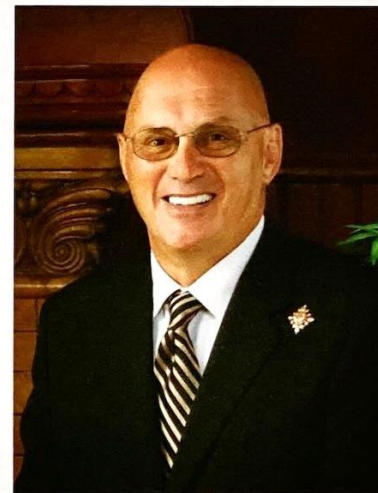




DIMENSIONS



SASKATCHEWAN CRAFT COUNCIL
www.saskcraftcouncil.org



**A Message from His Honour
The Lieutenant Governor of Saskatchewan**

It is my sincere pleasure to extend greetings on behalf of Her Majesty Queen Elizabeth II, Queen of Canada, to all of the participants in the *Dimensions 2011* touring exhibit. I congratulate the accomplished artisans who have been chosen to contribute to this prestigious exhibition.

We are blessed that so many gifted craft artists live in Saskatchewan. I have many occasions to present gifts to visiting dignitaries and officials, and I have chosen to present the works of Saskatchewan craftspeople. I am proud to showcase the amazing creations of our talented artisans.

I am grateful to the Saskatchewan Craft Council for celebrating and promoting fine craft in our province. Please accept my very best wishes for a successful tour.

Dr. Gordon L. Barnhart
Lieutenant Governor
Province of Saskatchewan

di•men•sions

Every two years the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to two hand crafted items for *Dimensions*, the only open, juried exhibition of Fine Craft in the province. This year the jurors selected an exhibition of 33 works by 29 craftspeople. 92 craftspeople submitted 156 entries for consideration.

The ongoing success of *Dimensions* depends upon the generous support of a number of organizations including the Saskatchewan Arts Board, the Government of Saskatchewan Ministry of Tourism, Parks, Culture and Sport and the Town of Battleford.

The award donors also make a substantial contribution to *Dimensions*, each focusing on a different area of craft creation. The Saskatchewan Craft Council acknowledges the contributions of the award donors and greatly appreciates their ongoing commitment.

ju•rors

Dimensions was selected by Paul Lapointe from Batoche, Saskatchewan and Jane Kenyon from Vancouver, British Columbia.

Paul Lapointe is a master artisan who has worked in wood, printmaking, painting, and mixed media. He juried *Dimensions* in 1979 and was the recipient of the Premier's Prize in 1980 for his wooden box entitled *Moth Box*. Paul has also been involved in various other SCC activities including curating a recent exhibition at the SCC's Affinity Gallery.

Jane Kenyon is a textile artist who grew up in Saskatoon where she studied and practised medicine. She started to concentrate on textile arts and quit her medical practice before moving to BC over 15 years ago. She was an active member of the Spinners and Weavers Guild while she was here, and is currently actively engaged in her craft.

The Saskatchewan Craft Council thanks Paul and Jane for their valuable contributions and the detailed attention they gave to every entry.

charge to the ju•rors

The Saskatchewan Craft Council (SCC) entrusts highly qualified jurors with extensive knowledge of Fine Craft and different specializations to select the *Dimensions* exhibition. Here is their charge: "The following covers the details of your roles and responsibilities as jurors for *Dimensions*. In the *Juror Contract*, there is a requirement that you select approximately 35 items. It is your responsibility to select these works based on the Saskatchewan Craft Council *Standards and Jurying Criteria*. Please note that the information on the various media is to assist you if you are unfamiliar with a particular craft or to be a general reference.

"We ask that you not concern yourselves with taking on a curatorial role. It is your job to choose the best among all eligible entries. For our *Dimensions* exhibition, the SCC looks for works with unique, individual expression that transcend technique. They should have content as well as achieving technical and creative excellence. The SCC uses the following definition: Fine Craft is an artistic endeavour characterized by the creation, with skill and by hand, of three dimensional work that is rooted in, and may transform, transcend, or maintain the traditions, techniques, and materials of the utilitarian object.

"It is also your responsibility to designate items to receive the awards for this exhibition (except for the Purchase Award). The awards are decided after the exhibition has been selected; therefore if no item has been chosen that qualifies for a specific award, then that award is not given. It is of the utmost importance that the 'best' of Saskatchewan craft be assembled in this exhibition. Pieces must not be chosen just to fulfil an award category; the SCC does not approve of 'token' awards..."

jurors' state•ment

Paul Lapointe and Jane Kenyon

Jurying for *Dimensions* was intense, exhausting and exhilarating! What a wonderful experience to have the opportunity to spend 2 full days with 156 craft objects; discuss, handle and have an intimate experience with each one of them. It was a gift. Fine Craft differentiates itself from other visual arts in the importance of material and process. Excellence comes from the perfect union of material, process and artistic vision. As jurors, we examined each piece for its own merit, looking for an instant communication, emotional response, something unexpected and unique. Some pieces spoke to us in quiet simplicity: the perfect blend of material, superlative technique, excellent design and functionality. Other pieces were bold, dramatic, just the right amount of "over-the-top".

Each jury will bring its own aesthetic sensibility, experience and bias. As jurors who work in vastly different media, and have a different working style, we tried to find our common ground. We worked extremely well together, carefully considering and discussing each individual piece. We did not always agree, but each learned a great deal from the other: in the end we enthusiastically agreed on each of the 33 pieces chosen for the exhibition and each individual award. When we were finished, we discovered that approximately 1/3 of the pieces were emerging artists who are exhibiting in *Dimensions* for the first time. This is immensely gratifying, as we believe that new artists and new ideas are vital for the continuation and rejuvenation of the Fine Craft community.

The quantity and quality of wood and ceramics was immediately evident. This speaks to the on-going supportive community in these media, and to how important this kind of community is, both to the mature and the emerging artist.

Congratulations to the artists whose work has been chosen for the exhibition, and also to everyone who entered *Dimensions*. Entering a juried competition takes courage and commitment, and the number and quality of entries proves that the craft community in Saskatchewan is thriving. Thank you to the SCC, in particular the Exhibitions Coordinators and their team, for creating a standard of excellence and the supportive, nurturing environment that allows Fine Craft to flourish.





Premier's Prize Award for the Outstanding Entry

CATHRYN MILLER • Grasswood

Thinking Cap #3, 2011

Altered book; recycled dictionary pages (letter C), acid free card stock, toothpicks, bamboo skewers, Styrofoam, starch paste/PVA mix, nylon ribbon

31 x 21 x 20

Value: \$400

For Sale

Third in a series of *Thinking Caps*, this piece represents carnations, *Cercis canadensis* (Eastern Redbud) leaves, and coneflowers for the letter "C". This Series was inspired by a discarded Funk and Wagnalls (1897) dictionary and the enormously silly headgear worn by Victorian women.

This work was made possible with assistance from the Saskatchewan Arts Board.



Gale Steck Memorial Award for Excellence in Craft by an Emerging Artist

STEPHANIE CANNING • Saskatoon

Aahs, 2010

Sommerset satin rag paper, mulberry rice paper, cotton embroidery floss, ink; sugar lift, embroidery, chine collé

40 x 80 x 5 framed

Value: \$400

NFS

This series of prints combines my interest in both printmaking and textiles. I created the work by using a sugar lift process to transfer a vintage needlepoint pattern onto rice paper. Once printed, I hand embroidered the paper and then finished off the print by using a chine collé process. By working through various processes, I am exploring the multi layered notions of the domestic and the ways in which they relate to retro kitsch and home decor.



Jane Turnbull Evans Award for Innovation in Craft

ZANE WILCOX • Regina

Cylinder 2, 2010

Stoneware; press-moulding,
reduction fired

43 x 33 x 33 Value: \$1,500 For Sale

Cylinder 2 is a sculptural take on the vessel, where material, form and surface come together to create a state of tension. The crisp symmetry of the form and the regularity of the pierced grid are offset and balanced by the richly organic texture of the material of this sculptural object.



Merit Award

MELODY ARMSTRONG • Regina

Hinged Pyrite Cube Bracelet, 2011

Sterling silver, 14 k yellow gold, iron pyrite, anodized titanium, patina; hand fabricated hinges, soldering, hammer setting, riveting

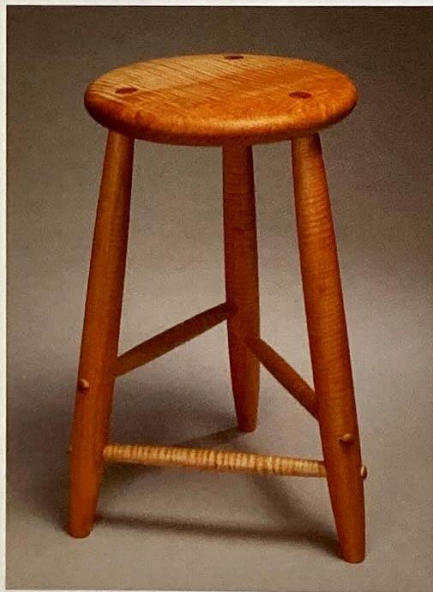
2.7 x 7.5 x 1

Value: \$5,000

For Sale

This hinged bracelet features natural iron pyrite crystals and a locking rail catch. It represents how something organic can also have an industrial feel. This bracelet has been the most technically challenging piece that I have created to date.

Support from the Saskatchewan Arts Board was received for this project.



Corrine McKay Merit Award for SCC Members

MICHAEL HOSALUK • Saskatoon

Stool, 2011

Curly Maple, Brazilian Rosewood; turned, constructed

59 x 34 x 39

Value: \$1,600

NFS

I wanted to make a simple stool that could be used every day: beautiful wood, simple design and joinery with minimal parts.

Town of Battleford Purchase Award

LORRAINE SUTTER • Saskatoon

Lavender Morning, 2011

Medium fire porcelain, glaze, underglaze, horse hair; wheel thrown, airbrushed colour

17 x 15 x 15 Value: \$150

(Collection of the Town of Battleford)

For decoration colour was airbrushed on the dry unfired porcelain and clear glaze brushed on the interior. The pot was bisque fired, cooled, fired a second time and removed from the kiln hot. Horse hair was laid on the hot surface leaving a delicate line. There is some control in placement of the horse hair but most burnt lines are unpredictable. This is the fun part.



Award for Excellence in Wood

MIKE FULOP • Saskatoon

Bureau Chair, 2011

Armrest and seat bottom are Cypress, frame is Locust, oil; mortise and tenon joinery, hand carved armrest, rubbed oil finish

68 x 67 x 60.5 Value: \$650

NFS

I like to create a piece as I build it, sort of freestyle wood working, letting the wood grain speak its shape. The first chair I made had more abrupt curves that did not suit the joinery. Mortises are tiered like a ziggurat to add strength. The seat angles down front to back by ¾". The Cypress used came from a vinegar factory in Saskatoon.





Award for Excellence in Textiles

JUDY HARALDSON • Saskatoon

Crocus and Prairie Smoke, 2011

Merino wool, glass beads; hand spinning, hand knitting

121 x 15 Value: \$250 For Sale

The colours in some Merino wool that I had spun suggested my favourite spring time prairie flowers—purple crocus with their fuzzy stems and leaves, and little avens with soft rosy flowers and grey green leaves, called "Prairie Smoke". My hope was that the simplicity of this knitted scarf reflects the subtleties in our prairie landscape.



Award for Excellence in Metal

SHANNON WELCH • Saskatoon

Lock-it, 2011

Sterling silver, copper, garnet; chasing and repoussée, fabrication

chain 42, locket 3.5 x 1 Value: \$500 NFS

Lock-it is a re-visioning of the traditional locket. It plays on the notion that sometimes the things that we hide away from view are not only precious, but at times dark and frightening. The piece was also intended to present several technical challenges. It would need a hinge, a clasp, and it would offer an opportunity to use chasing and repoussée to create the tentacles. I am grateful for the ongoing mentorship of Megan Broner. It was with her wisdom and teaching that this piece came to fruition.



Award for Excellence in Quilting

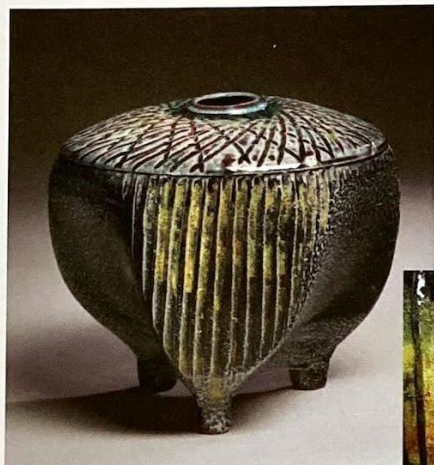
ANNA HERGERT • Moose Jaw

Joie de Vivre, 2010

Hand-dyed and commercial cottons, threads; machine piecing and quilting, hand-appliquéd and embellished

171 x 125 Value: \$4,800 For Sale

Rediscovering a colourful edge treatment in one of my sketchbooks led to the expansion of the initial design inspired by the Austrian painter Hundertwasser (translated: Hundred Waters) and his environmental visions. A feeling of overwhelming joy stayed with me while creating this art quilt—hence the title!



Award for Excellence in Clay

MEL BOLEN • Humboldt

Blair's Surprise, 2010

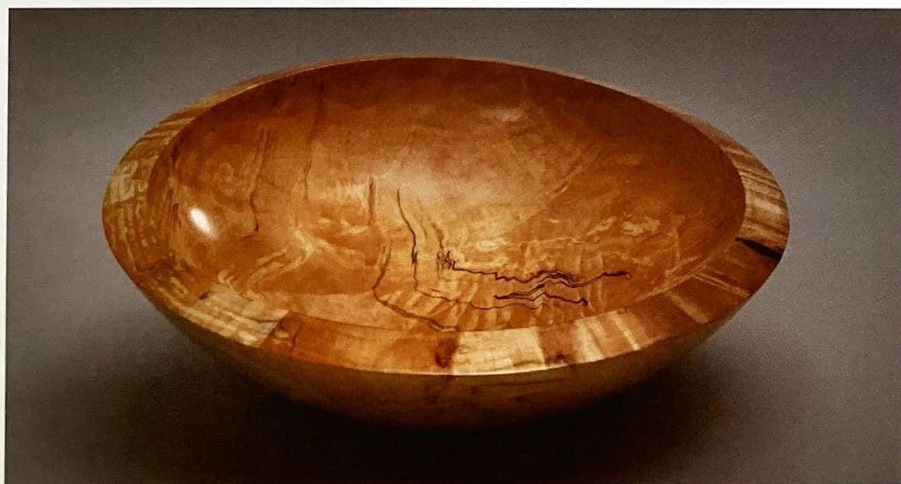
Stoneware clay, terra sigillata, stains/oxides, glaze; thrown, altered, carved

23 x 27 x 24 Value: \$2,600

(Collection of Blair Davidson)

Blair's Surprise is a salt vapour glazed porcelain vessel from a series completed last summer—the summer of 48 inches of rain.

The moisture, clouds, and incredible lichens and moss that started to grow, quietly influenced this piece. I still continue to find endless inspiration and energy in the art gallery of nature.



Award for Excellence in Functional and Production Ware

DALE LOWE • Regina

Boreal Beauty, 2011

Birch burl, tung oil; turned on wood lathe, hand rubbed oil finish

13.4 x 40.5 x 40.5 Value: \$395 For Sale

This piece *Boreal Beauty* began life as a large birch burl from our Northern Saskatchewan Boreal forest. It was harvested in early 2010 and was rough turned in mid-summer of 2010. In early 2011, I began the final turning process and the refinement of the vessel's shape.

This piece revealed spectacular grain structure and colour and my intention was to present those features in a shape that would inspire a viewer to take a closer look and feel that they would like to pick up the piece for an intimate connection.



Award for Excellence in Craft

MARY ROMANUCK • Saskatoon

Q-less, 2011

Ink, glue, assorted papers; printmaking, chine collé

74 x 84 x 3 framed Value: \$1,800

For Sale

I have always had an affinity for ABC books. I enjoy the ease of carving linoleum and by using chine collé I am able to incorporate the incredible colours of handmade papers. The work is autobiographical; I sheared sheep, I blacksmithed, I have dogs, horses, and cats but I remain *Q-less*.



MELODY ARMSTRONG • Regina **Basse Taille Neckpiece-Wave**, 2010

Sterling silver, etched copper, enamel, patina; etching, dapping, enamelling, soldering, tab setting

3.8 x 16 x 1 closed Value: \$2,000 For Sale

Basse Taille is an enamelling technique creating a low-relief pattern using the etching process. A translucent enamel is then applied, creating an interesting effect. The enamelled components have a gem like quality.

Support from the Saskatchewan Arts Board was received for this project.



M. CRAIG CAMPBELL • Saskatoon **Infrastructure**, 2009

Steel, copper; forged, fabricated

21 x 12 x 7 Value: \$800 NFS

Infrastructure is commentary on the ailing and failing of human-made infrastructure. Our water, sewer, electrical, roadway, railway, buildings and more are aging and decaying. They are in need of near constant repair and much of it has past its "best before" date waiting for repair, replacement or demolition. *Infrastructure* is the first in a series of four pieces to date, each one larger and further evolved than its predecessor.



STEPHANIE CANNING • Saskatoon

Oohs, 2010

Somerset satin rag paper, mulberry rice paper, cotton embroidery floss, ink; sugar lift, embroidery, chine colle

40 x 80 x 5 framed Value: \$400 NFS

This is the second piece in my series of prints that combines both printmaking techniques and embroidery.

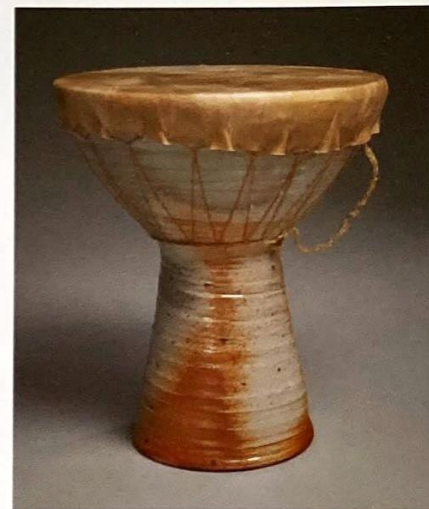


PAULA COOLEY • Saskatoon **You Too Can Be A Twelve Point Buck!** 2011

Stoneware clay, slip, underglaze, antler, metal, epoxy; hand built and assembled

31 x 31 x 27.5 Value: \$575 For Sale

You Too Can Be A Twelve Point Buck! plays with society's use of cosmetic augmentation as a means of attaining physical perfection. I use "ceramic augmentation" to elevate a commonplace antler to the coveted status of "twelve points." However, these curvaceous clay extensions, realistically would only hinder a buck in his battle for dominance or finding food in the snow, ultimately leading to his demise. The pursuit of physical perfection can be dangerous. Leslie Potter assisted with welding and drilling.



TERESA GAGNE • Saskatoon **LM's Fav**, 2010

Stoneware clay, glaze, deer hide, synthetic sinew; thrown in 2 pieces, assembled

29 x 25.5 x 25.5 Value: \$350 For Sale

As a "non-musician" I have always been attracted to rattles and drums—instruments that are easy to play—or at least make a joyful sound. This drum was bisque fired and sprayed with a shine glaze. Putting the skin on the drum requires physical strength and focus. It is a meditative process. I am grateful for Kellie Welk's guidance and help with the hide.



BONNIE GILMOUR • Meacham **B.F.B.**, 2009

Stoneware and porcelain clays; hand built, wood-fired in Anagama kiln

15.5 x 46 x 46 Value: \$350 For Sale

Big Bowl! Big Fire! Hand built, stoneware clay bowl, wood-fired in Anagama kiln.



GARY GREER • Saskatoon

All Dressed Up, 2011

Stainless steel 440-C, stabilized maple, brass; fully file worked spine and butt, brass wrapped tang

3.5 x 2.4 x 23.2

Value: \$650

For Sale

Designing and creating a knife for *Dimensions* opens up a whole different world in looks and function. I wrapped the tang with layers of brass and black to frame the blade. With the addition of fancy file work, which I left exposed on the tang of the blade, the character of the knife stands out even more. The pieces are all held in place on the blade by multilayered brass and stainless steel Mosaic rivet pins for a final touch of elegance.



ROBERT HOLOWATY • Saskatoon
Untitled, 2011

Curly Maple, Cocobolo; bent lamination, hand rub oil finish

172 x 58 x 24 Value: \$5,500 For Sale

Inspired when courting my fiancée.



JUNE J. JACOBS • Meacham

Gems of the Salt Flats, 2011

Wool, silk, Alpaca, yarn, rayon thread, glass beads; hand felting, hand and machine embroidery, hand beading

37 x 35 x 37

Value: \$700

For Sale

A daily encounter with my physical environment feeds my soul and my imagination. The alkali salt flats that surround Meacham are a haven of floral species. Throughout the seasons these species are transformed into beautiful gems. *Gems of the Salt Flats* is an interpretation of one of these species. Sculptural felting has allowed me to push both the boundaries of form and surface decoration in a medium that is continuing to evolve for me.



PUCK JANES • Saskatoon

Saskatchewan Aerial, 2011

Clay and glazes; hand built, imprinting, original glazes

32 x 24 x 4

Value: \$425

For Sale

This wall piece was inspired by the type of land use found on the prairies. Historically agricultural land was divided into rectangular sections based on a rigid grid system, these sections were then farmed in undulating lines.

The piece is made with clay and glazes. The clay is cut into slabs, scored, stamped and slumped, clay sprigs added and then fired. It is fired again layering glazes that melt with those that don't. Every piece is unique.



LAURA KINZEL • Saskatoon

DOG-MA: Laura Gus Hybrid, 2011

Wool, polystuffing, polymer clay, acrylic paint; needle felting, hand modelled clay, painting

36 x 47 x 44

Value: \$1,500

NFS

DOG-MA is a series of works exploring our attachments to our dogs and our interconnectivity. I am combining aspects of my own physical features with those of my dogs. My dog Gus, who has passed away, could scratch, yawn, and stretch simultaneously. The series is deliberately cute, creepy and kitschy.



GWEN KLYPAK • Saskatoon

Ivory Scarf, 2011

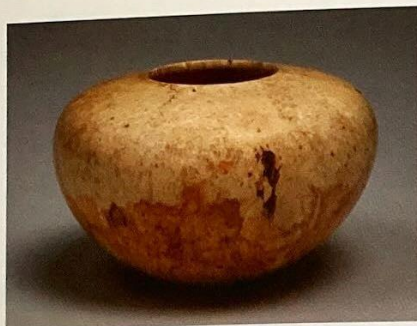
Merino wool, silk; hand weaving, wet felting, embroidery

128 x 20

Value: \$450

For Sale

Recently I have been exploring texture in my woven pieces. The double weave structure used for this scarf allows the Merino wool to be hand felted. This allows the silk to distort, bubble and pucker to create a wonderful texture. I accentuate the lacy web with embroidery.



LEON LACOURSIERE • Delmas

Untitled, 2011

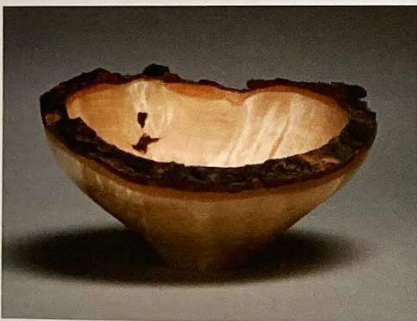
Box Elder burl; turned on lathe

12.5 x 19 x 19

Value: \$875

For Sale

When I was roughing out this piece of burl I could see there was a lot of potential. Because of the amount of beautiful burl I decided to do a simple, but very effective form to show it off. The slight lip at the top gives it a finishing touch.



DEBRA MCLEOD • Ruthilda

Serendipity, 2011

Birch burl; wood turning

9 x 17 x 16

Value: \$150

For Sale

I like the idea of leaving the natural edge to show the rough exterior. One must peel off the layers to be amazed at what beauty lies within. Everything is not always what it appears on the outside, we sometimes need to look inside.



CINDY OBUCK • Regina

Monkey Cup, 2011

Fine Merino wool, beads; wet and needle felting, hand stitched beads

68 x 27 x 13

Value: \$625

For Sale

I found several images of Monkey Cups and find them rather whimsical, colourful and quite intriguing. They are small in size. I wanted to enhance their beauty so I decided to make my interpretation of them large. This piece was created using White Fin and Merino wool, cheese cloth and silk. I dyed the piece once it was felted and shaped. Needle felting was used to add some colour and dimension.



WINSTON QUAN • Saskatoon

Jade Pendant, 2011

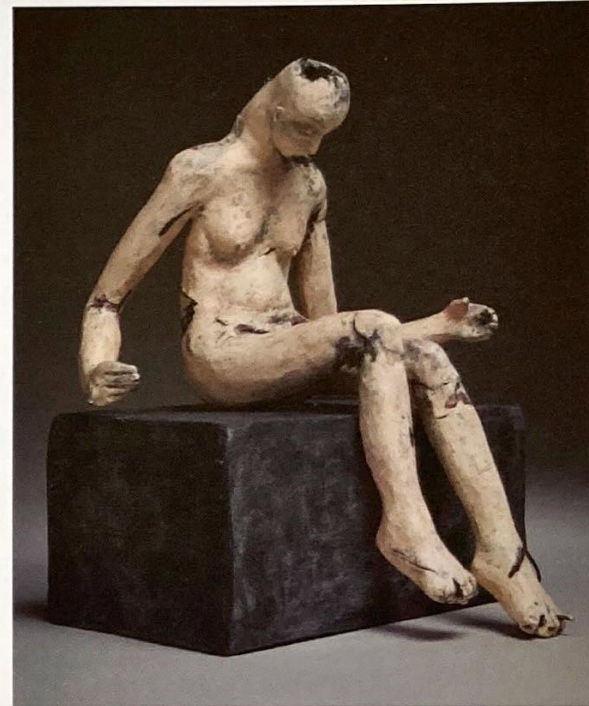
Sterling silver, black jade; casting, fabrication, lapidary for black jade

35 x 4 x 0.5

Value: \$1,500

NFS

It all started with jade. I explored my father's Chinese ancestry and read about jade. I tried cutting and polishing jade but could not make the stones fit commercial settings. I decided to make my own. So began my self taught career as a goldsmith 40 years ago. My sister took me to see our fathers house in China. Each village has an entrance arch—like the T shape of my piece. The top is enhanced with a black jade band and a yellow round stone, reminding me of round brass gongs.



ANITA ROCAMORA • Meacham

Repose, 2011

Clay, metal, glaze; hand built

37 x 33 x 29

Value: \$950

For Sale

This work captures a moment of reflection, self appraisal, and fears faced and conquered. By purposely stressing the clay and metal in the construction of this piece, the inner emotional landscape of this person is made visible.



ANITA ROCAMORA • Meacham

Full, 2011

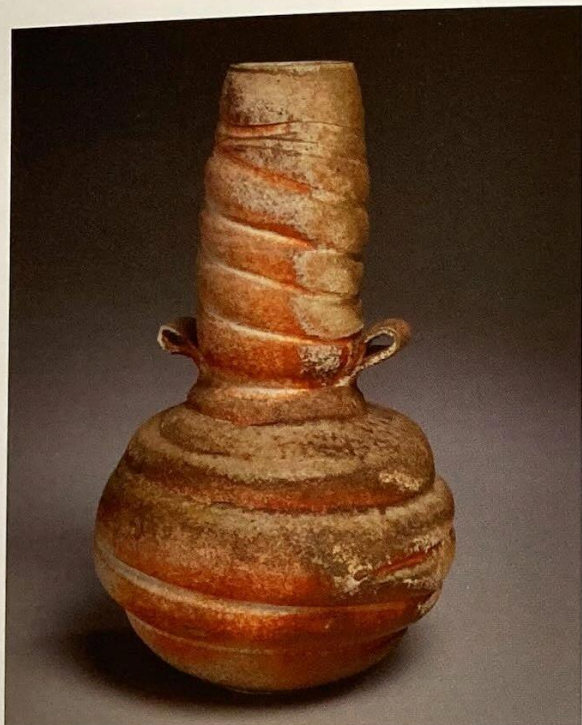
Clay, underglazes, beeswax; hand built

16.5 x 17 x 48

Value: \$550

For Sale

Our body is the vessel of our experience, physical and emotional, the vessel that carries us from birth to death, from harbour to harbour. This work is an expression of a moment in this journey.



JUDY TRYON • Saskatoon

Flame Kissed, 2009

Clay, slip; wheel thrown, altered,
assembled with slab handles, wood fired
32 x 21 x 21 Value: \$200 For Sale

I was not fond of this piece when it first emerged from a wood firing. It was a case of "offended expectations," too little ash and not enough flash! I put it aside in favour of work initially more pleasing to my eye. Looking at the piece later, I saw the subtlety in the variance of colour. I have been exploring variations on the forms of ancient pots made by the Etruscans. *Flame Kissed* shows that influence.



JUDY TRYON • Saskatoon

Full Steam Ahead, 2011

Clay, glazes; wheel thrown, altered,
assembled with slab top and base, pulled
handle, cone 10 reduction fired
14 x 24 x 17 Value: \$150 For Sale

I love making teapots! *Full Steam Ahead* is a quirky little piece with attitude! I used two different ash glazes on the upper and lower areas, separated by a shine glaze. I really like the fluidity of the glazes integrated with the slight asymmetry of the form, using wheel-thrown and hand built elements.

di•men•sions i•tin•er•ar•y

DIMENSIONS

May 14 – August 14, 2011

Award Ceremony and Reception:

Friday June 17, 2011

SCC's open, juried touring exhibition of Fine Craft. Juried by Paul Lapointe, a printmaker, wood worker and painter from Batoche, and Jane Kenyon, a fibre artist from British Columbia.

MacKenzie Art Gallery

T.C. Douglas Building

3475 Albert Street

Regina, SK

Open daily

www.mackenzieartgallery.ca

November 13, 2011 – January 8, 2012

Affinity Gallery

Saskatchewan Craft Council

813 Broadway Avenue

Saskatoon, SK

306-653-3616

Gallery hours: 1-5 pm daily

www.saskcraftcouncil.org

April – May, 2012

The Godfrey Dean Art Gallery

49 Smith St. E in Yorkton, SK

www.deangallery.ca

June 1 – July 23, 2012

Chapel Gallery

891–99th Street, North Battleford, SK

www.chapelgallery.ca

Other venues to be announced.

Dates may be subject to changes.

af•fin•i•ty gal•ler•y sche•dule

ROOT, BRANCH, TWIG AND FLOWER

June 17 – July 31, 2011

Reception: Sunday, June 26, 2 to 4 pm

SCC Members' show featuring Fine Craft made from or inspired by plants in all their amazing diversity. Curated by Judy Haraldson.

TREASURES

August 5 – September 18, 2011

Reception: Friday, August 12, 7 to 9 pm

Selected works from the private collections of Fine Craft patrons in Saskatchewan. Curated by Leslie Potter and Stephanie Canning

SASK CREA8

October 7 – November 4, 2011

Reception: Thursday, October 20, 5 to 7 pm

Saskatchewan Craft Council members' exhibition and sale.

Affinity Gallery

Saskatchewan Craft Council

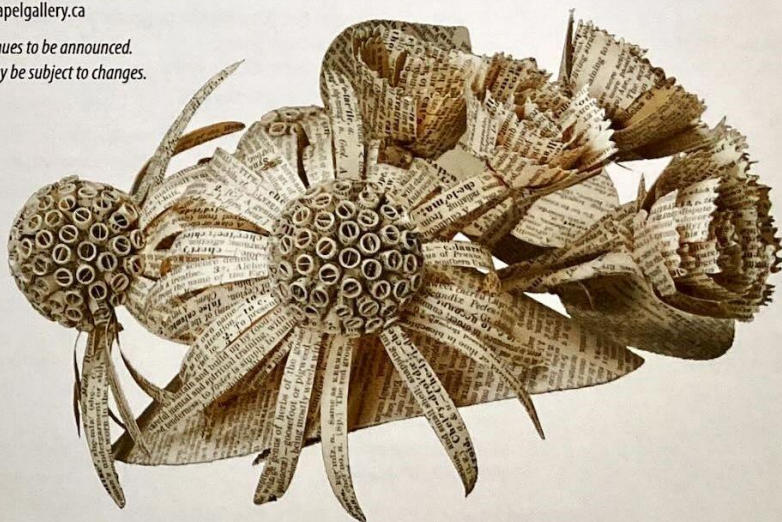
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di•men•sions

Published for the exhibition *Dimensions*, 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 public are served by the many and varied programs of the SCC, including gallery and touring Fine Craft exhibitions, craft markets, workshops, conferences, and publications. The SCC is an affiliated member of the Canadian Craft Federation.

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a•ward do•nors

Premier's Prize for the Outstanding Entry
\$3,000 donated by **Government of Saskatchewan**

Jane Turnbull Evans Award for Innovation in Craft
\$1,500 donated by **Saskatchewan Arts Board**

Gale Steck Memorial Award for Excellence in Craft by an Emerging Artist
\$1,500 donated by the **Gale Steck Memorial Fund**

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\$150 (value of piece) donated by **Town of Battleford**

Award for Excellence in Wood
\$300 donated by **Saskatchewan Woodworkers Guild**

Award for Excellence in Textiles
\$300 donated by **Saskatchewan Weavers and Spinners**

Award for Excellence in Metal
\$300 donated by **Western Canadian Blacksmiths Guild: Saskatchewan Chapter**

Award for Excellence in Quilting
\$300 donated by **Saskatoon Quilters' Guild Award**

Award for Excellence in Clay
\$300 worth of supplies donated by **TREE, Saskatoon**

Award for Excellence in Functional and Production Ware
\$150 donated by **Handmade House**
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Award for Excellence in Craft
\$300 donated by **Artisans' Craft Market Cooperative**

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