has become known for his raku-fired pieces which are easily identified as being his, and he makes his living off their sales to an appreciative public.

The award-winning *Plate* is part of an ongoing series of pieces. Coiled and thrown, then raku-fired, this iridescently-coloured clay plate is designed as a serving tray, but its aesthetically-pleasing look lends itself more to being admired on the wall.

After serving a three-year term on the Board of Directors of the Saskatchewan Craft Council, Chester recently stepped down as its Chairman. He is affiliated with other arts organizations, such as the Rosemont and McKenzie art galleries, in varying capacities. A credit to craft, Donovan Chester's work is shown in various North American arts publications, has received several grants and awards, and is amongst collections in Canada, USA, Europe and the Philippines.

Philosophical in nature, adept at hand, and talented in the elements of art, **Kim Ennis** is a sculptor who describes his work as "the concrete form of my thoughts." Of *Angel Path*, his award-winning walking stick, he says, the 'angel path' is the idea of a well-worn trail leading from this world to the next. In our mortal condition it appears to us to be a very tricky maze. "While this stick may well be used to traverse over rough trails, its function is to serve as a ritual object or 'sacred tool for negotiating the path between worlds.'" The pattern, reminiscent of Jacob's Ladder, or of "Kundalini Ascending," he muses, emerges as a motif in a series of individual objects Ennis has made recently. Carved with a clean and clearly visible incision into the green hazelnut wood with a micro-gauge and then following the trail, the process reminded him of "tracing a maze in the wet sand using a pointed stick."

Ennis' works are carved in stone, sculpted in snow, and cast in bronze. They can be found abroad—in Japan's Kasama Sculpture Park, his works stand in stone; and at home—a bronze bust of a local character charms its setting in Big River, Saskatchewan. His works are in permanent collections and long since melted—as in the memory of his sculpted snow pieces in the 1994 Winter Olympics in Lillehammer, Norway.

For Ennis, the future holds work on a sculpture park and wilderness retreat near his studio at Ness Creek. While he and his partner continue to produce carvings, furniture and musical instruments (rattles) for craft markets and private commissions, they will work towards this dream.

Grant Irons, who started his first knife in 1992, under the direction of Gary Greer, has quickly propelled himself forward to being—like Greer—one of Saskatchewan's foremost knifemakers. Merit and purchase awards in Dimensions '94, '95, and again in 1997, attest to his successes in his pursuit of excellence.

Irons states that "it was an honour to work with David Goldsmith" on their stainless steel and ivory award-winning knives, *Twinge and Pang*. "Committing to the designs, ..material mishaps," he explains of the process, "and showing them to David the first time gave me these feelings." It was Iron's first experience with 10,000 year old mammoth ivory and he had to be extremely careful in the design so as to "waste as little as possible and work around defects."

Irons lives in Saskatoon where he receives constant encouragement from family and friends. He and Gary Greer are working on a Saskatchewan Craft Gallery exhibition to open in the fall of 1998.

David Goldsmith, who holds a BFA and MA from University of Regina and University of British Columbia, respectively, chose to work in scrimshaw, a craft which is a bit more obscure than most. Mammoth tusk, collected from prospectors when they make their digs near Dawson City, Yukon, is the material he often uses in his craft.

The award-winning set of knives, *Twinge and Pang*, was a collaborative effort between Goldsmith and Grant Irons. For the handles, Goldsmith used 10,000 year old woolly mammoth tusk. The wolf and bear drawings etched and inked into the ivory handles exemplify the scrimshaw technique as well as demonstrating Goldsmith's interest in wildlife.

Goldsmith feels fortunate that he can supplement his income by working on what he enjoys and then having his work sold in over 30 Western Canadian galleries and craft markets. "I can work on what I want, when I want," he says of the satisfaction that his craft brings him.

Self-taught knifemaker, **Gary Greer**, refers to knifemaking as the "new kid on the block," in contrast to woodworking, pottery, weaving and other crafts. Having his work exhibited—this being his fourth Dimensions show since his knifemaking began in 1986—it is important to Greer in that it gives more exposure to the art form.

Mississippi Gentleman, Greer's award-winning knife is a Bowie-patterned knife which historically was carried by riverboat gamblers who cruised up and down the Mighty Mississippi. It was commissioned by a fellow Bowie fan. Made from ATS 34 stainless steel, 360 alloy cutlery brass and stabilized buffalo horn and ivory, the complex and elegant *Mississippi Gentleman* is comprised of 42 separate pieces and assembled one at a time. "The knife has a stub-tang, over which the brass finger guard and nine ringed sections were slid," he explains. "The horn handle slabs were held in place by mosaic pins. Brass fileworked pieces were inlaid on the top and bottom of the handle section. The rear pommel was pinned to the end of the stub-tang, to hold all the pieces in place."

Gary Greer lives in Saskatoon, writes a column called On the Edge for the Saskatchewan Bowhunters

Quarterly publication, and has participated in three multimedia shows in Edmonton. The way in which Greer makes his knives is a direct reflection of listening "to all their [his customers] ideas of what a knife should be." He invites those interested in his craft to "come over to the shop for a visit, the coffee is always on!"

Kaija Sanelma Harris studied weaving, spinning, sewing, embroidery and other textile techniques in her country of birth, Finland, before moving to the United States and eventually Saskatchewan in 1973. "I want my work to echo the times and environment that I live in, to reflect the enjoyment I receive from the slow and contemplative process of weaving," she says.

Always attuned to her environment and creative modes of conveying her perceptions of it, Harris created *Junco*. This award-winning throw comes from many years of observing birds feeding in her backyard and is the first in a series of throws that will be "coloured by visitors in my yard," she explains. To emphasize the white vertical stripes and to simulate the Junco birds' white feathers at the edge of their tails, Harris "warped twill along the edges" of the throw. The fuzzy areas were handbrushed. The wool yarn and mohair napsized piece give it a light, warm, sensuous touch—"all to encourage use and enjoyment of it," she says.

Kaija Sanelma Harris exhibits and sells her work both at home in Saskatoon and internationally. Her commissioned projects which are more occasional, but of significant magnitude, include two large multi-panel tapestries for the Toronto Dominion Bank Tower in Toronto. Several permanent collections hold her work, and countless awards such as the Premiers Prize have been presented to her.

Michelle Harris, a public school teacher turned potter, is attracted to craft because of its tangibility. "I have always wanted to do work that is visible, or tangible," she says, "involving concrete materials as opposed to 'invisible work'." Since 1994, she has taken the steps to make her desire a reality—by attending pottery guild workshops and the Ceramics Program at SIAST Woodland Campus in Prince Albert, while selling her wares at craft markets and shops such as Prairie Pottery in Saskatoon and Traditions in Regina.

Choosing porcelain for its texture and tendency to display surface colours, Harris fired the clay tea set at mid-range and applied a clear glaze in various jelly bean-like colours—hence the title of the award-winning set, *Jelly Bean Tea*. The flower and leaf patterns were carved while the clay was still damp, a technique deviating from her usual slip or paint overglaze.

Harris' goal is to make functional items which are attractive and unusual. As the public buys up these pieces at Wintergreen, Sundog, Bazaar and craft outlets around Saskatchewan, she appears to be meeting that end.

"I enjoy the challenge of woodworking," says woodworker, **Ned Herperger**, "and I have a deep reverence and respect for my materials." In *Resurrection*, his award-winning table, Herperger chose Purpleheart and Osage Orange woods for their naturally vibrant colours and because these colours represent those of Easter and the Resurrection. The title is both historically and personally symbolic to Herperger. "I am acknowledging the effect that Christianity has had on humanity," he explains, "either positive or negative."

Herperger's personal achievements include exhibiting in Saskatchewan and Ontario galleries and having had his work featured in high profile print media such as *Canada's Furniture Magazine* and the *Toronto Star*. Before moving to Regina to teach elementary school in the mid-80's, he studied Furniture Design and Technique at Sheridan College, in Oakville, Ontario.

Guitar maker and musician, **Dean Hoffart**, made his first Cathedral guitar with the help of Peter Alan Sawchyn. Hoffart cites Sawchyn as being an inspiration not only as a guitar maker, but for his "...integrity and respect for a tradition of craftsmanship." Other influences have been Glenn "The Fury" McDougall, Jimi Hendrix, and Brian May of Queen. It was upon hearing May, in an early 70's concert, play his hand-built guitar made from an oak fireplace mantel, that Hoffart's appreciation for hollow bodies began. "...and that it was a hollow body electric guitar with an awesome control over feedback," he explains, "made me realize that the acoustics of the hollow body allowed for a spectrum of feedback control..."

The award-winning *Cathedral Guitar: Bird in Space*, is the first in a series of guitar production for Hoffart's Cathedral Guitar Company in Regina. All techniques in the making of *Cathedral* involved hand-working and fitting of materials to insure detailed accuracy. Aluminum 6061-T6 was chosen for the body as a result of five years of research into the refinement of a prototype. The other materials, design and construction of the instrument were decided upon to provide optimal sound quality. Symbolically, the gothic arch design is exemplified by its reference to medieval times. The design detail symbolism of this magnificent-sounding instrument is no less complex than the construction of it. "The wings on the edges have to do with the idea that 'music is the speech of angels'," Hoffart explains of one of the more prominent details. "But that's another story!"

Hoffart attended several art schools such as Banff, Hunter College in New York, the College of Fine Arts at the University of Regina and the Nova Scotia College of Art and Design, the latter being where he also taught. For 20 years, he has been employed in various museum-related areas while developing his career as a premiere guitar maker.

"My work tells stories from my life, places I've been, people I've met, architecture, our environment," says **Michael Hosaluk**, who has an international reputation as an influential woodworker, designer and educator. "These stories are interwoven into the objects I create."

Junco
(Catalogue 5)
The Guild of Canadian Weavers - Nell Steedsman Award

Jelly Bean Tea
(Catalogue 30)
SCC Merit Award

Resurrection
(Catalogue 18)
Saskatchewan Woodworkers' Guild Award for Excellence in Wood

Cathedral Guitar: Bird in Space
(Catalogue 8)
Clara Baldwin Award for Excellence in Functional and Production Ware & Steelmet Supply Inc Award for Excellence in Metal

Container
(Catalogue 2)
Wood 'n Works Merit Award

Dog Chasing Red Car
(Catalogue 17)
There Goes a Plane
(Catalogue 28)
Battlefords Allied Arts Council Purchase Award

Rain Forest Bridge
(Catalogue 33 - Back Cover)
Battleford Environmental Awareness Movement Award

Rain Forest Bridge
(Catalogue 33 - Back Cover)
Battleford Environmental Awareness Movement Award

The Enterprise
(Catalogue 22)
Tree Award for Excellence in Clay

The object he created for Dimensions '97 was *Container*, an award-winning vessel turned from Birchwood. The container, which was cut, carved and painted, was made for Hosaluk himself—its function being a container for rocks and unusual objects.

His works have exhibited world wide, are featured in numerous publications and are collected by many prestigious buyers—both private and public. Hosaluk's influence has provided a link between Saskatchewan and the world. A hugely successful recent endeavour of his was Conservation and Collaboration, Symposium on Woodturning, Furniture Design, and Technique at Emma Lake which he coordinated in 1996. Of his community spirit, Hosaluk comments, "To see woodworking progress the way it has, and to know that I have been a part of this progression, helps to make my life richer and nurtures my growth as a craftsman."

Cecile Miller's work speaks of "everyday situations in these modern times." With the use of metaphor, symbols and play on words, Miller injects wit into her clay pieces. She brings to her profession a BFA and B.Ed from the University of Saskatchewan, a ceramics diploma from SIAST, plus numerous related courses and workshops—both taken and taught by her.

Images in the award-winning wall pieces, *There Goes a Plane* and *Dog Chasing Red Car*, exemplify the dreamlike qualities that Miller imbues into her work. Of their narrative function, Miller muses, "...thoughts or dreams of travelling, life's journey 'some place' or saying 'farewell' to someone as seen through the eyes of a parent and child... nothing is taken for granted." The making of the pieces involved rolling and layering clay slabs, tearing the edges, texturing by stamping found and made objects, air brushing and hand painting the low-fired earthenware clay.

Miller exhibits her clay and mixed media pieces in several Saskatchewan centres. She also sells them at Bazaar and other popular craft markets. Much of her income is generated from her craft—no small feat, as she has been an 'active' craftsman for only eight years. Her future plans are to continue collaborating with an iron worker on tile-topped, wrought iron pedestal tables. Also, a few more exhibitions, and possibly a little travelling, are in the cards.

Jamie Russell is a well-known Saskatchewan craftsman who earns his living by designing and making studio furniture from his home in Vanscoy. His wood works are purchased at selected craft markets and local art retailers, as well as being displayed in various galleries across Western Canada and the Pacific coast of the United States. As an active member of the Saskatchewan Craft Council, he was an instrumental player in the coordination of Conservation and Collaboration, a 1996 Wood Symposium at Emma Lake, Saskatchewan, that drew kudos from international participants.

The award-winning piece, *Rain Forest Bridge*, was a collaboration with artist, Reg Morrell, who painted the frogs of the table. Russell constructed the table by carving, turning and using the bent lamination technique. It was made with local birch, and as such makes the connection to rain forests, because birch, too, is being depleted. The Red-Eyed Tree Frog supporting the glass top makes a specific comment about deforestation—as this frog, which inhabits the rain forests, is on the endangered species list. *Rain Forest Bridge* focuses our attention and concerns in our own backyard, because the boreal forest is also in danger. Russell's concern is that in 25 years there may not be birch trees large enough to carve pieces like this table.

"I like to have an idea," says Saskatoon visual artist, **Reg Morrell**, "and see it evolve into something." In the award-winning table, *Rain Forest Bridge*, he and Jamie Russell collaborated on an idea that evolved into a piece vividly representing species of the rain forests; but also, more subtly, our own boreal forests—in that it was made from birch, a species which is also in danger. The Red-Eyed Tree Frog, whose habitat is in jeopardy and therefore on the endangered species list, was brilliantly painted by Morrell with airbrushing, texturing and handbrushing techniques.

"Sometimes my best work—or play—is a result of letting go. If I approach something that feels like work, I'll do it begrudgingly," Morrell says of his approach to his art. Many fine works, which he exhibits and sells, are produced with this attitude that keeps him "always working on projects." Currently, Morrell is working towards a BFA from the University of Saskatchewan. His plans for the future are to continue to enjoy his busy life with his family who inspire him.

A craftsman since 1988, **Rita Ripplinger Schubert** earns her living by throwing clay. She is primarily a production potter, but enjoys working on her one-of-a-kind pieces during the winter months.

Ripplinger Schubert borrows from the Star Trek tradition in naming her award-winning teapot *The Enterprise*. The spaceship-like piece was thrown in four parts, assembled and slip-glazed to result in a vessel that is also somewhat reminiscent of Aladdin's Lamp. The lustre of the teapot represents a new approach to glazing for Ripplinger Schubert. More time-consuming than her usual production work, this one-of-a-kind clay teapot was borne of her need for challenging and expressing herself. "I love the challenge of working with clay," she says, "I have always needed a creative outlet and clay meets that need." Long walks and advice from her son, Jason, to whom she credits design input, fuel Ripplinger Schubert's creativity.

In the coming years, Ripplinger Schubert intends to explore various glaze combinations and sagger firing. Sharing an anecdote about how her work has changed over time, she says, "You no longer need a crane to lift each piece." While maintaining her sense of humour, she will continue to improve upon her work by taking and teaching pottery classes, exhibiting and selling in major Saskatchewan galleries and craft markets.

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: Marigold Cribb from Saskatoon, Saskatchewan and Michael Grace from Nelson, British Columbia.

Marigold Cribb's career spans three decades of Canadian citizenship subsequent to her early professional life in Scotland. In 1953, she received an MA in Applied Mathematics and then worked in engineering firms and as a veterinary technician, both in the UK and Canada. Today, after pursuing her artistic talents and academic leanings, she is working as an artist in several media, particularly sculptural book arts. With an Advanced BFA from the University of Saskatchewan, Saskatoon, where she resides, Cribb exhibits her work in solo and group shows while continuing to update her academic and technical skills. She has extensive experience in jurying for the Saskatchewan Arts Board and the Saskatchewan Craft Council—the latter of which she held the position of Exhibitions/Gallery Coordinator in the early 90's and is actively affiliated with several arts organizations. Her work is amongst other Saskatchewan artists in public collections.

Michael Grace is originally from Ontario where he gained his jurying experience. As a 1984 graduate of Sheridan College's Furniture Design Program, Grace has taught woodworking at that college, as well as other schools such as the George Brown College in Toronto. He is presently instructing at Selkirk College in Nelson, British Columbia. The 1991 Chalmers Award is one of several he has received in recognition of his work and he has been featured in publications such as *Ontario Craft* and *Toronto Life*. Exhibiting has played a significant role in Grace's career as demonstrated by his participation in close to 30 shows over the past 13 years.

Jurors' Statement

We each brought to this jurying process our own backgrounds as makers, teachers, observers - our different educations and personalities. In this case we were not even familiar with each other's work.

Michael is currently the instructor in the fine woodworking program at Selkirk College in Nelson, BC. Before moving there he was a furniture designer/maker in the southern Ontario region. Marigold is presently making bookworks which combine her printmaking and sculpture interests.

We separately approached the submitted works and spent the next few hours independently making our own judgements. Then, we talked together about the works that "stood out" for each of us and found considerable areas of agreement and also—some areas where we each had to explain our preferences.

A juror looks at your work like no other person would. We compare your work to other work. We look for a standard of craftsmanship that exceeds average expectations. We look for something that attracts us, speaks to us and raises our interest. We look for inventive form, use of material or technique. We look for clear intent and work that we can relate. We look so closely and compare so much that little things can disqualify a work—a frame or support, for instance, or a small flaw in craftsmanship or design.

Many works were non-functional and the imagery in these works is therefore the only thing speaking for them, and it must be strong. Some functional works had elements that hindered their function and this clearly reduced their likelihood of acceptance. The most successful pieces were likely to be an ideal combination of function, imagery and three-dimensional presence.

We know that it is inevitable that by our choices we will disappoint some of you, but in spite of this knowledge we very much enjoyed seeing the work and selfishly, for us the whole experience was quite positive. We wish to thank the Saskatchewan Craft Council for inviting us.

Published for the open juried exhibition "Dimensions '97," 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
May 30 to June 29, 1997

Saskatchewan Handcraft Festival
Battleford
July 18 to July 20, 1997

Saskatchewan Craft Gallery
Saskatoon
August 15 to September 28, 1997

Swift Current National Exhibition Centre
October 4 to November 2, 1997

Godfrey Dean Cultural Centre
Yorkton
November 10, 1997 to January 5, 1998

BARR Colony Heritage Centre
Lloydminster
January 14 to March 1, 1998

ISBN: 0-921248-11-3

Biography writing, design, production:
Leslie Millikin
Photography: A.K. Photos, Saskatoon
Printing: Houghton-Boston, Saskatoon

This catalogue is made possible through funding from



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The Town of Battleford, Battlefords Allied Arts Council



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813 Broadway Avenue, Saskatoon, SK S7N 1B5 (306) 653-3616