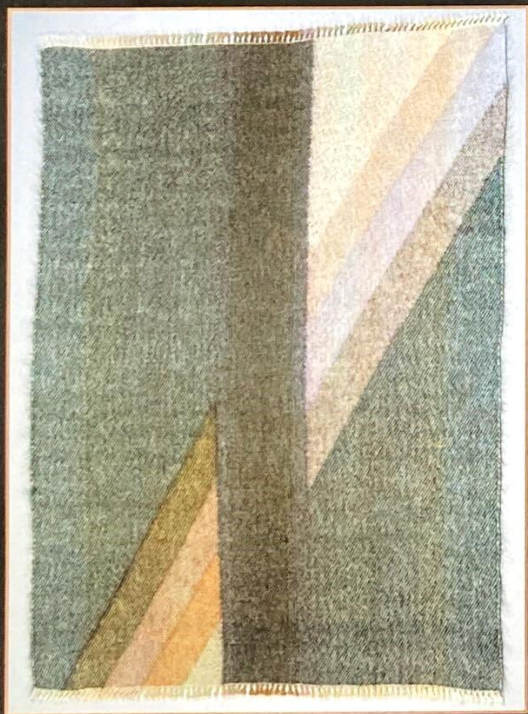
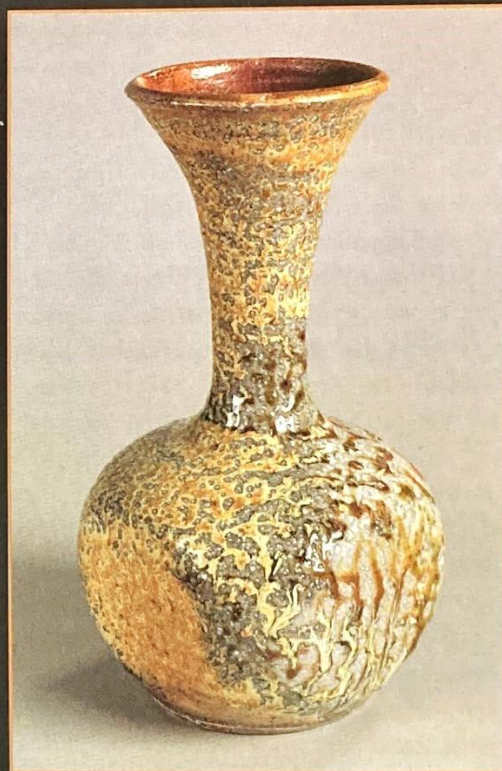


Dimensions

2000



Saskatchewan
Craft Council
Merit Award
Winners



Dimensions 2000

Touring Exhibition of the Saskatchewan Craft Council

Every spring, the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to two handmade items for Dimensions, the only annual, open, juried exhibition of craft in the province. This year craftspeople submitted 144 entries for consideration by the Dimensions jury.

Dimensions 2000 was selected by two jurors: Susan Warner Keene, a fibre/paper artist from Toronto, and Megan Broner, a goldsmith/jeweller from Saskatoon.

Both jurors have an extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting *Dimensions 2000* 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 the jurors 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, 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 on this page.

Naomi Hunter, Exhibitions Chairperson

Leslie Potter & Bryan Lane, Exhibitions Coordinators

Front Cover:

SCC MERIT AWARD WINNERS

Kaija Sanilma Harris, no. 3 on p.11

Gary Greer, no. 2 on p.11

Myrna Harris, no. 5 on p.11

Mel Bolen, no. 4 on p.11

Award Donors

Premier's Prize

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

Jane Turnbull Evans Award for Innovation in Craft

\$1000 donated annually by the Saskatchewan Arts Board, Regina

Merit Awards

(for SCC members only)

4 totalling \$1300 donated by the Saskatchewan Craft Council

The Guild of Canadian Weavers Nell Steedsman Award

One year membership to the Guild of Canadian Weavers

Tree Award for Excellence in Clay

\$300 worth of supplies donated by Tree, Saskatoon

Saskatchewan Woodworkers' Guild Award for Excellence in Wood

\$200 donated by the Saskatchewan Woodworkers' Guild

Elizabeth Swift Award for Excellence in Glass

\$150 donated by Ship of Dreams Enterprises, Regina

The Frontier Mall Award for Excellence in Fibre

\$300 donated by The Frontier Mall Merchants Association, North Battleford

Wood 'n Works Merit Award

\$200 worth of supplies donated by Wood 'n Works, Saskatoon

AK Photo Award for Innovative Surface Design

\$250 worth of photography donated by AK Photos, Saskatoon

People's Choice Award

\$500 shared donation by The Battleford Quilters (\$100), Battleford Furniture Ltd. (\$200) and the Best Canadian Motor Inn, Battleford (\$200). This award is determined by votes of exhibition

Clara Baldwin Award for Excellence in Functional and Production Ware

\$150 donated by Ship of Dreams Enterprises, Regina

Steelmet Supply Award for Excellence in Metal

\$200 worth of supplies donated by Steelmet Supply Inc., Saskatoon

Purchase Awards

Town of Battleford
Battlefords Allied Arts Council

Introducing the Jurors

Each year the Saskatchewan Craft Council entrusts its Exhibitions Committee with selecting the Jurors for Dimensions. The Committee not only looks at a wide range of highly-qualified potential jurors but also attempts to vary the specialization 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.

The Saskatchewan Craft Council has been fortunate to have obtained the services of Susan Warner Keen and Megan Courtney Broner. It is our pleasure to introduce the Dimensions 2000 Jurors.

SUSAN WARNER KEENE is a Toronto artist working in textiles and handmade paper who has been exhibiting her wall reliefs in Canada and abroad since 1980. In 1991 she was presented with the Saidye Bronfman Award for Excellence in the Crafts, the most prestigious award in her field, in recognition of her work and her contribution to the development of the crafts in Canada.

In 1990, she was a guest curator for the Museum for Textiles, Toronto, organizing a major three-person exhibition *Pictorial Space: New Textile Images*. Her exhibition reviews and feature articles have been published in *Fiberarts*, *Surface Design Journal*, *International Tapestry Journal*, *Artichoke*, and *Ontario Craft*.

In addition to her gallery exhibitions and commission work, Susan has been active as a lecturer, teacher, writer, editor and curator. For nine years she was an editor at *Ontario Craft* magazine, published by the Ontario Crafts Council. She has taught numerous courses and workshops at various institutions in Canada and the United States. She is presently on the faculty of the School of Crafts and Design, Sheridan College, Oakville.

MEGAN COURTNEY BRONER is a goldsmith living in Saskatoon, Saskatchewan. Broner was born in New York, New York and immigrated to Canada in 1977. She has studied her craft in Rome, Italy under the artistic direction of Carlo Vitali and continues her educational process by attending jewelry institutes throughout North America.

Broner has served as the Saskatchewan representative and the vice-president on the Canadian Craft Board for the past six years. She has been an active member of the Saskatchewan Craft Council for over 20 years. She has served the Saskatchewan Craft Council Board of Directors both as Vice-Chair. Chair and member of the Gallery Committee.

Broner has won numerous awards and grants and twice been juried for the Saidye Bronfman Award. She exhibits her work across Canada and has been featured in several newspaper articles, periodicals such as *Western Living*, *The Craft Factor* and *Artswest*.

juror's statement

An exhibition of crafts is an opportunity to examine our intimate connection to the world of objects and what they can say to us about necessity and delight. A curator organizing such a show would select a group of objects to present a particular vision of what that connection might be, but a juried exhibition is different in several important ways.

As jurors, our task was to select, from the works submitted, the pieces we determined to be of the highest quality. Craft today embraces a wide range of diverse practices and media whose priorities may differ. Functional objects, often made for repeated production, aspire to enhancing the everyday lives of their users. Other objects, possibly making use of similar techniques and materials, seek to engage the imagination and provoke thought. They are individual expressions of the maker's values, wit, sense of history, or insight into the nature of form and materials.

The submissions to Dimensions 2000 demonstrated that craftspeople in Saskatchewan are involved in the full range of possible expressions in craft. In our approach to selection, we attempted to meet each piece on its own terms and evaluate its success in fulfilling its intention. The result is an exhibition that should be viewed in the same way, encountering in each work the distinctiveness of the maker's voice. We have not tried to present our own account of craft in Saskatchewan, but to assemble the clearest individual statements of a richly complex tale.

The proportion of production work was smaller than we expected, given the considerable activity in this area. Perhaps the nature of an exhibition in a gallery appears to demand a more individualized object for the occasion. We feel, however, that good design and workmanship in the service of objects of use require a high level of creativity and commitment. They are fundamental to craft and deserve to be treated equally in terms of critical evaluation and appreciation. We hope that future shows will demonstrate more fully the capabilities of Saskatchewan craftspeople in effective design for handmade objects.

We have been privileged to spend two full days "listening" to the objects and discussing the degree of successful expression heard in each. As fellow pursuers of meaningful forms, we feel that our own sense of purpose has been enriched. By offering their work for consideration, the makers have opened up a forum for dialogue that continues with the exhibition of the work to the public. This is particularly valuable in a field where individuals tend to work in isolation. We applaud the Saskatchewan Craft Council for organizing an open critique session following the jurying process in which we could pass on the momentum and intensity of our discussions to the community of makers. With the tour of Dimensions 2000 that dialogue expands still further.

*Susan Warner Keene & Megan Courtney Broner
Saskatoon, Saskatchewan*

Introducing the Award Winning Craftspeople



Untitled
Premier's Prize
Containers - textured, burnt, bleached, 2000
Wood, maple, turned, cut and carved
100 x 200 x 200
\$2200

Michael Hosaluk is one of Saskatchewan's most celebrated designer-woodworkers. He is a founding member of the Saskatchewan Woodworkers Guild, and a member of the American Association of Woodturning and The Furniture Society. Drawn to craft for its "lifestyle and the people" Hosaluk's work is about life in the universe. He says his source of inspiration is "Everything... you never know what might twig an idea."

Hosaluk "loves making things from wood... it is what I am most comfortable with." The *Untitled* piece selected for this year's Premier's Prize exemplifies Hosaluk's style that has been described as '20th Century Primitive'. His award winning piece was "inspired from walking along the beach" and has been "cut into oval shapes, carved and shaped, bleached, burnt, and textured." Describing his ever-changing 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."

Hosaluk's works are featured in a number of publications and are among prestigious private collections around the world. He has exhibited or served as juror in many provincial, national, and international shows, and organized conferences worldwide. As an innovative woodturner and furniture designer, his expertise is much in demand.

Hosaluk was chosen as a nominee for this year's Saidye Bronfman Award, one of the most eminent awards in craft. 1997 Bronfman recipient Michael Fortune wrote of Michael Hosaluk, "Michael possesses a rare and completely unpretentious desire to maximize his ability for personal artistic development and then share the excitement and discoveries... a lot of the innovative woodwork that is currently done in Saskatchewan is a testament to Michael's efforts."

award winners

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

Floating in Space

Jane Turnbull Evans Award
for Innovation in Craft
62 x 84

Annemarie Buchmann-Gerber earned a diploma in Home Economics before immigrating from Switzerland to Canada in 1971. She completed her Bachelor of Fine Arts in 1986 from the University of Saskatchewan. As a founding member of the Saskatchewan Craft Council, she has been a major contributor to the Council as Board member, Juror and staff member.

Her Dimensions 2000 piece *Floating in Space* is a revisited piece that is part of her Painted Tapestry series. The embroidered surface displays cut out maple leaves against a painted surface, reflecting, as she says, "the symbol of Canada floating in its space."

Buchmann-Gerber has shown her work in numerous group and solo exhibitions throughout Canada since 1975, and has received several awards and grants for her excellence in fibrearts. Most recently, she participated in the Saskatchewan Craft Council 25th Anniversary Exhibition "Founding Members' Work: Past and Present."

For the Tall One

\$450 SCC Merit Award
172 x 128

Kajla Sanelma Harris settled in Saskatoon in 1973 after studying textiles at the Abo Hemslojdlararinn Institut (Turku Textile Teacher's Institute) in her place of birth, Turku, Finland. Since then, she has gained a reputation as one of the foremost textile artists in Canada. Harris states simply, "I like to make things, to work with materials and colours," and explains that her Dimensions 2000 piece "was made to keep somebody warm and comfortable."

For the Tall One was woven on a 4-harness loom using a wool warp and a mohair weft. She used a twill that results in two distinctly different sides, one dominated by the weft (mohair), the other dominated by the warp (wool). The combination makes for a throw that is "light in weight, warm and has a sensuous touch."

Harris exhibits and sells her "One of a Kind" pieces in Saskatoon and internationally. Her commissioned projects include two large multi-panel tapestries for the Toronto Dominion Bank Tower in Toronto. Her works are among many permanent collections and she has won numerous awards, including the Premier's Prize. Her tapestry: *A Moment of Stillness* (Thicket No. 2) 1996, was chosen for Arts2000, a National celebration of visual arts produced by the Royal Canadian Academy of Arts.

El Tigre

\$350 SCC Merit Award
Award for Excellence in Metal
In the permanent collection of the
Saskatchewan Arts Board
32 x 4 x 1.5

Saskatoon's **Gary Greer** is "committed, heart and soul, to knifemaking." In 1986, after having worked in wood and stained glass, Greer pursued his "fascination with knives." He explains, "I studied about design, fabrication, and metallurgy before making my first blade...and have never looked back." Now, several years later, his knives have toured with six Dimensions shows and he has won awards in five of those. The Dimensions show "gives us the opportunity to try new ideas and techniques...to meet the challenge of coming up with something new and exciting."

This year's award-winning knife *El Tigre* was built in a style called 'full tang' construction. "I had an exceptional piece of tiger stripe maple and decided to build a knife around it." To give the knife some added dimension, Greer sculpted the ricasso (next to the hilt) part of the blade. Greer chose 440 - C stainless steel for the blade and stabilized figured maple for the handle. "El Tigre contains the same considerations as my production pieces, with the added element of unique embellishment and construction."

award winners

Canola Country

\$300
SCC Merit Award
50 x 105 x 8

As a fibre artist, **Myrna Harris** discovered felting in the early 90's. It was the immediacy and flexibility of felting that enabled her to depict the beauty of the Saskatchewan landscape. At one of her openings she heard someone comment, "that's the best use of dryer lint I have ever seen."

Harris's felted tapestry *Canola Country* represents "the most exciting crop because of its intense colour, smell and glorious colour combinations with other crops." Harris lives on a farm outside of Landis, Saskatchewan and in the darkest days of winter she recalls the beauty of the past summer's canola fields. Being a craftsperson "fits into my life as a farmer's wife," explains Harris, who "enjoys working alone in a solitary setting." She recalls one of her children telling a caller that "Mom couldn't come to the phone because she was busy dyeing."

Harris starts out with batts of merino wool dyed in random fashion for the sky and a base for the piece. She adds recycled sweaters to suggest land forms. "These are sewn down by machine. The sky is quilted to add interest. The foreground is painstakingly built up with small pieces of material hand stitched, novelty threads, beads, sequins and paint."

Keeler Bay Keeper

\$200 SCC Merit Award
21 x 12 x 12

Spring Thaw

Clara Baldwin Award
for Excellence in Functional
& Production Ware
20 x 40 x 40

Mel Bolen began making pottery as a fine arts student at the University of Regina. After completing his degree in 1971, he taught ceramics until 1976 when he left the distractions of the city to establish North Star Pottery in an abandoned church near Humboldt, Saskatchewan. "In the early years...an old Duster appeared at our door and after we welcomed him in he asked if he could buy a loaf of bread, we said no and told him we were potters - he gave me a look up and down, then a wink and whispered, 'That's okay, my wife's Lutheran.'"

Keeler Bay Keeper "was one of those pieces that just glowed and stood out as soon as the kiln door was unbricked. The salt body originated in Banff and has evolved over the past 5 years. The piece was wheel thrown, squared, and the terra sigillata surface was sprayed on. Part of the reason for the beautiful patina on the inside neck is that another piece resting on four wads of clay sat on top of this piece in the firing and increased the air velocity through the narrow gap of the two pots..."

Bolen still finds fascination and challenges after working in clay for more than thirty years. "I love to throw and have since day one." His casserole piece *Spring Thaw* is thrown with his own formula of porcelain clay, glazed with an altered cornwall stone glaze and framed with gold lustre.

Mel Bolen is one of Saskatchewan's most distinguished ceramic artists. He has achieved masterful levels with his craft and is regarded for his excellence by both his peers and collectors.

Silk Ikat Jacket

The Guild of Canadian Weavers
Nell Steedsman Award
62 x 84

Judy Anne Haraldson's *Silk Ikat Jacket* was woven with silk yarn and dyed with Procion MX dyes. "The sheen of the fibre is revealed and enhanced in clothing by the drape and movement of the cloth". She explains: "Ikat dying is a resist technique in which areas of the warp yarn are tied tightly in pre-determined patterns, then dyed before weaving. The tied areas do not colour from the dye and form light areas in the cloth. The weft yarn was dyed in skein form using several colours at once, 'painting' the dyes in small areas. When woven, the colours shift and recombine in random patterns. The twill weave pattern creates visual diagonal lines emphasizing the warp yarns on the one side and the weft yarns on the other side."

award winners

Thistle

Tree Award for Excellence in Clay
10 x 9 x 9

In 1996, Haraldson completed a weaving program through SIAST in Prince Albert, Saskatchewan, twenty years after obtaining her biology degree from the University of Saskatchewan. She manages to balance her part-time job as a botanist with her vocation as a weaver. When asked why she is a craftsperson, she responded, "I like the tactile nature of the objects and the materials. The reality of the work and the tangible results are deeply satisfying. To me craft is about working with your hands, mind and material to create a 'complete' object -- well designed and well-made."

Anita Rocamora moved from Bexiers, France to Saskatchewan twenty-four years ago. She studied ceramics at the University of Regina from 1974 to 1976 and currently works full-time as a potter from her home in Meacham, Saskatchewan.

Rocamora's piece *Thistle* "most resembles a thistle. I like to look at the way things are put together in nature and emulate this to create new entities." It was constructed by pinching and pulling the porcelain by hand, applying glazes and oxides while purposefully "pushing the physical limits of the clay."

Rocamora is renowned for the detailed intricacy she applies to her pieces. "Someone watched me spend several hours carving intricate designs on a pot and said, 'I would never make a living at this.'" In addition to the tremendous effort she commits to her craft, Rocamora has found time to teach and lecture. She is the recipient of numerous grants and awards and has exhibited extensively throughout North America.

Just A Nice Bowl

Saskatchewan Woodworkers' Guild
Award for Excellence in Wood
6.5 x 42.5

Niel Stoutenburg has worked as a craftsman since 1996 and in a relatively short time has gained international recognition for his woodturning. Stoutenburg states that his awarded piece, *Just a Nice Bowl*, is "exactly that." He strives to keep his designs simple and uncomplicated, using techniques which enhance and unveil the natural patterns in the wood.

Stoutenburg is a member of the Canadian Woodturners Association, American Woodturners Association and the Wood Turning Center in Philadelphia. He enjoys the freedom to create and design from scratch to completion with the added benefits of managing his own time and meeting other artists who provide him "continuous feedback and sharing of ideas, techniques and their experience."

Stoutenburg is continually looking for new experiences to add to his repertoire of skills. As well as being a woodturning artist, he is a trained machinist, a certified vocational teacher and received a Bachelor of Education degree from the University of Saskatchewan. He is also an accomplished welder, guitarist and photographer.

Salver for Dark Dreams

Elizabeth Swift Award for
Excellence in Glass
13 x 47 x 47

Saskatchewan glass artist **Lee Brady** has worked as a craftsperson for the past twenty-one years. He makes his living by designing original works for commissioned architectural installations, exhibitions, and gallery/retail outlets. He owns and operates Glass Eye Studio from his home in Saskatoon.

Salver for Dark Dreams is made from glass, polymer clay and metal leaf. The material was fused, sand blasted, kiln formed, cast and sculpted. Brady's extensive use of metal leaf and patinas set the piece up as a vessel from another time -- another purpose. "I use it as a shallow repository for those pesky night terrors -- the dreams are to be laid on this salver to be transformed through the portals into a profusion of light & growth."

award winners

Reynard's Run

The Frontier Mall Award for
Excellence in Fibre
25.2 x 38.5 x 3.8

Brady's architectural stained glass installations can be found in many homes, churches and public sites throughout western Canada. His flat (stained) glass and fused sculptural glass has been exhibited in many galleries across Canada and the United States.

Jane A. Evans -- artist, weaver, teacher and writer -- made her home in Saskatchewan 28 years ago, after completing her Education and Bachelor of Arts degrees in Minnesota and Wisconsin. During her time in this province, she has earned a reputation as an exceptional fibre artist and her work is included in various collections in Canada, United States and Australia. Currently she focuses on woven pictures. She explains the process: "Each picture is carefully planned. It begins with photos and on-site drawings... then more drawing in the studio... then warp paintings, weaving, and finally embroidery."

Evans' award-winning *Reynard's Run* "combines components that satisfy me - the process, colour, texture, topic, emotions." Being one of a series of intimate landscapes called Places of Peace, this picture was made for "the love of scenery and growing objects in it."

Evans' dedication as a weaver is exemplified by her numerous North American teaching activities, professional affiliations, publications (including her book, *A Joy Forever: Latvian Weaving, Traditional and Modified Uses*), and grants, scholarships and awards. Recent nominations for the prestigious Saidye Bronfman Award and the Jean A. Chalmers National Crafts Award have highlighted her nearly thirty years of contribution to the development of weaving.

Doug Corrigan lives in Prince Albert, Saskatchewan and is a member of the American Association of Woodturners and a founding member of the Prince Albert Woodturners Guild. He comments, "I have always worked with my hands" and, since retiring, has developed his craft through his own projects and attending classes in woodturning.

Corrigan's *Turned and Formed Hollow Form* is made from birch burl, a local wood that "offers a variety of grain patterns permitting the artist many options when carving." His was lathe turned, hand carved and finished with lacquer.

Linda Landine won this year's award for Innovative Surface Design. *Hot Sauce for Linda B.* (who, according to the artist, couldn't imagine anything useful being done with such ugly fabric) was created after being inspired by the book *Transitions, Unlocking the Creative Quilter Within*. Landine sees this as her first truly original design. The base is a bright yellow cotton with orange and wine splashes, machine pieced in a block called Drunkard's Path. The circles are hand appliquéd, the surface embellished with beadwork, and the entire piece quilted by hand.

Landine is a member of the Saskatoon Quilters Guild and the Canadian Quilters Association. She taught herself to quilt and attends workshops a couple of times a year. Landine comments, "This piece is a new area for me," and notes that in her future works she "would like to spend more time adding to the surface... in a more daring and innovative style."

Sylvie Lavalée has recently chosen to pursue her dreams by creating her own art.

award winners

Zoo Keeper

Battlefords Allied Arts Council
Purchase Award

41 x 22 x 10

Accessory Box

Town of Battleford Purchase Award

5 x 15.5 x 11

Sauce Boat V

In the Permanent Collection of the
Saskatchewan Arts Board

12 x 21 x 7

Born in Drummondville, Quebec, Lavallee had worked as an interior designer in Montreal. However, she realized that this career offered her "little gratification" and she now moulds and pinches recycled leather into masks. *Zoo Keeper* was inspired from a man Lavallee works with at the Saskatoon Forestry Farm.

Lavallee creates a mould from "whatever she can find...with that mould you find a way to sculpture the leather over it." She uses the leather to create a relief to her mask and finally either glue or staples holds the shape in place. "One day I decided to use my husband's body as the model. I draped canvas all over his body and started to staple it to the floor...on my way around his body I stapled a thousand times until I reached his inner leg area. Guess what I stapled after...my husband still talks about it."

Joanne Saggs celebrates the art of paper quilling as an old craft. She says, "Quilling pieces made centuries ago were not named. This piece was made because it was a challenge to incorporate old techniques as well as modern concepts of paper quilling." Her Dimensions 2000 *Accessory Box* is made with five varieties of green quilling paper, and uses centuries old techniques of circles, 'S' shapes, crimping, marquise, and rolling one or more colours together. The piece is intended to be a jewelry or decorative box. The patterns on the sides of the lid were made to match up with the bottom no matter which way the lid is turned.

Tea boxes of the 17th and 18th century were marked with the initials of the maker, and Saggs has adopted this method by initialing (papering) her own work on the side of each piece. She explains that the motif of green leaves and a strand of wheat are her reminders of the prairies.

Teresa Gagne lives in Ruddell, Saskatchewan and has been working full-time as a potter since graduating in 1997 from the Ceramics program at SIAS. *Sauceboat VI* is an exploration of the "folded pots" technique, which Gagne has been working with since she was a student. She has a fondness for this method: "There is spontaneity and interaction with the clay. At a certain point the pot seems to come alive and I am there to help it become what it must, just as the clay is there to help me explore and learn on many levels."

Soft clay slabs are textured, stretched and folded to form the vessel. The spout, handle and feet are also made of slabs and attached with consideration to function and design. This piece was made with earthenware and fired in an electric kiln. The satin matte glaze enhances the textured surface.

Function is important to Gagne. Her sauceboat is decorative and fully functional and "would make the sharing of food a celebration of good company and the bountiful earth. Clay connects me to the Earth and to other makers of clay objects, past, present and future."

Many of the works exhibited in this catalogue are for sale. Please contact the Saskatchewan Craft Council at (306)653-3616 to make arrangements for purchase.

1. Annemarie Buchmann-Gerber

Saskatoon, SK

Floating in Space painted tapestry, 2000

linen, acrylic paint, acrylic gel, stitching,
painting, applique

62 x 84

\$3,500



2. Gary Greer

Saskatoon, SK

El Tigré, 2000

knife, 440 - C stainless steel, brass,
stabilized - flame maple, 4 1/2" drop point,
fully fileworked blade spine, butt & ricasso
areas, tiger stripe maple handle

with brass tang liners and mosaic pins

24 x 4 x 1.5

\$725



3. Kaija Sanelma Harris

Saskatoon, SK

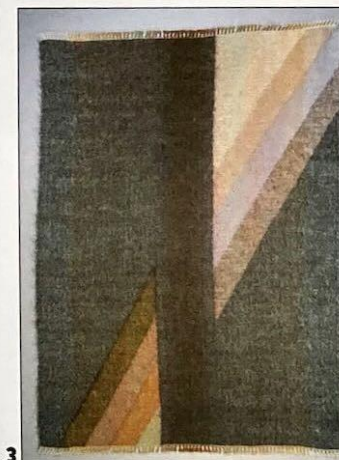
For the Tall One 2000

wool and mohair yarn;

4 - harness twill, braided fringe, brushed

172 x 128

\$425



4. Mel Bolen

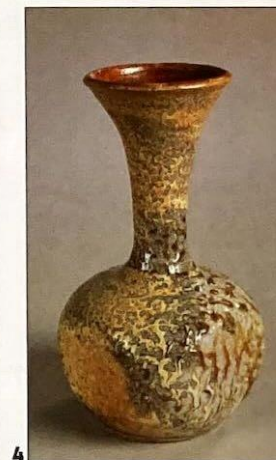
Humboldt, SK

Keeler Bay Keeper ceramic artifact, 2000

thrown, flattened,
gas/wood fired to 2400° F.,
salt vapor glazed

21 x 12 x 12

\$450



5. Myrna Harris

Landis, SK

Canola Country

felted wool with embroidery, 2000

wool fibres and acrylic paint;

felting, dying and painting

50 x 105 x 8

\$900



6. Judy Haraldson

Saskatoon, SK
Silk Ikat Jacket handwoven
 silk jacket, 2000
 silk yarn, procion MX dyes,
 ikat warp dyeing, space dyed weft,
 point twill weave 3/1
 83 x 120
 \$800 NFS

7. Niel Stoutenburg

Saskatoon, SK
Curly Maple Platter
 turned wood piece #1, 1999
 curly maple, bees wax
 & mineral oil finish.
 6.5 x 42.5
 \$450

8. Mel Bolen

Humboldt, SK
Spring Thaw green lidded
 casserole, 2000
 porcelain clay, glaze, stains,
 gold lustre, wheel thrown,
 2400 F.
 20 x 40 x 40
 \$375

9. Anita Rocamora

Meacham, SK
Thistle Cup multi-layered vessel
 & holder, 1999
 porcelain, glazes handbuilt,
 pinched, cone 6 oxidation
 10 x 9 x 9
 \$400

10. Linda Landine

Saskatoon, SK
Hot Sauce For Linda B.
 quilt, 2000
 100% cotton fabric
 & batting, glass beads,
 pieced, hand applique
 & quilting, beads
 88 x 88 x 1
 \$400 NFS



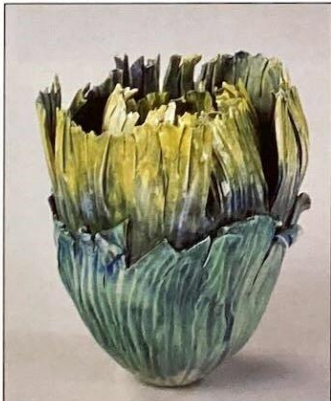
6



7



8



9



10

11. Lee Brady

Saskatoon, SK
Salver for Dark Dreams round glass
 vessel on pedestal, metal leaf, 2000,
 glass, polymer clay, fused kiln
 formed glass, cast glass additions,
 metal leaf, patinated
 13 x 47 x 47
 \$1800

12. Jane A. Evans

Grandora, SK
Reynard's Run woven
 landscape, #47
 series "Places of Peace", 2000
 cotton, polyester, rayon, & silk
 threads; textile paints;
 drawing, painting, weaving,
 embroidered
 25.2 x 38.5 x 3.8
 \$650

13. Joanne Saggs

Prince Albert, SK
Accessory Box
 oval, quilled box, 2000,
 paper mache box, painted, paper
 tissue quilling filigree shapes,
 green quilled paper & glue
 5 x 15.5 x 11
 \$100

14. Sylvie Lavallee

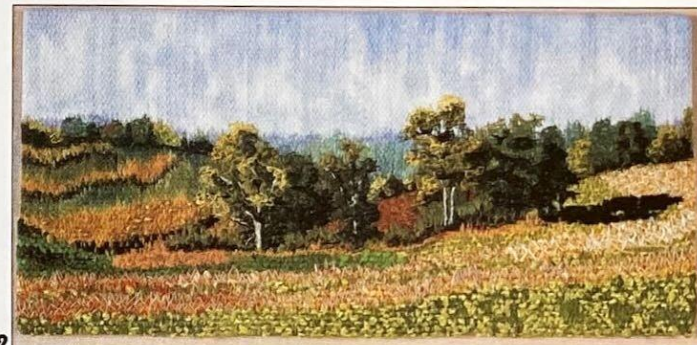
Saskatoon, SK
Zoo Keeper mask, 2000
 recycled leather,
 molded and pinched
 41 x 22 x 10
 \$550 NFS

15. Niel Stoutenburg

Saskatoon, SK
Just A Nice Bowl
 turned, bleached, burned
 rings and cross hatchings
 1999; curly maple, bees
 wax, mineral oil, paste wax
 12.5 x 15
 \$120



11



12



14



13



15

16. Eileen Read

Saskatoon, SK

Blanket romney fleece

handspun & handwoven on a
4-harness floor loom

126 x 627

\$250 NFS

17. Ken Tickner

Saskatoon, SK

Tulip Time photograph, 2000

11 fochrome colour paper, acid free
crescent mat board,
metal frame
photographic enlargement
from colour slide film

40 x 50 x 2

\$120

18. Teresa Gagne

Ruddell, SK

Sauceboat iV handbuilt ceramic vessel

glazed green, textured slab, 1999
earthenware, glaze, handbuilt, slab,
folded technique

12 x 21 x 7

\$100

19. Ned Herperger

Regina, SK

Altering Calvary wall side table, 2000

wenge, bird's eye maple,
laminare bending, inlay,

mortise, tenon

95 x 67 x 26

\$5500 NFS

20. Paula Cooley

Saskatoon, SK

Green Tea pedestal tea-pot, 2000

earthenware, low fire glazes,
wheel thrown in sections

and assembled with
handbuilt additions,

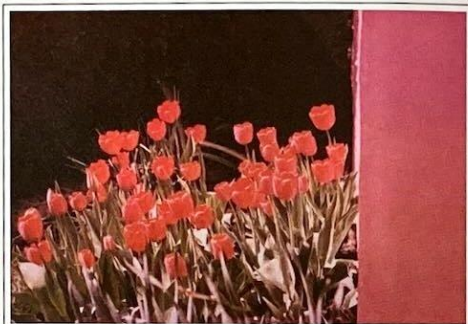
fired to Cone 06

36 x 24 x 15

\$180



16



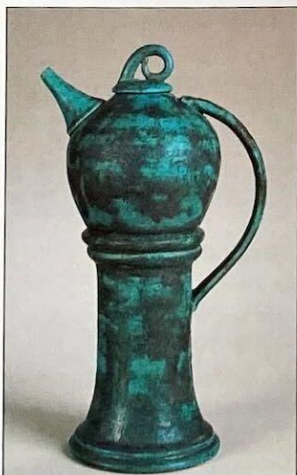
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18



19



20

21. Amanda Immelman

Saskatoon, SK

Undergrowth

painted relief carving, 2000

bass wood, acrylic paint

wood carving

18.5 x 20 x 1

\$375

22. Coleen Nimetz

Regina, SK

Untitled knitted lace shawl,

2000

hand spun and dyed kid goat

mohair,

fibre combed then spun,

chemically dyed & knit using

traditional lace stitches

125 x 250

\$500 NFS

23. Michael Hosaluk

Saskatoon, SK

Mother's Child

containers-2000 ebonized

mahogany, maple,

wood, acrylic,

turned, cut, carved

120 x 200 x 200

\$2200

24. Kiyoko Kato

Saskatoon, SK

What If sculpted clay, collage,

drawing on clay, 2000

clay, human hair, antique jewelry,

paper, wire

35.5 x 22.5 x 40.5

\$500

25. William Keen

Moose Jaw, SK

Rustic Oak oak tree wall hanging,

metal sculpture, 2000

steel welded rod construction

135 x 117 x 10

\$875



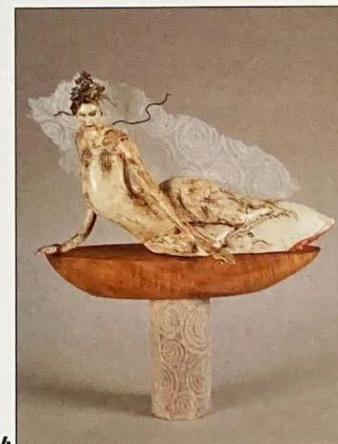
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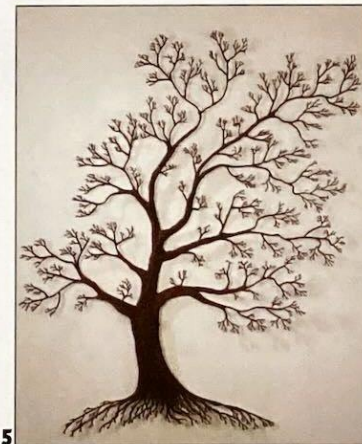
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24



25

26. Charley Farrero

Meacham, SK

East Meets West

wall sculpture, 1999
stoneware, porcelain, grout,
handbuilt, slipcast elements
27 x 60 x 10
\$600



27. Doug Hunter

Saskatoon, SK

Implementing A Basin

platter, 1999
steel
11 x 50 dia
\$375

26

28. Doug Taylor

Livlong, SK

Do This, Don't Do That
lamp, blackboard, table,
2000

polychromed wood,
found objects,
aluminum signs,
electric lamps,
milk crate, linoleum,
plastic pylon, aircraft cable,
turn-buckles, clamps, steel
bolts, transformer marretts,
electric wires, toggle &
pressure switches,
rare earth magnets,
cut, assembled
6.5 x 42.5
\$1575

27



29. Diane M. Lara

Moose Jaw, SK

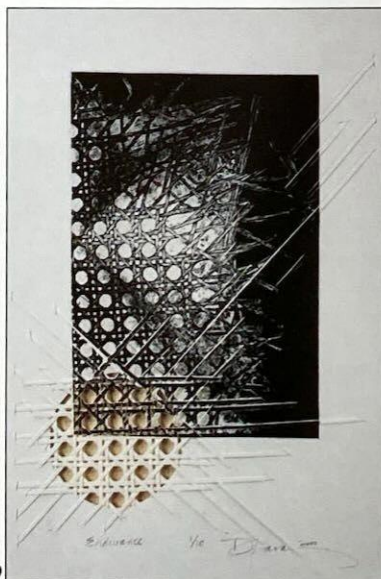
Endurance

original etching, 2000
copper plate acid etch,
intaglio on canned arches
48.2 x 35.6
\$100

28



29



30. Doug Corrigan

Prince Albert, SK

Untitled, turned and carved
hollow form, 2000
birch burl, lathe turned,
hand carved, lacquer finish
9 x 17
\$1500

31. Michelle Harris

Waldheim, SK

Shabrazad I

quilted wall hanging, 2000
cotton, silk, acrylic,
applique, patchwork,
embroidery, quilting
123 x 123
\$1500

32. Paul LaPointe

Saskatoon, SK

Once In A Green Moon

woodcut, aquatint etching,
chine colle and woodcut,
2000
wood block, aluminum plate,
green chiri and BFK paper,
etching & relief inks,
salt etch for aquatint,
chine colle,
relief cut for wood block
72.5 x 92.5 x 3
\$750

33. Ken Tickner

Saskatoon, SK

Silent Sentinel photograph,
2000

11fochrome colour paper, acid
free crescent mat board,
metal frame
photographic enlargement
from colour slide film
40 x 50 x 2
\$120

30



31



32



33

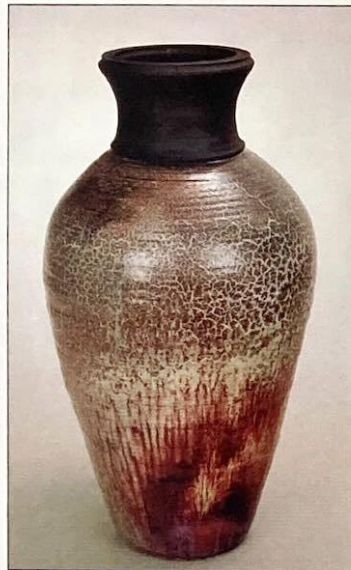


34. Rodney Simair

Prince Albert, SK

Top Hat, 2000

raku floor vase,
clay, glaze, wax resist,
wheel thrown,
raku fired
97 x 56 x 56
\$2,700



DARRELL BELL ~painting

LEE BRADY ~glass

MEGAN COURTNEY BRONER ~jewellery

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SCOTT MACLEOD ~painting

MEL MALKIN ~raku ceramics

TREVOR McDONALD ~painting

IAN RAWLINSON ~painting

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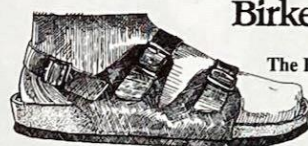
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Published for the exhibition Dimensions 2000, organized by the Saskatchewan Craft Council (SCC), a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of craft, and the general public are served by the many and varied programs of the SCC, including gallery and touring craft exhibitions, craft markets, work-shops, conferences, and publications. The SCC is an affiliated member of the Canadian Crafts Council

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Saskatchewan Handcraft Festival
Battleford, SK, July 14 - 16, 2000

Saskatchewan Craft Gallery
Saskatoon, SK, Aug 18 - Sept 24, 2000

Barr Colony Heritage Centre
Lloydminster, SK, Nov. 22, 2000 - Jan. 7, 2001

Godfrey Dean Cultural Centre
Yorkton, SK, March 1 - April 28, 2001

Newfoundland and Labrador Craft Council Gallery
St. John's, Newfoundland, May 27 - June 22, 2001

Editing/Design: Gale Hagblom Alaie
Legal Advisor: Barry Singer
Photography: Grant Kernan, A.K. Photos., Saskatoon
Printing: Houghton Boston, Saskatoon

Dimensions 2000 is intended to display some of the outstanding craft items produced by Saskatchewan craftspeople during the past year. The winners of the awards will be announced at an Dimensions' Award Night, Thursday, July 13, at 7 pm. at the Alex Dillabough Centre, Battleford, SK

Dimensions 2000 is sponsored and organized by the

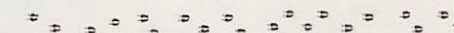


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