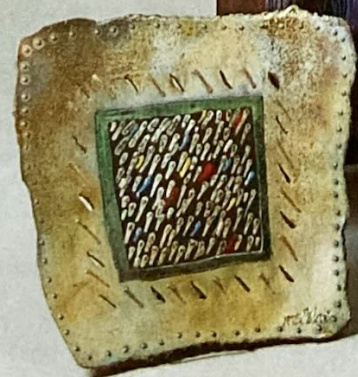




Dimensions '98

ANNUAL OPEN JURIED EXHIBITION
OF SASKATCHEWAN CRAFT



Dimensions '98

Every spring, the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit handmade items for Dimensions, the only annual, open, juried exhibition of craft in the province. This year, craftspeople submitted 173 entries for consideration by the Dimensions jury.

Dimensions '98 was selected by two jurors: Dawn MacNutt, a weaver/sculptor from Dartmouth, Nova Scotia, and Lee Brady, a glass artist from Saskatoon, Saskatchewan.

Both jurors have an extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting Dimensions '98 and in choosing the award-winners. The result is a dynamic, colourful exhibition of 37 works by 36 craftspeople from every craft medium.

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

Dimensions '98 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. We are particularly grateful to the Saskatchewan Municipal Government for an increase in the Premier's Award this year. A complete list of donors and awards can be found elsewhere in this catalogue.

- Stephanie Bowman, Exhibitions Chairperson
- Leslie Potter, Exhibitions Coordinator

1. Patricia Clausen
112 107th St., Saskatoon, SK
S7N 1N8 373-9524

UNTITLED

Mantle Clock

1997

Recycled paper, cardboard, paste, acrylic paints, urethane.

Paper mache

70 x 67 x 15

\$185

2. Mel Bolen

Box 2052, Humboldt, SK

S0K 2A0 682-3223

STRETCH MARKS KN-I

Square, gold/brown/ivory vase.

1998

Materials: porcelain clay, slip, glaze,

oxides.

thrown, altered, added

appendages.

30 x 13 x 13

\$275 (Reserved)

3. Rodney Simair

RR 5, Site 33, Box 8, Prince Albert, SK

S6V 5R3 763-6314

MAN SIZE

Large casserole with lid. 1998

Stoneware clay, glaze.

Wheelthrown, reduction fired to

2,350 degrees F.

21 x 43 x 43

\$595

4. Melvyn Malkin

601-730 Spadina, Cr. E. Saskatoon, SK

S7K 4H7 652-0066

ALL FALL DOWN (3.15.3.98)

Town of Battleford Purchase

Award

Plate (wall or table piece) 1998

Clay, raku glaze, low fire glaze.

slab, handbuilt, raku fired.

35 x 37 x 5

\$190 (NFS)

5. Charley Farrero

Box 145, Meacham, SK

S0K 2V0 376-2221

OOPS!...

Wall, clay sculpture

1997

stoneware, porcelain, grout.

handbuilding, slip casting, fired

cone 6 - 10.

30 x 42 x 10

\$600

6. Donovan T. Chester

2025 Elphinstone St., Regina, SK

S4T 3N5 352-4247

PLATE

Raku-fired earthenware.

1998

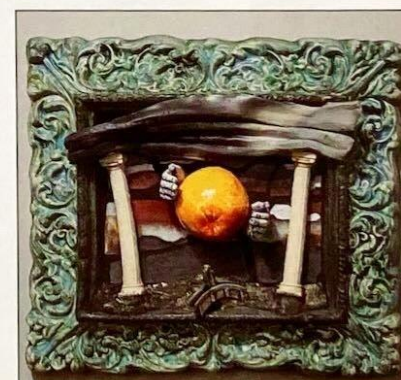
Clay, glazes.

Coiled & thrown, raku firing.

9 x 53 x 53

\$225

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



5. CHARLEY FARRERO
NEW AWARD: SASKATCHEWAN ARTS
BOARD AWARD FOR INNOVATION
IN CRAFT





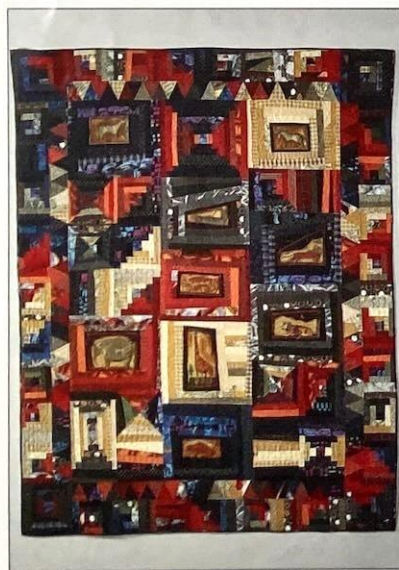
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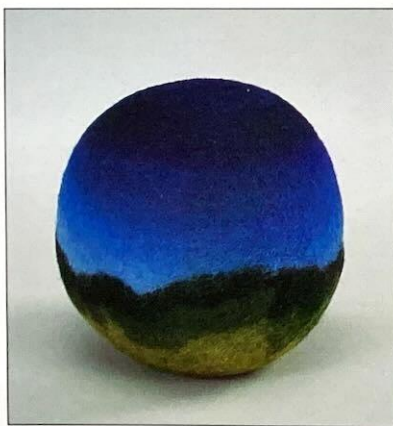
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10



11

7. Myrna Harris

P.O. Box 42, Landis, SK
S0K 2K0 658-4532

SUDDEN SQUALL

Pre-dyed, felted prairie
landscape.

1998

Dyes, merino wool, novelty wool,
recycled material, threads, beads,
acrylic paint, oil pastel.
Dying, felting, painting,
embroidery, beading.
51 x 111 x 7
\$900

8. David Goldsmith

Box 618, Lumsden, SK
S0G 3C0 731-3332

UHURU! UHA!!

Freestanding scrimshaw etching
of zebras & Acacia tree
(Tanzania).

1998

10,000 year old woolly
mammoth tusk, acrylic paint.
Sanded, polished, etched, inked.
10 x 5 x 5
\$700 (NFS)

9. Rena Sosulski

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

FIELD AND SKY

Men's large crew neck sweater;
original design.

1998

Wool
Fair-Isle hand knitting,
celtic-knot pattern.
93 x 67
\$600 (NFS)

10. Michelle Harris

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

WILD LOG CABIN

SCC Merit Award

Quilt

1997

100 % cotton fabrics, polyester
quilt batt.
Machine pieced & quilted.
185 x 142
\$1,600

11. Pat Adams

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

EARTH EGG

Clara Baldwin Award for
Excellence in Functional &
Production Ware

Felted, wool sphere; production
work.

1998

Wool, dyes.
Felting, dyeing.
13.5 x 13 x 13
\$40

12. Judy Tryon

#2-421 42nd A St., Saskatoon, SK
S7K 0V4 931-9600

VERY HIGH TEA

SCC Merit Award

Tea pot with extended spout &
handle.

1998

Clay, glaze, underglazes.
Wheelthrown, extrusions, assem-
bled, airbrushed, trailed, painted.
40.5 x 42.5 x 9.8
\$225

13. Michael Hosaluk

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

BOWL

Wood 'n Works Merit

Award

Bowl with patterns.

1998

Maple, gesso, dye.
Turned, painted, woodburned,
died.
14 x 14 x 14
\$400 (NFS)

14. Ed Shipowick

1227 7th St. E., Prince Albert, SK
S6V 0T8 764-1696

BUILDING; A VASE

3 'building-like' vases.

1998

clay, glaze.
Extrusion, carving.
18 x 6 x 6 (approx.)
\$175

15. Doug Taylor

Box 179, Livelong, SK
S0M 1J0 248-3941

RED PEDESTAL

SCC Merit Award

Polychromed, sculptural pedestal

1998

M.D.F. board, Fibrex, nails, oil &
acrylic paints.
Sgraffito surface over fibrex on
M.D.F. bulkheads.
125 x 58 x 35
\$950

16. Bob Whittaker

1922 Wiggins Ave., Saskatoon, SK
S7J 1W3 343-7976

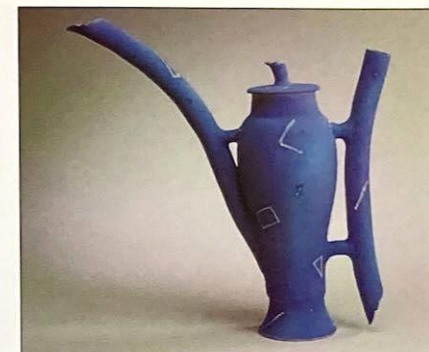
THE BOOGIE MAN

Elizabeth Swift Award for
Excellence in Glass

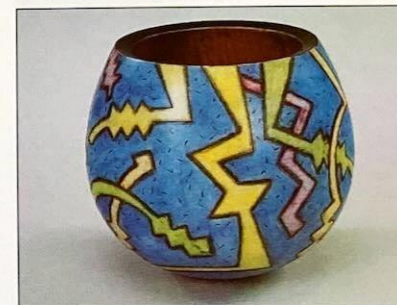
Framed, stained glass panel.

1998

Hand blown glass, lead, copper,
solder, cherry wood.
Traditional leading, copper foil,
lead carving, overlay, sand blasting,
wood turning.
78 x 51 x 2
\$1,500



12



13



14



15



16



17

17. Anita Rocamora
PO Box 128, Meacham, SK
S0K 2V0 376-2015
TWIN BLOSSOMS
Vial with 2 stoppers, inspired by
cactus blossoms.
1997
porcelain clay, underglazes.
handbuilding
11 x 11 x 5
\$150 (NFS)

18. Judy Haraldson
404 5th St. East, Saskatoon, SK
S7H 1E9 664-2980
FEATHER SHAWL
Ikat Twill Silk Shawl
1998
Silk (30/2), procion MX dyes.
Ikat warp dyeing, weft dyeing;
herring bone 2/2 twill weave.
222 x 30
\$250

19. Jean-Marie Fogarty
Box 328, White Fox, SK
S0J 3B0 276-5790
REVELATION
Birch burl vase.
1997
Birch burl.
Lathe turned.
26 x 16 x 16
\$550 (NFS)

20. June J. Jacobs
Box 145 Meacham, SK
S0K 2V0 376-2221
FELT LIKE IT
The Frontier Mall Award for
Excellence in Fibre
Felt wall hanging.
1998
Wool fleece, polyfilament, plexi-
glass.
hand felting, cutting, re-assembly
with polyfilament.
187 x 86 x 5
\$390

**21. Annemarie Buchmann-
Gerber**
47 Lindsay Drive, Saskatoon, SK
S7H 3E2 373-2540
FLOATING MAPLE LEAVES
Painted tapestry
1998
Linen, silk, newspaper;
acrylic paint.
stitchery, collage, painting.
126 x 97
\$2,500



18



19



20



21

22. Cal Burns
Box 118, Glenside, SK
S0H 1T0 867-8817
**STORYTELLER II: SMALL
TOWN**
Battlefords Allied Arts
Council Purchase Award
Intaglio print.
1998
Intaglio on rag paper.
Intaglio, 2 plates - 6 colours.
51 x 91 x 3
\$400 - framed

23. Kaija Sanelma Harris
814 14th Street E., Saskatoon, SK
S7N 0P8 652-5337
**NORTH EASTERLY
SCC Merit Award**
Doubleweaved, stitched hanging.
1997
Warp: wool & silk; Weft: wool, silk
& mohair.
8-harness doubleweave, inlay,
stitchery.
160 x 82.5
\$1,500

24. Jack Sures
2237 Rae Street, Regina, SK
S4T 2G1 585-5584
FOOTED BOWL
1997
Porcelain, glaze.
Wheel thrown.
38 x 38 x 38
\$250

25. Gail Carlson
RR 3, Site 5, Comp 8
Prince Albert, SK S6V 5R1
763-3638
UNTITLED
Tree Award for Excellence
in Clay
3 legged, carved planter.
1997
Cone 10 Reduction clay.
Wheel thrown, hand carved.
40 x 47 x 47
\$800

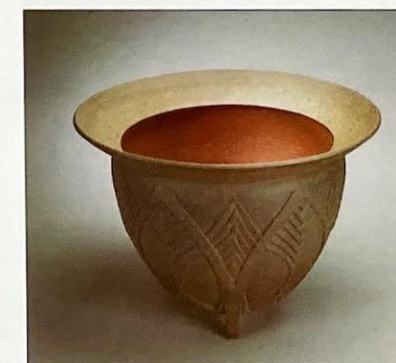
26. Lynn Underwood
1102 A 5th St. E., Saskatoon, SK
S7H 1H5 343-6494
DRAGON DANCE
Quilted Wall Hanging
1998
cotton & silk fabrics, cotton batt.
machine pieced, hand & machine
quilted.
204 x 182 x .5
\$9,500 (NFS)



22



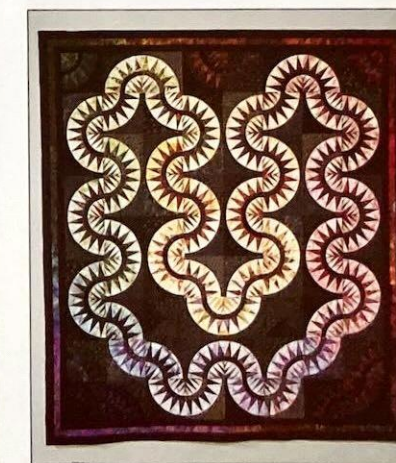
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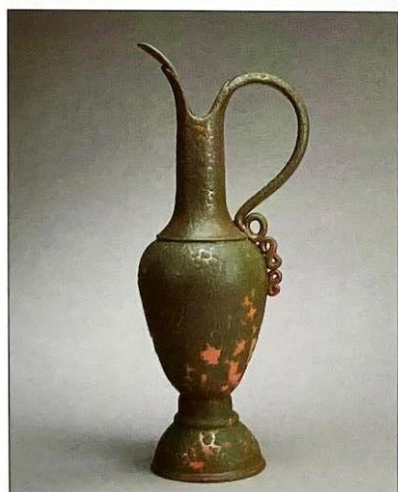
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27. Grant Irons
3330 Dieppe Street, Saskatoon, SK
S7M 3S7 384-1996
DEEPEST DARKEST
Bird & trout knife
1998
HTS34 Stainless Steel, 416 Stainless Steel, African Blackwood.
Hand hacksawed, ground, filed, sanded, hardened, tempered & polished.
24 x 4 x 2
\$325

28. Gary Greer
114 Phillips Crescent, Saskatoon, SK
S7H 3N1 373-7136
IVORY QUEEN
Steelmet Supply Inc. Award
for Excellence in Metal
25 centimetre knife.
1998
440-C stainless steel, ivory corian, brass.
Hand sharpened & tempered,
pierced ricasso blade. Top & bottom
of handle section has recessed file-
work; fileworked brass crown was
joined to stainless tang by a handcut
dovetail. Handle slabs are held in
place by multilayered mosaic pins.
25 x 4 x 2
\$795

29. Leslie Charlton
1505 Shannon Road, Regina, SK
S4S 5L7 586-2446
SALISH INSPIRED TWINED RUG
The Guild of Canadian Weavers
Nell Steedsman Award
Battleford Environmental
Awareness Movement Award
Twined rug
1998
Linen warp, cotton rag weft.
Taaniko, plain twining.
117 x 66
\$550

30. Andrea Millar
401 Maple Street, Saskatoon, SK
S7J 0A7 652-4065
THE ROCKING HORSE
Winged horse; production work.
1998
Plaster; wood, wire, paint, paper.
Crackle finish, mould making.
20 x 31 x 16
\$350

31. Paula Cooley
720 Albert Ave., Saskatoon, SK
S7N 1G9 244-3689
BEADED EWER
Green & pink ewer.
1998
Low fire clay, underglaze, low fire glaze.
Wheel thrown, handbuilt, assembled,
fired to cone 04 in oxidation.
53 x 22 x 17
\$250 (NFS)

32. Michael Hosaluk
RR 2, Saskatoon, SK
S7K 3J5 382-2380
FAMILY
Premier's Prize
Interactive containers. 1998
Curly maple, maple, acrylic paint,
bleach. Turned, cut, carved, painted.
18 x 40 x 35
\$3,300 (NFS)

33. Jane A. Evans
Box 129, Grandora, SK
S0K 1V0 668-4548
WOODLAND MOTIF
Woven thread painting - #31 in
"Places of Peace" series. 1998
Cotton, rayon, polyester, linen, silk,
metallic threads, textile paints.
Drawing on site, painting on unwoven
warp threads stretched on loom,
weaving the warp with textured
and smooth threads, embroidery.
40.6 x 54.5 x 5
\$1500

34. Mike Nicholls
206 24th St. W., Saskatoon, SK
S7L 0B5 653-2174
NESTOR
Wearable mask. 1998
Clay, acrylics, sealer, ribbon.
Handbuilt.
25 x 16 x 11
\$180

35. Susan Kargut
Site 600, Box 73, RR 6, Saskatoon,
SK S7K 3J9 477-3569
MARGARET'S COAT
(ALIAS GRACE)
Coat. 1997
commercial yarns: wool, cotton,
mohair, silk. Handknitting.
110 x 150 x 4
\$1200

36. Amanda Immelman
1626 Wiggins Ave. S., Saskatoon, SK
S7H 2J9 343-0580
CAPE DUTCH
Saskatchewan
Woodworkers' Guild Award
for Excellence in Wood
Relief carving. 1997
Bass wood, acrylic paint, bronze,
corrugated iron.
Carving, painting, casting.
33 x 23.5 x 7
\$450

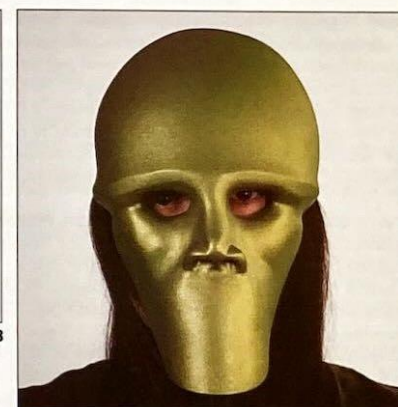
Back Cover:
37. Cindy Hoppe
Box 1395, Biggar, SK
S0K 0M0 948-2947
SEPTEMBER PASTURE CAPE
Landscape sweater. 1998
Wool, cotton, silk, kasha, acrylic
fibres. Handknitting.
100 x 155
\$800



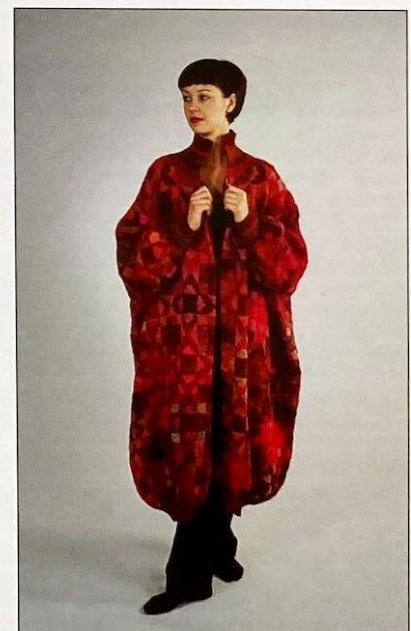
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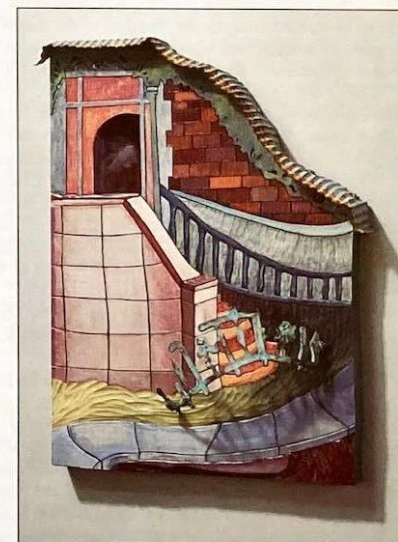
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Introducing the Award-Winning Craftspeople

Saskatchewan's own **Michael Hosaluk** is on the cutting edge of international woodworking. His recognition and influence are widespread; he is respected as an innovator and educator in woodturning centres around the world. Drawn to craft for its "lifestyle and the people" Hosaluk's work is about life in the universe. "Everything," he says of his sources of inspiration, "You never know what might twig an idea."

This year's ideas resulted in two awards in the Dimensions show: *Family*, the interactive curly maple turned containers; and *Bowl*, wooden—simply that. These two pieces exemplify Hosaluk's design and craftsmanship that has been described as "20th Century Primitive." *Family* was "cut into oval shape, carved and shaped, bleached white and painted black," says Hosaluk of his Premier Prize piece. Describing his everchanging objects' tactility and grace he says, "They have a sensuality when handled that evokes something deep within us.... We all see these pieces differently. Some see horns, some serpentine, torso, bird, etc. As you move them to interact, they change and become something new." For *Bowl*, the Wood 'n Works Merit Award winning piece, Hosaluk was "experimenting with new graphic images." He used dye and gesso on the turned-Maple bowl. "I gesso it to neutralize the material," he explains of the process.

Accomplishments are many for Hosaluk: his works are featured in a staggering number of publications; he has exhibited in many provincial, national and international shows; and his pieces are amongst prestigious private collections of officials around the world. As an innovative woodturner and furniture designer, he is sought to share his expertise at significant woodturning centres. In July of this year, peers from around the world will be converging at Emma Lake, Saskatchewan, to be a part of one of Hosaluk's inspiring conferences. Based on the success of "Conservation and Collaboration, Symposium on Woodturning, Furniture Design, and Technique" last given at Emma Lake, the participants will go away with a touch of Mike Hosaluk.

"An 'artist—used to be architect'," **Melvyn Malkin** replies when asked his occupation. With an extensive architectural background to draw upon for design considerations, Malkin took the BFA program at the University of Saskatchewan, graduating in 1983. A few years later, he began attending the International Ceramic Seminars in Calgary and Edmonton. "Clay allows me to apply my 3D design and 2D drawing experience to one medium," he says of his foray into clay. "The non-functional nature is a good change from my working life in (functional) architecture." Since 1990, Malkin has been firing away, and making a rapid rise on the raku scene. His work is represented by 18 galleries from Victoria to Ottawa and he participates in four to six craft markets each year. He also continues his architectural practice (he calls it "minor") while working on a continuing series of raku plates from his studio in Saskatoon.

Malkin handbuilt the slab clay and used low fire commercial and raku metallic glazes in making *All Fall Down*, the award-winning plate in the Dimensions '98 show. "The 'feel' of the piece to me was rain-like," he says of its title referring to the "rhythm of the marks." He continues, "My interest is in the surface—the combination of metallic and high colour elements enliven the surface. The character and direction of the line used defines the aesthetic image contained by the gold textured 'frame' and coloured beads of the exterior border."

"Doing art has always been part of my life," Malkin says. His list of exhibitions, and awards won (long before his 'craft career' began) attest to this. Malkin has participated in over 30 shows, primarily in Saskatchewan. He exhibited in Minneapolis as part of "Clay in Canada: North by Northwest," in 1995, and had a solo show in Calgary last year. His art is in several public and many private collections.

As a Board member of the Saskatchewan Craft Council, Malkin has had a close up look at what's happening in our Province, in terms of craft. He comments, "Since my involvement with the SCC, I am constantly impressed, even 'wowed' by the quality of Saskatchewan craft." Malkin just recently completed his four year term as Treasurer. For the future, Malkin intends to "continue in the same area, expanding the size, complexity and technical nature of the work." And he also says, "There may be 'vessels' in there somewhere."

Michelle Harris, has been quilting since 1978. More recently, after having completed the program at SIAST, she has been focussing on her pottery. Nevertheless, she continues to quilt because, as she says, "bed quilts are always needed."

Wild Log Cabin, her award-winning cotton and polyester batt quilt was made quickly and for fun. "The colours made me feel happy during winter," she comments. Of her approach she says, "I started with the animal print and began to piece the log cabin designs randomly around the animals. The stitching is an important part of the quilt's design, and I try to plan it while I'm still piecing the top."

Harris was a public school teacher in British Columbia before she moved to Waldheim, Saskatchewan, to start making a living in craft. At Heorot Pottery, her home-based studio, she produces pottery to be sold at markets and retail outlets in Saskatchewan. She does not usually sell her quilts, but has started to share her expertise by teaching the techniques: in 1997 she gave a class on drafting patterns at a Saskatoon Quilters' Guild retreat. Whether it be quilts or pottery, Harris will strive to make "functional items which are attractive and unusual."

32. FAMILY *Premier's Prize*

13. BOWL *Wood 'n Works Merit Award*

4. ALL FALLDOWN *Town of Battleford Purchase Award*

10. WILD LOG CABIN *Merit Award*

11. EARTH EGG *Clara Baldwin Award for Excellence in Functional & Production Ware*

12. VERY HIGH TEA *Merit Award*

15. RED PEDESTAL *Merit Award*

16. THE BOOGIE MAN *Elizabeth Swift Award for Excellence in Glass*

Pat Adams has been a craftsman since 1975. "It seemed like a good idea at the time," he says of his decision to pursue a craft career. In 1980 he began weaving, dyeing and felting on a fulltime basis. The next year, he became the coordinator for the Artisans' Craft Market in Saskatoon and has been doing it ever since. As both a functional and decorative-ware craftsman, Adams sells his work at retail outlets and major craft sales in Saskatchewan. "This direct contact with people viewing my work," he says of the craft sales, "provides me with valuable feedback about what I'm doing in my work."

In addition to marketing and coordinating markets, Adams exhibits his work. He's been in over 35 exhibitions and has won awards in eight of the Dimensions* shows in which he participated (*formerly Saskatchewan Handcraft Festival Juried Exhibition). This year, Adams created the *Earth Egg* for the Dimensions show. The award-winning wool-felted sphere exemplifies his awe of "the power of the prairie sky." The piece is the result of an image in Adams' mind, which was developed over the course of fifteen years. He explains: "During that period of working on this design, I have worked out or developed several technical aspects of both the felting and the dyeing involved in creating the piece. I finally have a product that looks like what was in my mind's eye years ago."

Adams' pieces can be viewed in several permanent collections across the Province. He is an involved member of the Saskatoon Spinners' and Weavers' Guild and has been a longstanding and active member of the Saskatchewan Craft Council. Over the years, he has spearheaded various projects for the SCC such as the New Building Acquisition project in 1990. On June 8 of this year, he took on the position of Director of Operations (Interim) for the Council. For the future he plans to "do some large felted wool rugs and to go canoeing."

Judy Tryon has been a Saskatchewan potter—both production and one-of-a-kind—and educator since 1984. Her voracious appetite for learning and passing on her skills are evidenced by her participation in many and varied workshops, teaching stints around the province, and studio work in Saskatoon. Here, at JT Pottery Production and Teaching Studio, she gets "a kick out of teaching people what making pottery is all about." She continues, "They become better, more informed consumers and have a greater appreciation for hand-crafted work of all kinds." Tryon's role as educator also extends to writing about clay: *The Craft Factor* magazine has published two of her reviews in the past two years.

Very High Tea, her award-winning clay teapot of an "unusual and somewhat elegant shape," was wheel-thrown and assembled with an extruded spout and handle. The underglaze was airbrushed to enhance its surface. She describes how the little painted surfaces "punched up" the colour and that the "crawl glaze lifted the surface out of the ordinary." Being a "practical person who likes beautiful things that work," Tryon claims that *Very High Tea* "could function if the owner so desired."

Other one-of-a-kind pieces crafted by Judy Tryon can be seen in the collections of the Saskatchewan Arts Board, Battleford Allied Arts Council and the Protocol Office, Government of Saskatchewan. She has been in five previous Dimensions shows, several SCC Gallery exhibitions, and was part of the Canadian clay contingent at NCECA '95 in Minneapolis. As a member of Sask Terra Inc., her work has travelled to centres in Saskatchewan and Alberta. Tryon has had two solo exhibitions; the third—"The Pun and Judy Show"—is slated for Regina's Traditions Handcraft Gallery in July of '98.

Doug Taylor, independent Saskatchewan craft artist since 1991, works primarily in wood (painted). "I try to consciously avoid the use of 'precious' exotic woods and other materials in favour of widely available materials and straightforward methods in unusual applications," he says. "I see many makers enslaved by expensive tools and stocks of exotic or expensive materials and finishes."

Taylor draws his inspiration "from interactions with structures on all scales, from micro to macroscopic, from biological to human artifacts and structures." He elaborates, "My ideas are entirely secular, and based on patterns in science, nature and logic." In *Red Pedestal*, his award-winning piece, these concepts are demonstrated. "There are dozens of referential images combined in the facets which refer to the idea that surfaces are everywhere and often unseen," he says. *Red Pedestal*, made of MDF board and Fibrex, was built to "explore the use of a flexible skin over profiled bulkheads sawn out of four sheets of material at one pass."

Taylor lives in a rural setting near Turtle Lake, Saskatchewan. Here, he makes unusual furniture and items which sell at craft sales, galleries, and gift shops in western Canada. His work has been included in five Dimensions shows and won the Premier's Prize in 1994. He also does commission work, often for museums—in Canada and in Japan. His pieces are found in private collections all over North America. For the future, Taylor plans to focus more on materials, colours, textures, and work in various scales, directions and media.

Bob Whittaker is a cabinet maker and stained glass artist who studied Cabinet Making and Millwork at Kelsey Institute of Applied Arts and Sciences in Saskatoon. He obtained his Journeyman's Carpentry Certification in 1984. Of his glass training, he says "after a beginner class in glass, I was on my own." Since then, he has taken and taught many workshops in glassmaking and has exhibited in every annual show of the Saskatchewan Glassworkers' Guild (SGG) since 1990. In "Dimensions '94," he received the Elizabeth Swift Award for Excellence in Glass.

In Dimensions '98, he receives the same award—for *Boogie Man*, in which he was "attempting to capture

the mood or emotions of the music," he notes. For the glass and cherry wood window, Whittaker chose hand-blown glass because "it is the most beautiful and easiest to work with of all the glasses." Bullseye glass was used for its reflective qualities, so that, he explains, "the light does not all come through the glass but is reflected off the surface." Jazzing up the image are lead carved lines with copper foil overlay which express movement—sound waves, perhaps.

Whittaker has been President of the SGG at various times in his longstanding affiliation. As a member of the Saskatchewan Craft Council, he has been a market juror and on the glass criteria committee. He looks to the future as time to "produce more work."

June Jacobs has been active in Saskatchewan craft for 19 years in a variety of capacities: fibre artist; exhibitor; Meacham's Handwave Gallery and Craft Shop owner; educator and workshop participant; adjudicator and juror; coordinator of many arts-related activities and an involved member of the SCC.

Her award-winning piece, *Felt Like It*, was made with raw and dyed fleece, polyfilament and a plexiglass rod; it was handfelted with hot and cold water. Elaborating on the obvious reason for the title *Felt Like It*, Jacobs says, "the figure appears to rise above, as if one were able to—just because one 'felt like it'."

Jacobs, being a busy woman claims: "There are always more ideas than time." However—having been influenced by the late Kate Waterhouse to whom Jacobs is referring when she says "you realize it is never too late to chase dreams and invent new ones ...and see them to fruition,"—it would seem that Jacobs will find time for some of her ideas.

Cal Burns is on a graduate research scholarship for his Master in Fine Arts. He will receive a Dean's Special Masters scholarship from the University of Calgary in the fall of 1998. His first exposure to printmaking was in 1992. As an ardent admirer of Nik Semenov, Saskatoon-based printmaker/researcher and artist-in-residence at the University of Saskatchewan, Burns is pleased to have had the opportunity to study under him. Of this, he says, "Saskatoon is home to some of the most cutting edge printmaking technology in the world. This is the result of the numerous innovations of Nik Semenov."

In making the award-winning intaglio print, Burns used Somerset archival paper and aluminum etched in a copper sulfate solution. "The cheaper cost of aluminum allows for the use of multiple plates and, therefore, multiple colours," he says. Of the symbolism found in *StoryTeller II: Small Town*, Burns says, "For me, this symbol [fish] embodies the unseen—that is which is below the surface. ...Fish and fishing often involve storytelling, ie, 'The one that got away.'" Combined with the imagery of tall fish tales told in small prairie towns are tiny grain elevators etched into the fish. "The grain elevator, like fish, is cliché. Two clichés against each other," he explains. "The grain elevator, in its wooden state, is disappearing—soon to be unseen on our landscape."

As Burns carries out his studies, he will continue to develop his craft skills. "I have an extremely strong desire to make my living from my craft/art," he says. And, as fishing is number one on his hobby list, no doubt he will be doing more of that.

After having studied weaving, spinning, sewing, embroidery and other textile techniques in Turku, Finland, **Kaija Sanelma Harris** settled in Saskatoon twenty-five years ago. Since then, she has gained a reputation as one of the foremost textile artists in the Province. It is the material, products and processes—as well as her contemplative nature—that attracts her to weaving. "While my hands and feet are busy with the mechanical part of weaving," she says, "my mind can pursue the content of the work, make decisions about colours that convey a particular mood or feeling, plot out new projects...."

North Easterly, the award-winning wall hanging is Harris' woven depiction of weather. It is one of a body of work produced while on a Canada Council grant which she was awarded in 1996. In making the eight-harness doubleweave, Harris laid in the design and stitched on the fine lines in silk. For the weft she used "two different types of single ply wool, one that shrinks and one that doesn't shrink in the washing," she explains. "These yarns are used consistently in the same layer of fabric, therefore, producing a slight relief after washing." There are mohair threads in the weave which Harris says, "help to keep the weave spread out."

Kaija Sanelma Harris exhibits and sells her work in Canada and abroad. 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. Her tapestries are among many permanent collections and she has been presented numerous awards including the Premier's Prize.

Gail Carlson virtually grew up a potter. Since the age of 11, she has been working in clay and selling her creations. As an add-on educational component to her hands-on experience, Carlson has attended SIAT in Prince Albert, Malispia College in Nanaïmo, and the University of Saskatchewan, Fine Arts program. She's taught children at the Prince Albert Arts Centre and at various workshops in Melfort and at SIAT in the course of her career. From her Prince Albert studio she makes functional pieces for consignment and craft markets, adding "a touch of art," she says, "to their life, even if it is a coffee mug."

Carlson's one-of-a-kind piece created for Dimensions represents her non-production work and is one of the many pieces she has exhibited over the years. Her award-winning pot was reduction fired at Cone 10 which,

20. FELT LIKE IT

*The Frontier
Mall Award
for Excellence in
Fibre*

22. STORYTELLER II: SMALL TOWN

*Battlefords
Allied Arts
Council Purchase
Award*

23. NORTH EASTERLY

Merit Award

25. UNTITLED

*Tree Award for
Excellence in Clay*

28. IVORY QUEEN

*Steelmet Supply
Inc. Award for
Excellence in
Metal*

29. SALISH INSPIRED TWINED RUG

*The Guild of
Canadian Weavers
Nell Steedman
Award*

*Battleford
Environmental
Awareness
Movement Award*

36. CAPE DUTCH

*Saskatchewan
Woodworkers'
Guild Award
for Excellence in
Wood*

as she explains, "brings out the natural colours and textures of the clay." The untitled pot is representative of Carlson's attitude towards the significance of a name "[It has] no title," she explains. "That is for the viewer to find.... if it speaks to them." The pot shows a six-sided star which—on reflection to Carlson—could hold "influences of all cultures: African, Chinese, Egyptian, European," but "the pieces are disguised to bring out the ideas and concerns of the viewer's life," she elaborates.

As Carlson continues to make pottery for a living, she will continue to draw her inspiration from "life," as she says, "all of it."

Saskatoon's **Gary Greer** is "100% committed, heart and soul, to knifemaking." In 1986, after having worked in wood and stained glass, Greer taught himself knifemaking. He explains: "I slowly built up a library of information about them [knives]. I studied about design, fabrication, and metallurgy before making my first blade." Now, 12 years later, his knives have toured with five Dimensions shows and he's won awards in four of them. The Dimensions show "is sort of like a working holiday for most of us," he comments, "It gives us the opportunity to spread our wings and try new ideas and techniques that may not have come to light in our regular projects."

This year's award-winning knife is a case in point. "It contains the same considerations as my production pieces," he says of his one-of-a-kind knife, "but with the added element of unique embellishment." The knife is entitled the *Ivory Queen*. The brass crown Greer added at the end of the Ivory Corian handle gave what he calls "a regal look," for which Queen "seemed only fitting." For the blade, he chose the durable 440 - C stainless steel. The joining of the crown and the steel tang presented a challenge for Greer, as it required that he develop a new technique. "I hand-cut a dovetail in each section and pressfit the pieces together for tight bond," he says. "I wanted the filework on the top and bottom edges of the handle to be hidden, so I recessed the filed pattern and enclosed the whole thing in brass liners. I used brass mosaic pins to hold the handles on."

Gary Greer earns his living as a printer, and supplements his income by commissioned knifemaking and working with an Edmonton art dealer. He also writes about knifemaking for various publications (such as *The Craft Factor*, Fall 1996). For the next few months, he will be preparing for a half show entitled "Edges and Images" to be seen at the Saskatchewan Craft Gallery in October, 1998.

Leslie Charlton has been a fibre artist all her life and has "never wanted to be anything else." In 1995, after having participated in many fibre workshops, she enrolled in the weaving program at SIAT. "I began weaving," she says, "because I was interested in recycling rags into rugs." Now, at the completion of her program of weaving study and exploration, she says, "rag rug weaving is still my favourite."

The award-winning rag rug was created after Charlton attended a twining workshop and visited the Royal BC Museum and UBC Museum of Anthropology in 1997. Her examination of the Salish rugs displayed there inspired the making of her piece—thus its title, *Salish Inspired Rag Rug*. Charlton constructed and twined on a Salish style fixed warp frame, using continuous reverse warping. Combining the traditional twining technique of the Canadian West Coast Salish people and the Maori of New Zealand with her own contemporary decision to use 100% linen for the warp, results in a blend of respect for tradition with a personal modern touch.

The built-to-last floor rug was her first twining experience and the only one that is completely twined. Since then, she has combined twining with weaving on a floor loom which is faster and therefore more conducive to production pieces. Charlton plans to return home to Regina to begin marketing her weaving throughout Western Canada. As a member of the Prince Albert Weavers' and Spinners' Guild, she will participate in its Rosthern, December 1998 group show.

Amanda Immelman, a 1995 Honours graduate of the University of Saskatchewan BFA program, is a multi-media artist who works predominantly in wood and glass. "I usually have a picture in my mind of what the piece will look like," she says of her approach, "but, inevitably, as I am working on it, the plan changes, evolves and the finished product becomes quite different from the original idea. That change or evolution is what makes the process exciting." Her passion for the art of creating—or, the creating of art—is exemplified by her statement, "Nothing gives me more satisfaction and pleasure than creating an art work, working with my hands, making something."

Reflected in her award-winning piece, *Cape Dutch*, is Immelman's love of colour. Her sources of inspiration—architecture, furniture, interesting objects, shadows and patterning—also come through. *Cape Dutch* is Immelman's depiction of "the unique architectural style and the ornate iron work which is traditional in the Southern Cape region of South Africa." It features a fence motif and "is one that I'm particularly fond of," she says. "It originated from a drawing I did in Capetown and has made its way into a number of my pieces." The relief is carved from bass wood, the fence is cast in bronze and the roof is made from corrugated iron, the latter of which was a found object and "worked as a finishing touch on the piece," she explains. Immelman does not normally use bronze or found objects in her work, but confesses, "I enjoyed this process very much and intend to do more of it."

Immelman, who works at Artistic Touch of Glass, also does commissioned pieces—her most recent being a large stained glass window for a new restaurant in Saskatoon. As Dimensions tours the province, Immelman will be preparing for a 1999 show at McIntyre Street Gallery in Regina.

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: Dawn MacNutt from Dartmouth, Nova Scotia, and Lee Brady from Saskatoon, Saskatchewan.

Dawn MacNutt is a weaver from the Maritimes. Her work is impressive in its innovative choice of materials and modes of combining them into sculptural figures and objects. These works—many of them woven metal—have been seen in over 35 exhibitions in North America, Europe and Japan. Her work has been recognized in high profile publications such as *Chardaine* (May, 1995) and televised as a documentary on CBC's Sunday Arts and Entertainment. Several awards, the most recent being the Sheila Hugh Mackay, have been presented to her; and her work is among many collections, including the American Craft Museum in New York City. Since joining the Atlantic Spinners and Handweavers Guild in 1975, her scope of professional affiliations has expanded to an international level (i.e. International Sculpture Source). Membership participation includes national directorship in the Canadian Crafts Council (1983-87) and Master Artisan for the Nova Scotia Designer Crafts Council—to name a few. With a degree in Social Work, as well as a Bachelor of Fine Arts, MacNutt is often called upon as a keynote speaker for social work-related and craft-related conferences, to deliver fibre workshops, and to jury her peers' work.

Lee Brady's career spans 21 years of contributing to the craft community in Saskatchewan. Graduating with a BFA from the University of Saskatchewan in 1977, he set up shop to explore various media. Attending the Pilchuk School of Glass and participating in workshops furthered his interest in glass. Eventually, glass became his preferred medium. Today, Brady is highly respected as a glass artist and is often commissioned to do large architectural installations, to teach his craft at Community Colleges, glass retail outlets and from his studio in Saskatoon. In 1992, he was nominated as the Saskatchewan entry for the Saidye Bronfman Award. Brady, himself, has participated in Dimensions on 11 occasions, winning numerous awards including the Premier's Prize in 1993. Brady's sculptural glass works have been seen in over 45 exhibitions, mostly in Canada and the United States, with one travelling as far as the Orient to be part of a curated show. As a founding member of the Saskatchewan Craft Council and the Saskatchewan Glassworkers' Guild, he is actively involved in both. Other affiliations include the Glass Art Association of Canada, Artists in Stained Glass, CARFAC, and the Visual Arts Advisory Panel for Saskatchewan Arts Board Permanent Collections Committee.

Jurors' Statement

As we entered the collected works we were hit with the smells of silk, raku fire, enamels and oils. And the room vibrated with the energy of thousands of soulful handworks.

We are only two... one from here and one from away, but we have each worked in a variety of mediums: Lee in ceramics and glass; Dawn in weaving, basketry and metal.

As frequently happens, many of our early independent choices meshed. Mainly, we re-examined together every nook and cranny of each piece. We moved, then, to lively discussions about our overlapping likes and concerns, preferences and biases; which boiled it down to a large show of high quality work. Our task then was to refine our selection to the exhibition parameters. We challenged one another's personal choices: "Why did you select this?" "Why not this piece?" It was a wonderfully difficult task.

We were limited to selecting one in five submissions. There were tantalizingly whimsical works that had the slightest of flaws; there were amazingly competent works that lacked transcendence. We grieved quite often for the piece left out. There were many *almost's*. Notably missing was the presence of more entries in jewellery and furniture, given the high quality of those mediums in Saskatchewan. We had some difficulty with the inclusion of prints and photography in the Dimensions exhibition, because in ways, they didn't seem to belong in a crafts show... but they were eligible, so that while we were ruthless in our jurying of these categories, one outstanding print emerged. We're pleased to see recognized and established makers joined in excellence with previously unseen talent.

It was an honour to spend these days in very close contact with intelligent, thoughtful and whimsical work of this calibre. We feel that with the difficult choices, we distilled to the essence a picture of the truly exciting work being created in Saskatchewan today.

- Dawn MacNutt & Lee Brady, Jurors

Published for the open juried exhibition "Dimensions '98," 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 Federation.

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Itinerary

MacKenzie Arts Gallery
T.C. Douglas Building
Regina, SK
May 29 - July 1, 1998

Saskatchewan Handcraft Festival
Alex Dillabough Centre
Battleford, SK
July 17, 18 & 19, 1998

Saskatchewan Craft Gallery
Saskatoon, SK
July 24 - August 30, 1998

Godfrey Dean Cultural Centre
Yorkton, SK
October 1 - November 20, 1998

BARR Colony Heritage Centre
Lloydminster, SK
December 3, 1998 - January 17, 1999

Swift Current National Exhibition Centre
Swift Current, SK
January 30 - March 7, 1999

ISBN 0-921248-12-1

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

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This catalogue is made possible through funding from

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