

SASKATCHEWAN CRAFT COUNCIL
Dimensions 2002



Leon Lacoursiere, **Galaxy**, 2002
Details on page 6

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

TREE Award for Excellence in Clay

\$300 worth of supplies donated by TREE, Saskatoon

Elizabeth Swift Award for Excellence in Glass

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Saskatchewan Woodworkers' Guild Award for Excellence in Wood

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Saskatoon Quilters' Guild Award for Excellence in Quilting

\$200 donated by the Saskatoon Quilters' Guild

Steelmet Supply Award for Excellence in Metal

\$250 worth of supplies donated by Steelmet Supply Inc., Saskatoon

The Frontier Mall Award for Excellence in Fibre

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

Clara Baldwin Award for Excellence in Functional and Production Ware

\$150 donated by Cuba Beyond the Beaches

Purchase Award

Town of Battleford

The Guild of Canadian Weavers Nell Steedsman Award

One year membership in the Guild of Canadian Weavers

People's Choice Award

\$500 shared donation by The Battleford Quilters (\$100), Battleford Furniture Ltd. (\$200) and the Best Canadian Motor Inn, North Battleford (\$200).

This award is determined by votes of exhibition viewers.

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Acknowledged Sponsors



Sask Culture

Dimensions 2002

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 104 craftspeople submitted 171 entries for consideration by the Dimensions jury.

The unique attributes of the Jurors, 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. Dimensions 2002 is a dynamic, colourful exhibition of 35 works by 30 craftspeople from a wide variety of craft media.

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.

Introducing the Jurors

The Saskatchewan Craft Council entrusts its Exhibitions Committee with selecting the Jurors for Dimensions each year. 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.

The Dimensions 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."

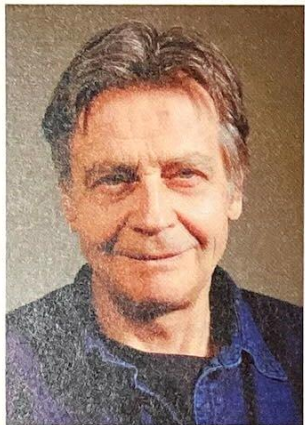
The award donors also make a substantial contribution to Dimensions, with each focusing on a different area of craft production. The Town of Battleford, for instance, not only provides facilities for the exhibition but also previews the work each year in order to select a piece to add to their growing 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 inside the front cover.

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.

Dimensions 2002 was selected by two Jurors: John Chalke, a clay artist and instructor from Calgary, Alberta; and Don Kondra, a furniture designer and craftsman from Saskatoon, Saskatchewan. Both Jurors have extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting Dimensions 2002, and in choosing the award-winners.

The Saskatchewan Craft Council thanks the Jurors for their valuable contribution.

Juror's Statement - John Chalke



Moving amongst objects for two solid days, poking, picking, peering, patting, made Don and I eventually aware of each blemish, crack and drip of over 170 works. We would go back and check; then later, of course, we would recheck. For the most part the works gave out the same information as when we first met. Some however, we noticed would inevitably beckon us to one side. ("Ah, say, I almost forgot—there's something else I should tell you...")

One way or another, as jurors we place our craft experiences against someone else's and the chosen set of objects are slowly favoured out of this large initial group. That's what the jurying process is, really—one set of experiences against someone else's. Most arbitrary, and useless as an act at best—unless the juror narrows all ego distance possible between himself (in this case) and the exhibitor and says; this is what I saw and this is how I saw it. I come from a different life, and this is my information to you in return for what for what you've just given me. Juried exhibitions are therefore great marketplaces, potential giving and taking on both sides, and this is why the best ones are most useful as social gatherings in the better sense of that phrase.

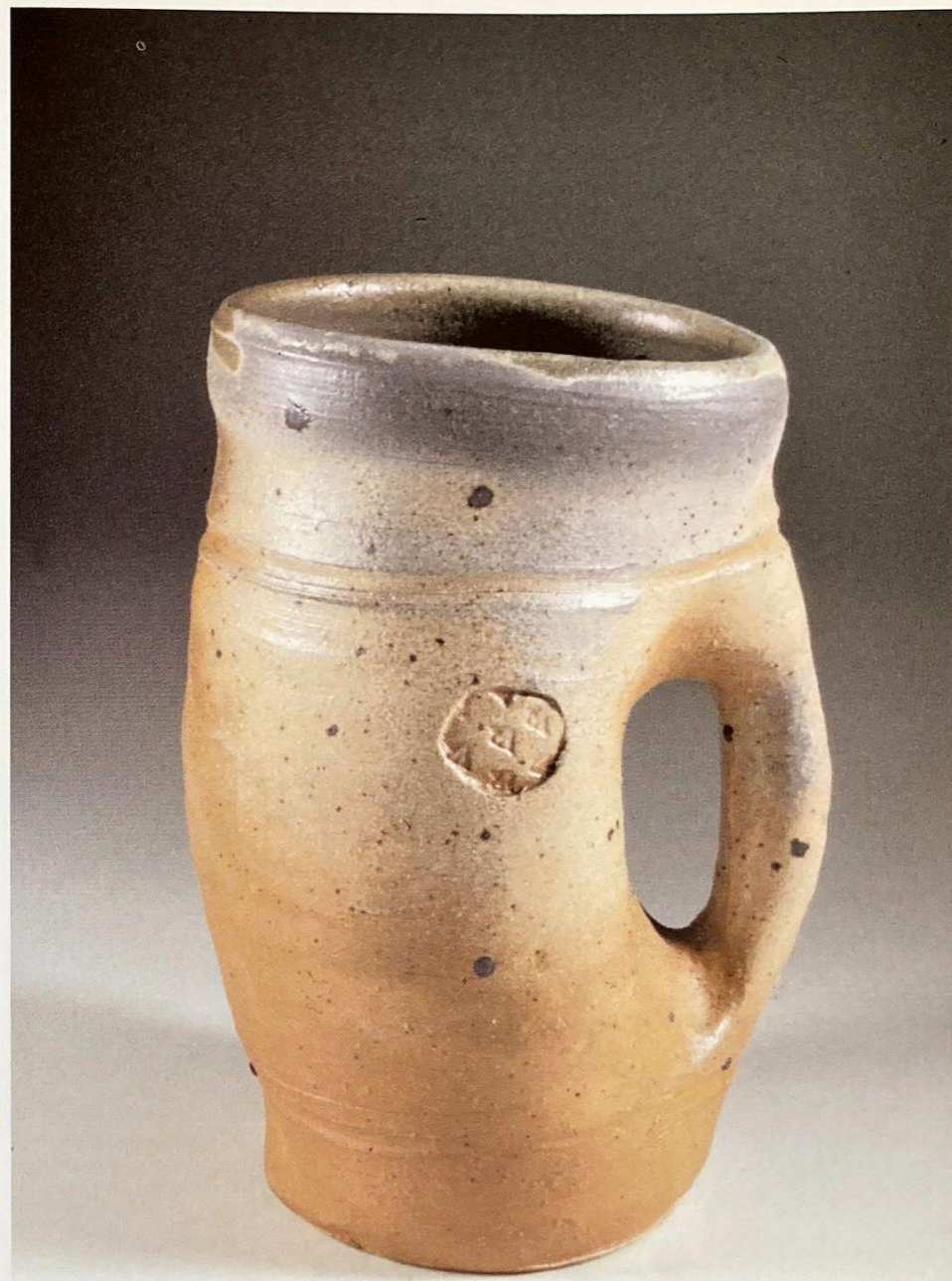
But the more I participate in them, the more they take their toll. Each time experience gives more chance to be evasive in answer, slicker in speech. Instead, however, I find myself taxed by almost unavoidable acts of truth and wracked hard by the tiring task of being honest. For I do, more and more, see the better juried systems as rare moments of enlightenment for everyone. The Saturday morning critique, as practiced by the SCC for some years now, is a positive step towards establishing that and should be practiced as an essential ingredient by other provinces. The onus is on the participant to turn up (I hear that there were over 70 who did this), and for the jurors of that year to explain themselves. I did it twice before—solo—once in Australia and once in New Zealand. There were some sour faces here and there, to be sure, but nearly everybody else I talked to—whether or not they agreed with the decisions—found the practice most rewarding. The studio is a lonely place. We need fodder to take home—either to agree with or to kick around. Learning about yourself is sometimes not so gentle. It can be a school of hard knocks. Nowhere have I ever found it written that from birth on everything was going to be smooth and easy.

Thank you Saskatchewan, for setting it up the way you did, for your fellow awareness (both genders), and your seemingly easy but savvy prairie warmth.

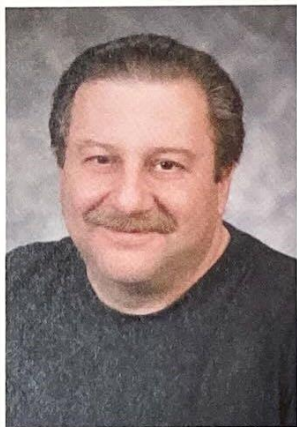
Handled Vessel, 2000

Saskatchewan Ravenscrag clay;
wheel thrown, altered handle;
soda vapor glazed
30 x 15 cm.

Photo: Barbara Tipton



Juror's Statement - Don Kondra



Although I was initially reluctant when asked to serve as a Dimensions juror I eventually came to realize this was an opportunity to put my money where my mouth has been. Somehow, I have acquired a reputation as a voice in the peanut gallery during the annual critique session.

The charge to the jury is to select a show from the entries that represents the best of craft in the province and in this vein John and I strove to consider each piece on its individual merit. I personally enjoyed the process of viewing and discussing 170 objects of craft by 104 makers.

Over the period of two days we spent more time discussing the pieces that were not chosen for the show compared to those that were. Some decisions were relatively easy but a number required multiple visits to determine their fate. I felt strongly that the jurors should be able to offer constructive criticism and encouragement to those whose works were not chosen.

Early on in the process John noticed that I was inspecting the bottoms of the clay pieces. I couldn't help but comment on the fact that the same attention to detail on the body of the pieces sometimes didn't continue on to a nice polished bottom.... I secretly concluded there was a conspiracy within the clay community to scratch the highly finished table tops that I make!

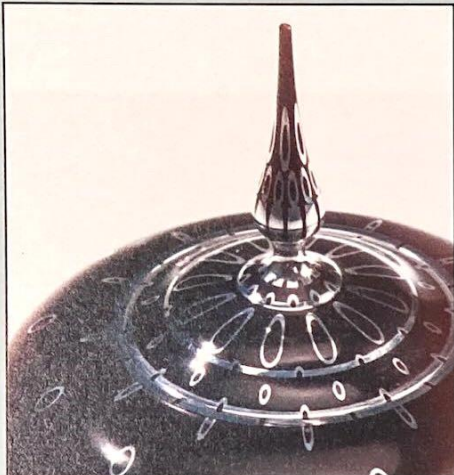
As the local juror, my integrity was challenged a number of times. For instance, I couldn't help but recognize some maker's work and could not allow myself to be influenced by whether or not I thought the maker had progressed. In other words, I felt I had to repress my knowledge of the maker's body of work and concentrate simply on this entry.

I was looking for finely crafted objects that somehow pushed the envelope without being too obvious about it. I leave you to view the show and decide for yourself how successful we were.... Please send any negative comments to John :)

Mr. Peanut, 1995

curly maple solids and veneers, Saskatchewan birch, colored and crackle lacquers
125 x 60 x 46 cm.





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

Premier's Prize

1. LEON LACOURSIERE
Delmas, SK
Galaxy, 2002 (detail)
lidded vessel; ebony, aluminum;
inlaid, lathe turned
14 x 10 x 10 cm.
\$2,650.00

The Man Who Wasn't There

by Janine Lacoursiere, daughter of the Artist

He's a quiet man, prone to long silences and sudden disappearances. Notoriously shy and uncomfortable in groups of peers as well as strangers, he is often asked "Where did you come from? Where have you been?" even though he has been on the scene for some twenty years now.

His name is Leon Lacoursiere and he is a resident of Delmas in the province of Saskatchewan. Born in 1941, the tenth of thirteen children, he grew up in the tiny francophone community just outside of North Battleford. Being an artist was never his dream, although he had a great interest in it.

"All I wanted was an education that would allow me to have a way of life that would demand less physical work."

His teachers noticed that he was good with his hands and often got him to do the drawings and other special projects for class. At school at College Saint-Jean in Edmonton he could often be found sitting in the background somewhere carving something new. If a bar of soap went missing in the dorm, his classmates would surely find it close by, transformed into a beautiful mermaid or some other fantastic creature. But his school desk was more a work bench than a place to learn so he packed his books and moved back to the farm.

He married, had children, and farmed until 1980. At that time he sold his farming equipment and went to work as a goldsmith's apprentice, and then as a cabinet maker. He continued to carve little things here and there until 1982. Being interested in learning spindle work and on the advice of a cousin he began attending seminars held by the Saskatchewan Woodworkers' Guild. Stephen Hogbin and Del Stubbs were just two of some well known instructors at that time.

He met Michael Hosaluk at one of the seminars and the two formed a lasting friendship. Over the years, they have collaborated and shared ideas on numerous occasions. Lacoursiere credits Hosaluk's encouragement for making him the artist he is today.

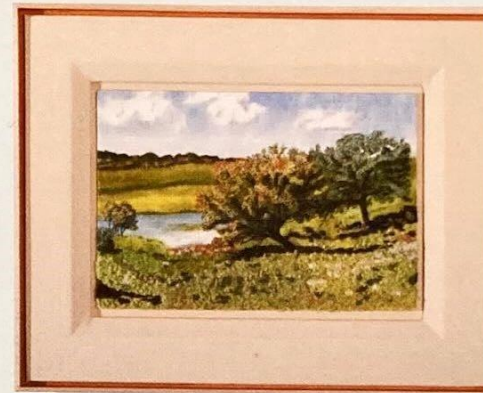
In 1985, Lacoursiere attended a conference at Arrowmont School. The aim and the result of the meeting was the foundation of the American Association of Woodturning, a now well-known and respected world wide organization.

A regular attendee of the Emma Lake conventions, Lacoursiere maintains the importance to continue his learning. "Whatever profession I'm in, it is a continuous learning process to gain new skills. It would be a dark cloudy day when I would think I know it all. I might as well put away my tools because I'm no good to myself or to others. I don't give up when things go wrong either. When a piece turns out to be not so good or a failure, it's not a total loss. You learn from it. You need failure to learn."

Lacoursiere's work sat in the Prime Minister's office at the Commonwealth Conference held in Vancouver in 1987. His turnings are now part of the permanent collections at the Saskatchewan Arts Board in Regina and the Royal Ontario Museum in Canada, as well as the Los Angeles County Museum of Art in California, the Contemporary Museum in Honolulu, and the Woodturning Center in Philadelphia. Other turnings have homes in various galleries and private collections. His "Galaxy" was a part of the "East Meets West" tour in 1999.

Lacoursiere continues to work in his studio, producing beautiful works to contribute to the world of art. He constantly strives for excellence, to learn more about his art, and to leave his mark.

Jane Turnbull Evans Award for Innovation in Craft The Guild of Canadian Weavers Nell Steedsman Award



2. JANE A. EVANS
Grandora, SK
Pastoral, 2002
woven landscape, Places of
Peace series, #64; cotton,
polyester, acrylic, linen threads,
textile paint; warp painted,
hand woven, machine
embroidered
38 x 48 x 5 cm.
\$1,925.00

"Pastoral" is a woven drawing using three techniques. The warp threads are painted before weaving; the weaving is done with textured yarns in the foreground and a sewing thread throughout to create the fabric; and finally embroidery is added for all the detailed linear work. I have developed this combination of methods because I prefer to "build" my landscapes within the fibre media.

All my landscapes are meant to offer a serene, inviting, warmly evocative site to a viewer. The tranquility of this piece and its location suggested the title, "Pastoral."

SCC Merit Award



"Cindy's Shoe" is totally made out of paper and a little bit of glue. After I had been diagnosed with breast cancer, I made up my mind that I would have some quiet time to heal my self, and of course, work on one of my passions. I'm sure that every woman with a shoe fetish, such as mine would love to design her own shoes to go to the ball. After making the sole of the shoe, it was like the shoe just came alive and the more I worked on it the more intriguing it became. After two short weeks the shoe was finished, and a lot of my healing had already taken place. What a great feeling to have had "Cindy's Shoe" selected for Dimensions 2002.

3. DIANNE BOSOMWORTH
Prince Albert, SK
Cindy's Shoe, 2002
paper quilled shoe;
paper; quilling
10 x 4 x 10 cm.
\$500.00



SCC Merit Award

ARTHUR PERLETT

Lumsden, SK

Altared States, 2002

table; poplar, MDF, aluminum

77 x 55 x 55 cm.

\$1,850.00

Architecture of the fifties was the main inspiration in this piece, specifically the marquees of the drive in theatres and diners from that era. As the table progressed, I realized there were overtones of classic cars reflected in it as well as hints of guitar necks in the aluminum fretwork of the legs.

Burgers, rock and roll, and classic 50's autos, all products of the U.S. of A. While I did not set out to create an homage to America, I realized this is what the table had become—hence the title "Altared States."



SCC Merit Award

JAMIE RUSSELL

Vanscoy, SK

Luke on a Limb, 2001

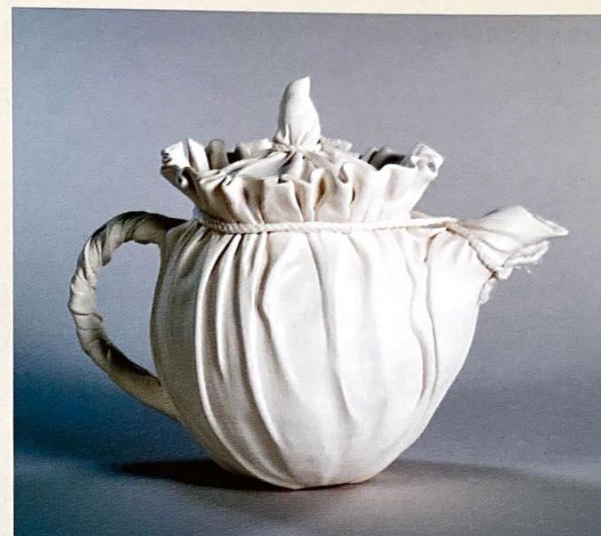
small table; curly maple, walnut, glass top;

turning, power & hand carving

67 x 28 x 28 cm.

\$2,800.00

This piece is made of highly figured curly B.C. maple counterbalanced by the darker, fairly bland walnut. It is part of a series of small tables built with minimum structure and featuring animals in believable if unnatural poses. Its primary function is to allow the owner to enjoy and show off his/her own taste. The title reflects the pose of the central figure.



SCC Merit Award

LORRAINE SUTTER

Saskatoon, SK

Enwrapped, 2002

cloth wrapped tea pot sculpture;

low fire paper clay, cording;

thrown form, coil & slab hand building

18 x 27 x 16 cm.

\$980.00

"Enwrapped" was approached as a still life in clay. Low fire paper clay is used to portray the form of a teapot. It is a sculptural piece although a tea leaf strainer is included as a surprise. The surfaces are left unglazed to represent cloth, and to state that the piece is to perform as a sculpture rather than a container for tea. The pot, lid, and spout were thrown on the wheel. The folds and creases, representing fabric, were carved, modeled, and coils were attached and blended.



TREE Award for Excellence in Clay

MEL BOLEN

Humboldt, SK

Pat, 2001

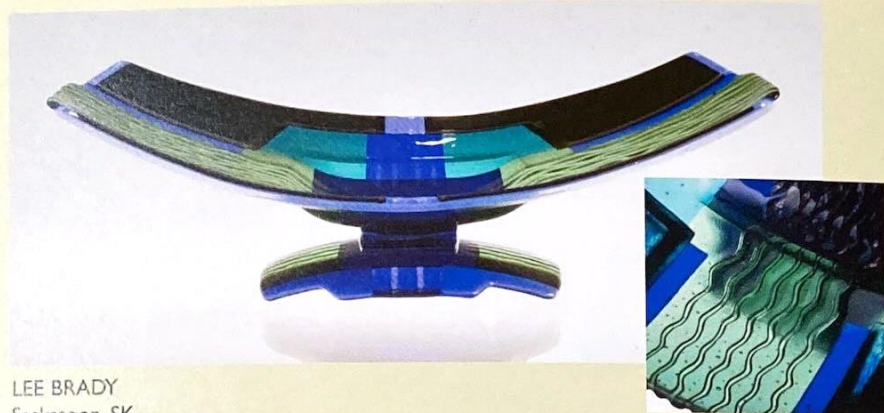
tall ceramic vessel with three legs; clay, glaze, bone, terra sigillata; wheel thrown, salt vapour glazed

79 x 40 x 40 cm.

NFS

"Pat" is made from a stoneware claybody, thrown on the wheel, altered, covered in terra sigillata, tumble stacked and fired in a salt vapor glazed kiln. Bone appendages were carved and fitted to serve as legs. A series of these pieces were created last year while on an Arts Board grant. This piece is very significant and dear to me. It commemorates my Dad's life.

Elizabeth Swift Award for Excellence in Glass



LEE BRADY
Saskatoon, SK

Cruising Venus, 2002
glass pedestal bowl; fused,
carved, kiln-formed glass
15.5 x 55 x 39 cm.
\$2,000.00

The title refers to the infrequent absence of the moon on some nights when we are staying on Lac La Ronge. On those occasions, we make a point of heading out on the lake late at night to better view Venus and her image dancing on the water; lighter than the moon's exhibition, but powerful and more personal. We call the journey "Cruising Venus."



Saskatchewan Woodworkers' Guild Award for Excellence in Wood

DAVID FREEMAN
Tugaske, SK

The Shaman Tree, 2001

GM03 guitar with inlay
maple, spruce, rosewood, boxwood, abalone, pearl,
sterling silver, veneer, lacquer; wood working, steam
bending, inlaying, staining, lacquering
105 x 39.5 x 15 cm.
\$10,500.00

This guitar is inlaid with Shaman from different cultures. Each culture is specific, yet, Shamanism is universal as people interpret spiritual journeying. Music is also about spiritual journeying. The idea of a Tree is related to Family Tree or axis mundi, a unity between worlds, generations, and cultures.

The inlay is made from white, gold, black pearl; green, red, black abalone; sterling silver; natural and dyed veneers. The guitar itself is made from Bear Claw Sitka Spruce, Flamed Maple, Mahogany, and Cocobola trees. The finish is lacquer with a Tobacco Sunburst, two elements often used in rituals.



Saskatoon Quilters' Guild Award for Excellence in Quilting

COLLEEN COLUMBIA
Saskatoon, SK

About Colour, 2001

quilt; hand dyed cotton fabric, cotton
batting, thread; fabric dyeing, sewing,
machine quilting
188 x 140 cm.
NFS

"About Colour" is a functional quilt. The title of this piece refers to my continued exploration of colour and form in the medium of fabric, sewing, and quilting. I have begun to dye and paint fabric as a means to a wider variety of colours in a palette that I want to use. The pattern is an off shoot of the traditional log cabin with the use of less than straight lines and unusual angles. In the end each block is squared, using a rotary cutter, to make a finished six or twelve inch block. The stack of blocks is arranged and rearranged on a design wall until the layout pleases me and then it is sewn together, sandwiched, and machine quilted.

Steelmet Supply Award for Excellence in Metal



GARY GREER
Saskatoon, SK

Carving Companions, 2002

carving knife, 7 1/2 inch
blade, and companion
fork; 440-C stainless
steel, nickel silver, brass,
black corian; hand
hardened and tempered,
fileworked spine and
edges, fluted spacers,
multi-layered brass pins
3 x 1.5 x 30 cm.
\$875.00

When you think of a carving set, a knife and fork come to mind. I thought that "Carving Companions" painted a good mental picture of this working team. For the handles, I chose Corian, which is a synthetic material noted for its durability. For the blade and fork steel, I chose an alloy called "440-C", which is highly rust resistant. I used a construction technique called a "pinned-rabbit". In this method, the handles are solid, with the blade and fork protruding from them. I place fluted, nickel silver rings in the handle sections for some added sparkle. The blade and fork are hardened, tempered, and meant for everyday use.



Frontier Mall Award for Excellence in Fibre

CINDY HOPPE
Biggar, SK
Winter Sunrise Jacket, 2002
knitted & sewn patchwork
sweater; overdyed recycled
suitings, ties, wool; patchwork,
crochet, knitting
68 x 165 cm.
\$675.00

I use wool suits and ties that I buy at second hand shops or are given to me. During the summer, I will overdy some of the suiting and yarns with my mother, Myrna Harris. I cut squares of different wools and sew random triangles over the corners with a variety of ties. These squares go together forming a patch with a wildly coloured square in the centre.

I incorporate knitting that mimics the design in the sewing, and use a cable that is reminiscent of the patchwork and then a blending tartan slip stitch pattern in an overdyed handspun wool as the main knitting.

Clara Baldwin Award for Excellence in Functional and Production Ware



CATHRYN MILLER
Grasswood, SK
Pyramid Scheme, 2002
set of 6 gift boxes
pasture grasses (preprocessed by
horses, maggots, & weather),
recycled paper, dried flowers
(safflower, orchid, delphinium), glue;
paper making, paper manipulation
9.5 x 24 x 24 cm. approx.
\$21.00

It is obvious (I suppose) from the piece description that non-standard materials have been used.

The whole point of this piece was to use something discarded (i.e. horse manure) and turn it into an elegant, beautiful object. The boxes could be appropriately used for almost any small gift, from candy to very expensive jewelry.

The title refers to the artificial building of wealth on imaginary bases. The boxes, using the pyramid form, are based on totally authentic shit.

Town of Battleford Purchase Award



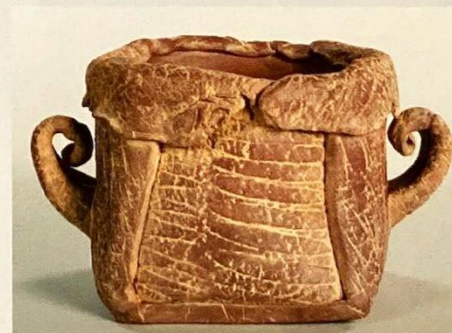
DEB VERESCHAGIN
Battleford, SK
Blue Loon, 2001
teapot; clay, slip, oxides, glaze, cane,
shoe polish; wheel thrown, carved
slip decoration, glazed, polished
handle
27 x 20 x 15 cm.
NFS

Shortly after I started working in clay, a well established, long time potter told me that I would soon have to decide what I was going to "do" in pottery. I had a real problem with the idea of picking just one area that I would be working in for the rest of my life, and have still not conformed to that way of thinking.

Selected Participants



3. RENA BARTSCH
Saskatoon, SK
Wildflowers, 2002
baby sweater; solid and
variegated cotton yarn, polymer
clay buttons; mitred diamond
modular design knit in one piece
with crocheted edge
32 x 78 cm.
NFS



TERESA GAGNE
Ruddell, SK
Emma, 2001
pot; paper clay, terra sigillata, patina;
handbuilt, soft slab construction, low
fired
10 x 19 x 11 cm.
\$190.00



BERNARD GAUDET
Bellevue, SK
Chalice, 2001
clay and wood chalice
clay, walnut, maple, African blackwood;
wheel thrown, wood turned
15.3 x 11.5 x 11.5 cm.
\$1,000.00



JODY GREENMAN-BARBER
Buena Vista, SK
Spring, 2002
collapsing cylinders; clay, glaze engobes;
wheel thrown in sections
57 x 47 x 28.5 cm.
\$250.00



GARY GREER
Saskatoon, SK
Sundance, 2002
knife, 4 1/2 inch blade, with brass inlay, bolsters, and liners in wooden handle; ATS-34
stainless steel, brass, burl elm, black liner fiber; hand hardened and tempered blade,
inlaid brass filework in tang, multi-layered mosaic center pin in handle
4 x 2 x 23 cm.
\$595.00



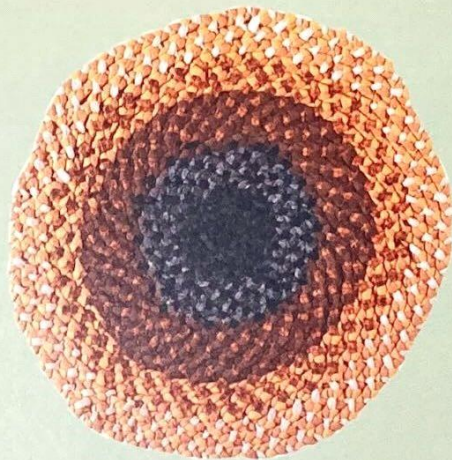
MICHAEL HOSALUK
Saskatoon, SK
Containers, 2002
textured containers;
wood, acrylic paint, gel;
turned, carved, decorated
15 x 30 x 25 cm.
NFS



MICHAEL HOSALUK
Saskatoon, SK
Table, 2002
table; wood, acrylic gel,
acrylic paint; turned,
constructed
56 x 38 x 70 cm.
\$3,200.00



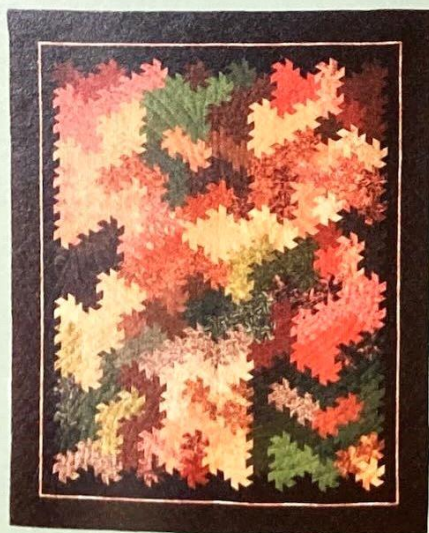
JUNE J. JACOBS
Meacham, SK
At the Heart of My Garden, 2002
wall hanging; cotton and synthetic
fabrics, new & old; fabric applique,
machine and hand embroidery
111.5 x 111.5 x 15 cm.
\$450.00



JUNE J. JACOBS
Meacham, SK
Sunflower, 2002
braided rug; recycled wool
coats and jackets; hand
braided, traditional method
82 x 82 cm.
\$150.00



CATHRYN MILLER
Grasswood, SK
Bipolar Dream Journal, 2002
book with dos a dos binding;
cover: hand made paper, hand
backed book cloth, rayon ribbon,
pva adhesive; text block: commercial
paper, waxed cotton thread;
paper making, book binding
19 x 15 x 2 cm.
\$55.00



CHARLOTTE OLSON
Saskatoon, SK
Breezy Autumn Spendor, 2001
quilt; cotton fabrics; hand pieced
(English paper piecing), hand
quilted tessalations
189 x 160 cm.
NFS



WES POUND
Saskatoon, SK
Button Box, 2002
lidded box; elk antler
button; turned, polished
4.5 x 8 x 2 cm.
\$250.00



ANITA ROCAMORA
Meacham, SK
Twigs II, 2002
sculptural twig & flower shaped
vessel, stoppered; porcelain; hand
built, salt fired
12 x 12 x 7 cm.
\$150.00



DENYSE SIMAIR
Prince Albert, SK
Blue Flax, 2002
vase with blue crystalline glaze;
porcelain - stoneware, chemicals;
wheel thrown, crystal fired "art du feu"
60 x 35 x 35 cm.
\$2,400.00



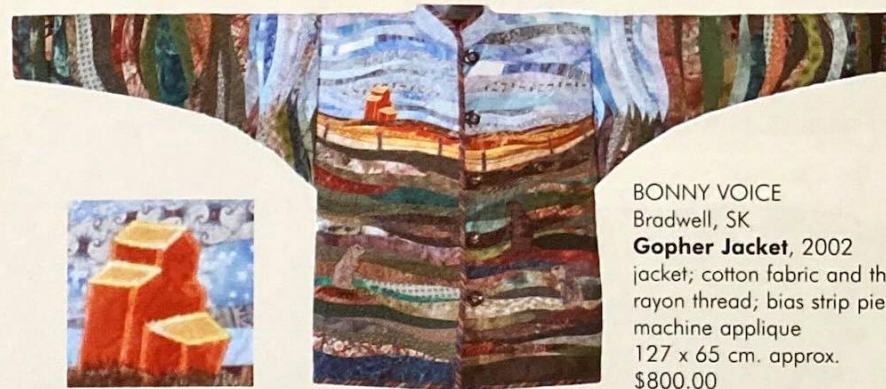
NIEL STOUTENBURG
Saskatoon, SK
Hollow Vessel #9, 2002
wooden vessel; big leaf maple burl;
turned, sand blasted, oiled
12.5 x 12.5 x 12.5 cm.
NFS



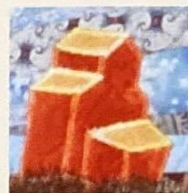
FRANK SUDOL
Paddockwood, SK
Ice Bears, 2002
wooden vase; birch, paint; thin
turning, carving, air brushing
45 x 19 x 19 cm.
\$2,500.00



BA-HUNG TRAN
Saskatoon, SK
Going West, 2002
framed origami; metal paper, calligraphy paper,
scrapbooking paper; paper folding
26 x 77 x 5.5 cm.
\$750.00



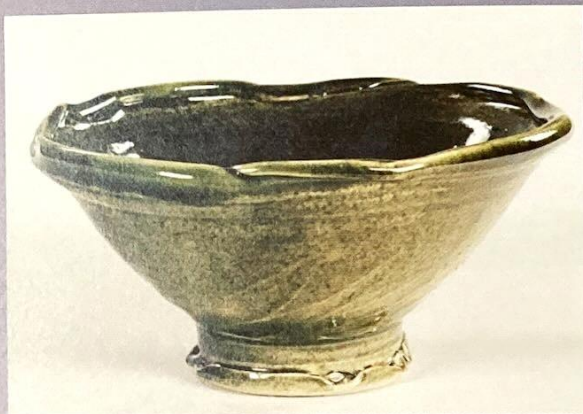
BONNY VOICE
Bradwell, SK
Gopher Jacket, 2002
jacket; cotton fabric and thread,
rayon thread; bias strip piecing,
machine applique
127 x 65 cm. approx.
\$800.00



ZANE WILCOX
Saskatoon, SK
Wavy Platter, 2001
platter; stoneware, shino
glaze; wheel thrown,
altered, reduction fired
3 x 27 x 27 cm.
NFS



KEN WILKINSON
Saskatoon, SK
Green Tea, 2002
teapot; clay, porcelain slip, glaze; wheel
thrown, altered, slip decoration, high
temperature oxidation
20.5 x 13 x 18 cm.
\$100.00



35. KEN WILKINSON
Saskatoon, SK
Blackened, 2002
footed bowl; clay, oxides;
wheel thrown, carved
12 x 25.5 x 25 cm.
\$100.00

The CRAFT Factor

Magazine of the Saskatchewan Craft Council
Awarded Magazine of the Year-Saskatchewan
Western Magazine Awards Foundation 1999

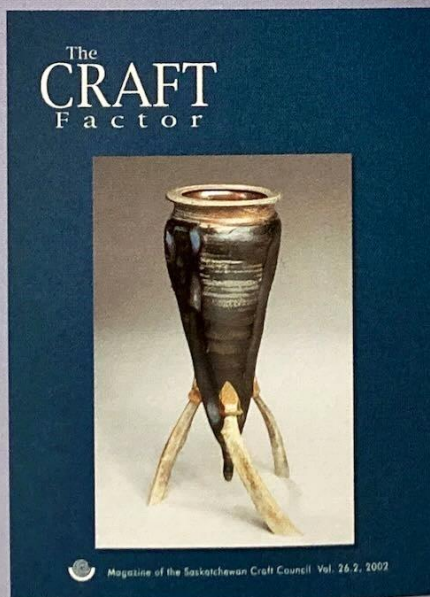
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Featuring ceramic artist, Mel Bolen on the cover.

Published for the exhibition Dimensions 2002, organized by the Saskatchewan Craft Council (SCC), a non-profit organization formed in 1975 to enhance 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 Federation.

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ISBN: 0-921248-08-3
Editing/Design: Gale Hagblom Alaie
Legal Advisor: Hnatyshyn Gough
Photography: AK Photos
(unless othersize stated)
Printer: Houghton Boston, Saskatoon

Dimensions 2002 is sponsored and organized by the



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Dimensions 2002

This exhibition is intended to display some of the outstanding craft items produced by Saskatchewan craftspeople during the past year. The winners of the awards are announced at the Dimensions Award Ceremony and Opening Reception, Thursday, July 18, at 7:30pm at the Alex Dillabough Centre, Battleford, SK

Itinerary

MacKenzie Art Gallery
T.C. Douglas Building
Regina, SK
June 4- July 1, 2002

Saskatchewan Handcraft Festival
Alex Dillabough Centre
Battleford, SK
July 19 - 21, 2002

Saskatchewan Craft Gallery
813 Broadway Avenue
Saskatoon, SK
September 13 - October 27, 2002

Barr Colony Heritage Centre
Lloydminster, SK
December 6, 2002 - January 12, 2003

Swift Current National Exhibition Centre
Swift Current, SK
April 12 - May 18, 2003 (tentative)



Jane A. Evans, **Pastoral**, 2002
Details on page 7