



THE CRAFT FACTOR

Includes catalogue

Dimensions '99

Annual Open Juried Exhibition of
Saskatchewan Craft



Saskatchewan Craft Gallery

Schedule
Open 1 - 5 pm daily

IN THE GALLERY

"ART OF THE BOOK '98"

The Canadian Bookbinders & Book Artists' Guild juried member's exhibition
June 18 - July 25, 1999

"DIMENSIONS '99"

Saskatchewan Craft Council's annual, open, juried, touring exhibition of craft. Jurors: Paul Leathers & Charley Ferrero
July 30 - September 5, 1999
Opening Reception: August 13, 7 - 9 pm

"IDENTITY"

Metal Arts Guild juried members' exhibition

&

"CONTAINED SPACE"

Clay works by Sandra Ledingham, Cecile Miller and Charley Ferrero
September 10 - October 16, 1999

"SPECULATION"

Fabric works by Laura Kinzel
October 22 - November 28, 1999

TOURING EXHIBITIONS

"DARE TO TRAVEL: WEAR - WARE - WHERE"

Touring exhibition of works that can 'withstand' travel. Selected by the SCC Exhibitions Committee.

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August 1 - 23, 1999

Battlefords Allied Arts Council, Chapel Gallery, Battleford, SK
September 1 - 23, 1999

Rosemont Art Gallery (Neil Balkwill Centre), Regina, SK
October 1 - 23, 1999

Quill Plains Regional Arts Council, Foam Lake Library, Foam Lake, SK
November 1 - 23, 1999

Outlook & District Arts Council, Variety Place Assn. Inc., Outlook, SK
December 1 - 23, 1999

For

"DIMENSIONS '99"

touring schedule, see catalogue, page 23.



SASKATCHEWAN CRAFT COUNCIL

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The Saskatchewan Craft Council (SCC) is a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of crafts, and the general public are served by the many and varied programs of the SCC including gallery and touring craft exhibitions, craft markets, workshops, conferences, and publications. The SCC is an affiliated member of the Canadian Craft Federation.

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The

Craft Factor

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THE CRAFT FACTOR presents the Saskatchewan Craft Council's annual, open, juried exhibition of Saskatchewan craft.

Front Cover: *Cocoon I & Cocoon II*, 1998, Porcelain, underglazes, silk brocade, silk muslin, zippers, glass beads; 40.6 x 15 x 9 cm (each opened); by **Anita Rocamora**. From the exhibition, "Dare to Travel: Wear - Ware - Where."

Back Cover: *Angel Art*, 1998; Pergamum paper, gold gouache, coloured gouache, cattail stalk for large A. Brause pen nib for text; italic letter forms; 15 3/4 x 19 3/4 inches; by **Kristina Komendant**. Photo courtesy of the artist.

From the Editor

It's been a strange sort of Saturday. Today, the sun teased us with fitful spits of shine and drizzle, rainbow sunshowers and torrential downpours. My day began on my deck, with me savouring both my coffee and the glorious rays of summer sun. By noon, the sky was ominous. Minutes past 12, I was drenched while running for cover. In the mid-afternoon, I was dazzled by sun rays glittering through a gentle rain. You may remember the day. It continued its sun-versus-rain play until culminating in a spectacular sunset. June 12—just over a week from Solstice.

So much for talking about the weather. But Saskatchewan people do, don't they? My real task here is to write my first Letter from the Editor. And to have a good look at this issue to ensure there is a cohesiveness amongst the components of the magazine and the exhibition catalogue; which for the first time in years is truly a combination issue of *The Craft Factor* and *Dimensions*.

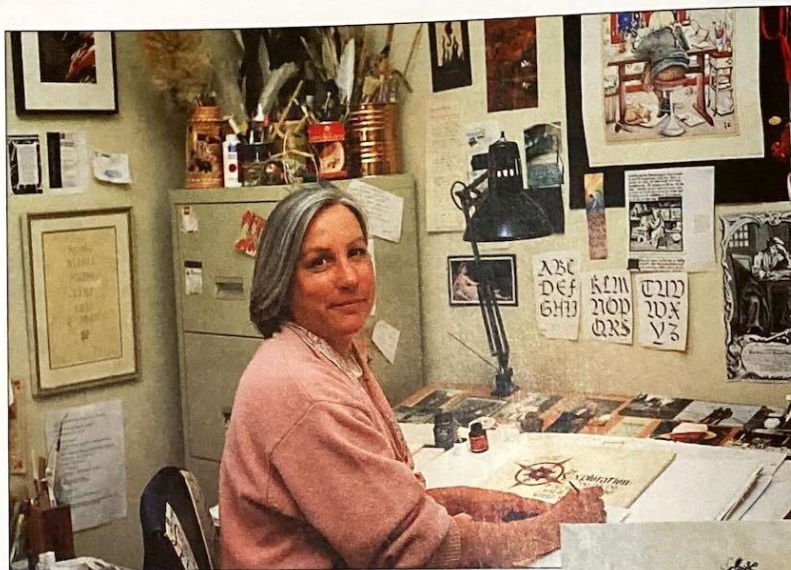
Unlike past catalogues, you will note that the 'mini-bio's' of award winners are not included (with the exception of the Premier's Prize recipient). Instead, you will find what they have to say about their attraction to craft. Sorry to those of you who completed such fascinating questionnaires only to see one answer published.

This issue of *The Craft Factor* is also without the usual feature article. Next issue will return to the regular format. I hope that the profile, reviews and commissions contained herein will bring you a satisfying sampling of Saskatchewan craft.

Sincerely,
Leslie Millikin

Joys of Paper & Ink

BY MARSHALL GILLILAND



The 'Eureka!' moment convincing her to pursue her artistic interest occurred in 1990. She spotted a jumble of pink flamingoes and signs in a lawn display announcing someone's birthday. She thought, "it's fun, but I can do better."

Kristina Komendant is easily contacted through her unique entry under "Calligraphy" in the Saskatoon classified telephone listings. Calligraphy is but part of her paper art, which includes papermaking and bookmaking; and she does commercial graphic design. From her studio in Saskatoon and her home in Blaine Lake, Saskatchewan (80 km north of Saskatoon; population 260), she creates her art.

Her first pursuits were a Bachelor of Arts degree at the University of Guelph (1977), then a lab technology certificate at Kelsey in Saskatoon, and then lab technician work in Saskatoon. While working for a Saskatoon firm, she took an adult education class in calligraphy, to improve her handwriting in 1982. No improvement came, but she aroused latent creative interests, perhaps instilled by her father, a commercial designer in Toronto.

After that class, she taught herself as a hobby-calligrapher, and did small projects, sometimes for pay. Enjoying her work in paper arts more and more, she found lab work less and less fun. The 'Eureka!' moment convincing her to pursue her artistic interest occurred in 1990. She spotted a jumble of pink flamingoes and signs in a lawn display announcing someone's birthday. She thought, "it's fun, but I can do better." She soon left the lab, giving her notice in a note done in calligraphy. Komendant continues taking workshops, going to conferences, and extending her expertise in the paper arts.

You likely identify a piece as hers by its unity—all the elements have a clear connection with the natural world. The germ of her creation may be a view of the sky, a quotation, a plant, a storm, or the texture of an object. Her handmade paper may incorporate petals, bark, or stalks. Her drawings on a page of calligraphy may have shells, gourds, or feathers, all of which complement the text.

This world is familiar partly because she is married to biologist and nature teacher, Ken Pivnick, from whom she also draws emo-



TOP LEFT Kristina Komendant at work in her studio. Photo courtesy of the artist.

ABOVE *Entheos*, 1997; Mule deer skin: de-haired, dried, stretched, and scraped by Komendant. 23K raised gold gilding, illuminated initial with gold and coloured gouache; Uncial letterforms in Fount india ink; 18 x 24 inches; by Kristina Komendant.

tional and spiritual support. Ken operates Prairie Earth Nature and Earth Wilderness Skills and has provided her with raw materials to incorporate into her paper arts, made some of her tools, and helped her understand changes in nature. Living since 1995 in the former Doukhobor settlement of Blaine Lake, with its Prayer Home and majestic prairie sky, she infuses many works with dimensions they would lack had she lived only in urban areas. Her studio window at home looks westward, and sunlight reflects off three walls wallpapered with her graphic ideas and quotations. She works in natural and incandescent light and favors natural sounds over music or a radio.

You sense her closeness to nature when looking at a framed work of calligraphy, or holding her handmade book, *Tea Treasury*. For her text (in her Roman style, with illuminated letters to head each page) she uses her husband's knowledge of local plants used for tea. The initial letter for a plant heads a page, followed by a short text on the plant's growth and use. You sense the book is so complete that the elements aren't evident. The book is greater than the sum of its parts, once again, as in all art.

Getting the parts—texture, color, line, and design—to fit together best is something Komendant does in her most creative time of the day, the afternoon (once it was the morning). This is when her Hand is apt to be lightest and most consistent after warm-up exercises of calligraphy. She knows after about thirty minutes if her work will be at its best that day. If her Hand doesn't flow easily, then she turns to papermaking or marbling or design. Perhaps she will work in another category, such as case boxes, certificate lettering, book inscriptions, or wedding invitations (usually requested in small numbers for second weddings).

Of the several major types of calligraphy, such as Arabic, Hebrew, Chinese, and Japanese, she practises English. Her favorite letter forms are Roman, Italic, and Uncial. Her lettering style includes no unique flourish or punctuation mark, yet. Nor does she have enough opportunity to experiment, partly because she must steal time from creative work to market her projects. She finds soliciting jobs difficult, but she's not unique in this regard. Financial independence eludes many artists; she believes full-time work in Saskatchewan as a calligrapher is unlikely to support anyone, and finds only a small market for her marbled papers.

Komendant's marbling is unusual in that she uses watercolours and not oils, simplifying clean-up and enabling her to get fine lines of color. Marblers have unique colour palettes, and her favourites are combinations of tomato red, moss green, grey-green, warm peach, yellow ochre, russet, indigo, and black. She does marbling on fabric and her results, on silk especially, are spectacular. I saw some of her vests and immediately thought, "I want one!"

Once beginning a work, she pauses only briefly until completion because stopping interrupts hand control and lettering consistency. Her maximum efficient working time on a project is twelve hours. If a project has discrete segments she can stop after one and return another day. Komendant works in sprints, and doesn't consider herself a 'production person' of anything but certificate lettering. Her hazards as a paper artist are mainly tendonitis and back pains. Hand exercises, yoga, and attention to posture are her safeguards. The exercises, important to all artists, foster technical proficiency and creativity, and through practice she maintains her rhythm, fluidity, and consistency in calligraphy.

BELOW *Handbound Blank Journals*, 1998; Bookcloth, marbled papers, Davey board, linen thread, Classic Crest paper for signature; 5 x 7 inches each; by Kristina Komendant.



You likely identify a piece as hers by its unity—all the elements have a clear connection with the natural world. The germ of her creation may be a view of the sky, a quotation, a plant, a storm, or the texture of an object. Her handmade paper may incorporate petals, bark, or stalks. Her drawings on a page of calligraphy may have shells, gourds, or feathers, all of which complement the text.

Loving what she does means Komendant gets so involved in a project that it seems a part of her. She believes this ensures her art is respected in a home. An ongoing, distinctive interest is putting her letter forms on her marbled sheets. Here, the challenge is choosing marbling colours and a pattern that best complement the meaning of the text (easy only when the paper is from bark and the text is about trees) in a tightly unified work. It's important that her art be "a pleasure and a joy" and she has not been disappointed in her finished works. Neither will you.

Marshall Gilliland lives in Saskatoon, and writes occasionally now that he no longer teaches at the university there.

NOTES:

¹Komendant wrote about these forms in *The Craft Factor* issue of Winter 1993/Spring 1994, in "For the Love of Letters."

²See her article on marbling in *The Craft Factor* for Winter 1995/96, "A Marvel of Colour."

Two works by Komendant are in the travelling juried exhibition of members' work (The Art of the Book '98) celebrating the 15th Anniversary of the Canadian Bookbinders and Book Artists Guild, at the Saskatchewan Craft Gallery, 813 Broadway Ave, Saskatoon, Saskatchewan, June 18 - July 25, 1999. If you use the Internet to look around the World Wide Web you may wish to see <<http://www.calligraphycentre.com/>> (The Calligraphy Centre), and <<http://www.dsUPER.net/~cynthia/Cynscribe.html>> (a compilation of sites) to learn more about calligraphy and the paper arts.

E x h i b i t i o n s

Cultural Icons

... and an Order of Fries - To Go

BY BRENDA BARRY BYRNE

"Dare to Travel: Wear - Ware - Where"
Saskatchewan Craft Gallery
November 27, 1998 to January 10, 1999
Estevan National Exhibition Centre
March 1 - 23, 1999

With all the quirkiness of an unscheduled road trip, I found myself taking a surreal trip to the land of Pop Art with a small detour to Kitsch, manifested in the exhibition "Dare To Travel: Wear - Ware - Where" on display at the Estevan National Exhibition Centre in March of 1999. The whimsical/serious nature of the artworks, or the pun on packaging as artwork included in this exhibition, reflects a rooted history in Pop Art and Pop's revolt against "high art." Pop Art generally involves the use of existing imagery from mass culture already processed into two dimensions, preferably borrowed from advertising, photography, comic strips and other mass media sources, delving into areas of popular taste and kitsch previously considered outside the limits of fine art. The artworks included in this exhibition offer the viewer a bountiful bevy of fantasy, combined with a serious examination of fact and history, making the trip well worth its while.

The theme of the artworks included in this exhibition is travel and all of the baggage that accompanies it. Not surprisingly, then, a lot of the assembled artworks included are made from suitcases. The works of Tom Ray, Heather Cline, Dianna Burns, Ken Wilkinson and Lorraine Sutter demonstrate the versatility of the suitcase, its contents (or not), its references and subsequent departures.

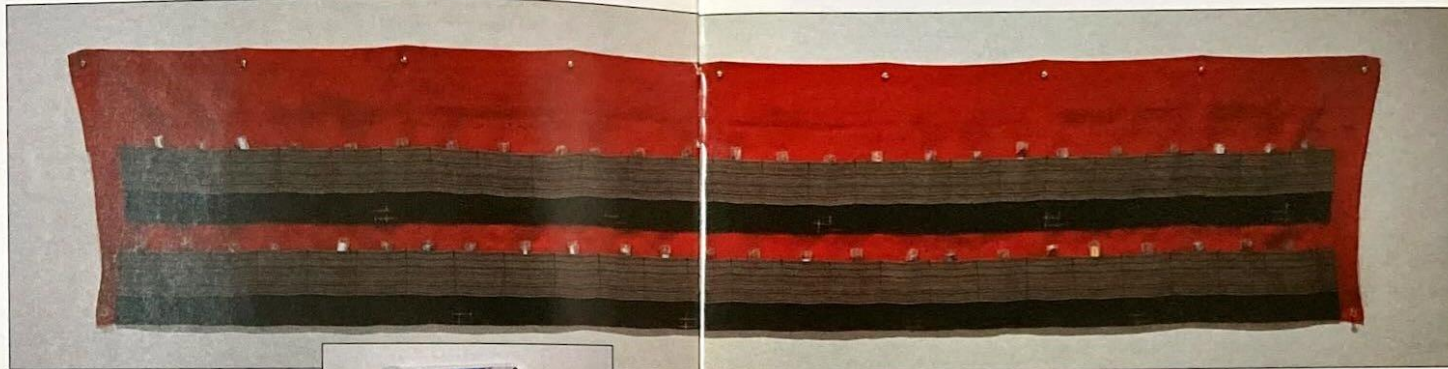
Tom Ray's constructed suitcases (one shaped like a bone, the other shaped like a dog), titled *Bone Voyage* and *Doggone Suitcase* bear a similarity to the works of Pop artist, Andy Warhol, in particular, Warhol's titles. Ray's suitcases exhibit humor and irony, and so do their titles, which give them an ironical twist. Andy Warhol's title for the repeated silkscreens of Mona Lisa reads *Thirty Are Better than One*, and *Six Marylins* is subtitled *Marilyn Six-Pack*. Pop Art can be thought of as "monuments to fetish mass culture." Pop Art can, however, also be seen as making fun of this culture.

Where's the wear? cries the "Paper Doll Diva" of the laundromat, overwhelmed by the daily drudgery of washing clothes so that a suitable ensemble selection may be made. This laundromat diorama from hell—intricately constructed inside a suitcase—tells

the sad but true story of the hobbling chains we call laundry. To escape from this nightmare of domestic reality, Heather Cline creates a daydream fantasy (similar to my own fantasies of escapism on laundry day) of travel to exotic places, filled with promises of adventure and romance. As Lichtenstein glamorized the female "Diva" and all her tragedies, Cline creates her own stereotype of popular culture, the laundromat "Paper Doll Diva."

Dianna Burns' piece, the *National Dream*, is a highly decorative, whimsical, closed suitcase. The exterior design of the case is suggestive of a bedroom scene, with a (half dressed) figure peering out at the viewer. We discover the usual array of boudoir articles placed about the room, such as hanging clothes, vanity mirror and furniture—but perhaps what is not discovered is the intrigue for this particular case. Is the principle attraction what cannot be seen? A box is a box until it is opened; then it becomes what is inside of it. Could it be that the *National Dream* is inside this box, and if so, what articles from our mass-produced culture would we discover?

"The authentic Pop image is simple, direct and immediately comprehensible" states Suzi Gablick in *Pop Art Redefined*. This becomes evident in Ken Wilkinson's *Been there, done that, bought the T-pot*. This particular suitcase, and its message, is direct and to the point. One of the aims of Pop Art was to comment on the impact of mass culture and popular art on American society. Much art from the 1960's onward is about art itself. It questions its basic assumptions and its role in a consumer society. "Been there, done that, bought the T-shirt" is a common expression reflecting consumerism today; in *Been there, done that, bought the T-pot*, Wilkinson mocks mass culture, as he states, he would rather buy the T-pot.



LEFT *Crossing Cultural Boundaries - Random Samples of How I Spent My Summer, 1998*; Mixed media, Japanese silk (by Connie Scharmer); 27.9 x 135.8 cm; by Bonnie Houston.

LEFT BELOW Vials found in the pockets of Houston's piece.

BELOW *Where's the Wear? 1998*; Mixed media in suitcase; 34.3 x 45.7 x 10.2 cm; by Heather M. Cline.

Lorraine Sutter's *Have Hat, Will Travel*, takes a serious look at traveling, and what one wears while on the road. The "Tilley" hat (made from clay) placed inside the hatbox is a replica of the mass produced yuppie "Tilley" hat. Again, a comment on today's consumerism, but the irony in this piece is the serious nature of where the hat is placed. You will find the hat housed inside a hat box that once belonged to Lorraine's mother, who traveled with her hat that she wore while singing with the Sweet Adelines. Stickers from around the globe (reminiscent of tacky souvenirs) adorn the hat box, not in a "Pop" witty way, but with the seriousness of kitsch.

Other works in the show composed of traveling "cases" consist of containers that either hold the artworks or become part of the artwork.

Crossing Cultural Boundaries - Random Samples of How I Spent My Summer by Bonnie Houston is an exquisite example of compact travel, fitting many items into a small, easily transportable case. Houston's surrealistic manifestoes, proclaiming how she spent her summer, are nestled in 50 tiny glass vials, housed in pockets sewn onto a roll-up strip of fabric. These alchemic vials hold everything from Primer, Sake, boarding passes, dirt, sticks, water and twigs to incense and a thermometer. These 50 mini-manifestoes were gathered in a variety of countries including Japan, the United States, and Canada, brought to you via the artist, declaring the wonders and mystery of travel.

The delicate wall pieces *Cocoon I & Cocoon II* by Anita Rocamora [see front cover], fuse the notion of beauty and travel, of seduction and flight. These graceful petal-like cocoons, (reminiscent of Georgia O'Keeffe's flowers), house delicate porcelain butterflies, waiting to emanate and take flight, free from the confines of their "zippered" former self.

Charley Farrero's *Salty VI* seemingly mocks the viewer by displaying the orange *Canola Oil* bucket alongside his finely crafted vessel. To further this assault, the bucket has a label added to it reading "studio slop," a contradiction to the bowl (created in the studio from slop/clay) that is carefully housed in this *Canola Oil* bucket for transportation.



Although I have mentioned only a few destinations along this "Kerouacian" road trip of Pop and Kitsch, many more pit stops are to be noted in "Dare to Travel: Wear - Ware - Where," all with a unique insight into the question: what is more important, the chicken or the egg?

Brenda Barry Byrne has both her B.F.A. and M.F.A. Degrees. As a visual artist she has shown her work in Canada, the United States and Europe; is a Board member of AKA Artist-Run Centre; and at time of writing, works as the Curator for the Estevan National Exhibition Centre.

FOOTNOTES:

1. Suzi Gablick, *Pop Art Redefined* (London: Thames and Hudson, 1969)

For "Dare to Travel: Wear - Ware - Where" itinerary, see page 2.

Romancing the Clay

BY LEE BRADY

"Three of a Kind"

Mel Bolen, Charley Farrero, Anita Rocamora
Saskatchewan Craft Gallery
January 15 - February 28, 1999

You would think that after 22 years of close association (five years in the same studio) that the work of three potters would show some crossover; some hints of similarity. Not so with Farrero, Bolen and Rocamora. Strikingly evident in the "Three of a Kind" exhibition is the distinctive voice that each has developed; confident in tone and remarkably reflective of their personal natures.

Bolen's Salty Adventures

With the "Three of a Kind" exhibition, Mel Bolen is spreading his excitement about the basic natures of mud, fire and salt. Although we see some brief glimpses of his signature highly controlled surfaces and lushly coloured glazes, they appear only as an invitation to join in the journey to an earthier, more immediate experience of clay; an experience that pays homage to the elements. So let's visit *Black Lake*. The large wheel-thrown piece combines the glossy sheen we have come to love in Mel's work with a tactile, buttery glaze that traps the salt effects in the scored surface. The transitions of movement are skillfully achieved by the use of crosshatched rings which visually and structurally ties the piece together, cradling the impressive form on what seems like a soft nest of twigs.

Mel's desire to reassert himself with his materials is evident. In 1994, he was invited to The Banff Centre for the Arts for an international workshop created to explore contemporary issues in wood fired ceramics. He emerged with a new attitude evidenced in the piece *First Contact* (1994). This sturdy creation sings like a tenor on centre stage. The oxide and glaze combinations exhibit an incredible range of colours and opacities as it covers a form of



strength, playfulness and resolve. *First Contact* has a different mood with each angle viewed. Deep ambers break into green that is coaxed into a purple blush on one side and a pale pond green on the other. I sense that the squat vase was already a strong piece as it sat on the wheel, wet and glistening. But Mel was responding differently to his clay now, and the impressions with a threaded pipe were just the ticket. This effective move reveals the yielding nature of the clay body at a vulnerable time of its manipulation—it is soft enough to be impressed, yet strong enough to maintain its inner volume.

The raw, earthy flavour of Bolen's new work reflects a deep connection that Mel has developed with his environment. He has visually captured the innocence of new soil and the scars of erosion in an insinuating beauty. Like the subtle landscape that creates the backdrop for our life in rural Saskatchewan, the inner natures of the salt glazed pieces are slow to reveal themselves. The corners and cracks on the clay forms that make the flame travel in a dramatic path throughout the kiln, speak to me of the tireless efforts of the land to withstand the pressures of history. Depositing the exploding salt in an uneven pattern on the molten glaze, the element of fire highlights the textures on the surface to set the image in stone.

Bolen's new partnership with the inferno is amply reflected in three towering pieces. *Cabo*, *Stretch Marks #7A* and *Stretch Marks #7B*, illustrate the honesty and respect with which Bolen is approaching his work. *Cabo* presents us with a twisted statueque vase which has been fired with a blue slip over the stoneware body that breaks through the surface in a mottled drift, resulting from and accentuating the angular shape. The *Stretch Marks* pieces proudly displaying scarred, tough exteriors seem to bear witness to the sacred fire of the kiln interior which caused their surfaces to shine and run like molten inner earth. The deceptively simple cuts and strokes which define the characters of these three pieces comes from a strong, intuitive sense built over years of romancing the clay.

Farrero's Improv Theatre

Charley Farrero's exuberant wall vignettes have evolved over several years of expressive foreplay. You may be familiar with Charley's use of broken (accidental and intentional) pieces of colourfully glazed work to create new assemblages of grouted table and wall pieces. He's had fun with the balance of applied glaze textures, the 'broken' lines of the mosaic-like surfaces and the bas relief quality of his subjects. At the same time, Charley was collecting ceramic pour molds that others were discarding. They inevitably came together in the whimsical, energy packed combinations that we see in "Three of a Kind."

Evident from the titles of most of Charley's work, he is originally French (Basque, to be exact). He combines French, English, and Spanish freely to best get his point (or pun) across. In the shrine to the great bird, *Cocorico*, surrounded by a soft, yet strong arch of bent columns and squishy "bronze," *Cocorico* emerges out of the inner frame, putting all others to shame. They seem dull and repetitious by comparison. More of the



ABOVE *Tous Des Requins... (Sharks and Co...)*, 1999; Stoneware, slipcast porcelain; 68 X 42 X 15 cm; by Charley Farrero.

RIGHT *Blue Fruit*, 1998; Porcelain; 19 X 58 X 11 cm; by Anita Rocamora.

OPPOSITE PAGE *Stretch Marks #7B*, 1998; (LEFT) Stoneware clay, glaze, salt vapor glazed 1250 C; 54 X 19 cm; and *Cabo*, 1998; (RIGHT) Stoneware clay, slip, salt vapor glazed 1250 C; 41 X 22 cm; by Mel Bolen.

unexceptional are rightfully horrified in the companion piece, *An Suivant (Next)*. In this scene aghast chickens observe the conveyor belt of their fate. The shiny little nuggets of roasted bird are a far cluck from the "out of the mold" existence they have accepted. The Colonel should have this for his collection.

Humour aside, I am drawn to the idea of figurines revisited. There is, undoubtedly, a folk art quality to the positioning of disparate objects in the telling of the stories, but I feel that Charley is revitalizing their image. In their new existence, the reborn miniatures are allowed to contribute to the drama around them, gaining their new respect. It is clear, however, that Farrero is the author, director and stage designer. He spares no effort in his attempt to contain the scenes in elaborate frames and twisted, rosy bronze curtains. The dramas most appealing to me in this showing are the ones containing some mystery. *The Harder They Fall* presents a small portrait of a ballerina tumbling off a broken pedestal. The backdrop of dramatically glazed fragments gives us a hint of the contemplative nature of the scene, while the pink elephants play a ceremonial, supportive role. *Jungle Birds*, likewise sets up a dream-like episode in which the bright orange long-necked birds keep vigil over the eastern sleeping beauty. The elements seem to drift lazily to and fro on a tropical breeze. Farrero's grand opera

comes to a head with his latest creation, *Tous Des Requins... (Sharks and Co...)*. The drizzly blue background reveals disheartened knights, pawns and kings afloat in a sea of Caesar's money and sharks. The somber faces of the gamesmen (we the people) reflect the knowledge of their destiny. Notice: no oars in the boat. The decaying grandeur of the cornice turns from patinated formality to bits of balled up clay at the corners. The weight of the temple seems to be too much for the columns to bear. Charley has set an ominous scene for the boat people. I'm prepared to buy season's tickets for Farrero's new season if he continues his life on the stage.

Rocamora's Garden of Mysteries

Anita Rocamora tells me she pinches clay and dreams, allowing the formation of her porcelain vessels to slowly evolve. She keeps a close eye on the subtle shifts of texture and hue evident in nature surrounding her and offers it back to us in a concentrate; a porcelain eau de vie. How can you not love where Anita's mind wanders?



I have rarely seen the essence of fruitful beauty transformed into such lucid, gentle terms. Throughout her work in this show, tender, fragile blossoms can be seen emerging from sensuously engorged mysteries. Flowers beget flowers wherein layers of secret tones are unraveled. Often the softly streaked inner surface of the petals plays visual harmony with the underside; all contrasting with the body of the host creatures.

This exhibition of Rocamora's work comes close on the heels of a series of pieces she called *Cactus Flowers* where she set up dramatic contrasts of blooms and stoppers on textured vases. The path from the cactus garden has led with expanded energy to the explosion of colour in this collection. The pedestal pieces form an assembly of animated, poignant entities which seem to have a story and life of their own. Some are fat with life or bursting with seed, as in *Yellow Seed Pod*. Others, like *Anima* and *Fallopia* suggest fleshy organisms which have chosen to blossom forth in a defiant act of beauty. In the *Blue Pod* vase, the gnarled, carved surface of the body offers up the most delicate invitation to approach. The soft orange bloom has just enough power to balance the rugged indigo base.

Not satisfied just to be spiritually uplifting, Anita has elevated several pieces to float before us on the wall. The bizarre *posy-cum-torchiere*, *Flamin' Groovy* sets the scene with a confident combination of disparate elements which are softly held together with a thin porcelain wrap and topped by a delicate

COMMISSIONS



TERESA GAGNE *Fish for Wanda, 1997*
Bathroom tiles commissioned by and at the home of Wanda Gouling, Saskatoon. Stoneware, glaze, grout. Measurements: each tile approximately 10 x 10 cm square; back wall (with window) is 203 (height) x 152 (width) cm; side walls are 203 x 76 cm; tub front is 46 x 152 cm. Installed by Phil Wasson.
BELOW detail of *Fish for Wanda*.

Craftspeople are invited to submit professional quality photographs (8" x 10" glossy prints: black & white or coloured) illustrating their commissions for private and public use or installation. Include identification: title, dimensions, materials/techniques; client, date completed or installed; exact location on site; gallery, agent, interior designer or architect involved. Those works chosen for publication will be featured on the Commissions Page in upcoming issues of *The Craft Factor*. For more information, contact: Leslie Millikin, Editor, *The Craft Factor*, S.C.C., 813 Broadway Ave., Saskatoon, SK S7N 1B5, (306) 653-3616; fax 244-2711; e-mail <saskcraftcouncil.editor.tcf@home.com>



inner flower/stopper. Sharing the wall space is an armada of large porcelain pods whose purpose is to ferry and protect their wondrous cargo. Each skin is finely striated with the strokes of underglazes and overtones of pencil crayon. The striking contrasts in hues draws us, like bees to the nectar. The vessel, *Blue Fruit* bears three compelling passengers. Like three stages in life, we see here the strong, impervious armour of youth next to a mature (to the point of bursting) seed pod, and finally a spent, coral-like skeleton displaying a stunning beauty, even in death. After sharing the room with the works of Anita Rocamora, I am left with a feeling of peace and optimism. Finding the wondrous underlying the small secrets of nature is a gift that gives to all who care to observe.

AK PHOTOS

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Annual Open Juried Exhibition of Saskatchewan Craft

Dimensions '99



Touring Exhibition of the Saskatchewan Craft Council 1999

Lee Brady is a glass artist and owner/operator of Glass Eye Studio. He was a juror for the Saskatchewan Craft Council's Dimensions '98 exhibition.

Dimensions '99

Every spring, the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit handmade items for Dimensions, the only annual, open, juried exhibition of craft in the province. This year, 102 craftspeople submitted 161 entries for consideration by the Dimensions jury. Dimensions '99 was selected by two jurors: Paul Leathers, designer/goldsmith from Nelson, BC, and Charley Ferrero, clay artist from Meacham, Saskatchewan.

Both jurors have an extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting Dimensions '99 and in choosing the award-winners. The result is a dynamic, colourful exhibition of 32 works by craftspeople from every craft medium.

The Saskatchewan Craft Council thanks the jurors for their invaluable contribution. Dimensions '99 will travel to seven major centres in Saskatchewan this year. The schedule is listed on page 23.

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 provides 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 page 13 of this catalogue.

- Lynne Bowland, Exhibitions Chairperson
- Leslie Potter, Exhibitions Coordinator

Introducing the Jurors

Each year the Saskatchewan Craft Council entrusts its Exhibitions Committee with the daunting task of choosing the jurors for Dimensions. The Committee not only looks at a wide range of highly-qualified potential jurors but also attempts to vary the specializations of the jurors each year. This, together with the fact that the exhibition is open to all Saskatchewan craftspeople, means that the look of Dimensions is constantly changing, with new and experienced craftspeople having an equal chance to be included.

The jurors spend two full days selecting the show and choosing the award winners. They are specifically instructed not to concern themselves with selecting an exhibition or taking on a curatorial role; instead, they are simply asked "to choose the best among all eligible entries." They are asked to select works that "transcend technique, have content, and are a unique individual expression," keeping in mind that the Saskatchewan Craft Council encourages "creative and educated use of traditional methods, innovative exploration of materials, technical competence, historical perspective, and integrity." The jurors are also asked to participate in a public critique in which they are encouraged to speak about why specific works have been included or not included in the exhibition and to answer questions from the many craftspeople who attend.

This year, the Saskatchewan Craft Council has been fortunate to have obtained the services of two highly-qualified jurors: designer/goldsmith, Paul Leathers, and clay artist, Charley Ferrero.

Since 1997, Winnipeg-born **Paul Leathers** has been instructing at Kootenay School of the Arts, in Nelson, BC and is the Studio Head for its Jewellery and Small Objects Design program. His jewellery and related teaching experience, in a variety of locations, dates back to the mid-80's. He also established Alluvium, an independent jewellery design studio in 1985. He continues to run this manufacturing and retail outlet to the present day.

In the early 80's, Leathers studied jewellery and gems at Sheridan College, Mississauga, and the Canadian Jewellers Institute in Toronto. In 1983 he enrolled at Nova Scotia College of Art and Design, Halifax, where he majored in Jewellery and minored in Art History. After graduating with a BFA, he began exhibiting extensively and to date has participated in over 35 juried group shows in North America, Europe, Asia and Australia. Leathers is represented in collections in Canada and abroad and has been featured in several magazines such as *Canadian Jeweller* and *Western Living*.

As well as having held office with the Manitoba Jewellers Association, Paul Leathers has been president of the Manitoba Crafts Council. He holds various affiliations as a professional craftsman.

Paris-born **Charley Ferrero**, is a clay artist who, in the early 70's, made his home in the small, cultural community of Meacham, Saskatchewan. At this time he taught ceramics at several Saskatchewan institutions: University of Saskatchewan, Saskatoon campus, Carlton Trail Community College, Humboldt, and the Summer School of the Arts, Muenster. In 1988, he began part-time ceramics instructing at SIASST Woodland Institute in Prince Albert, Saskatchewan. He continues to teach there.

Ferrero's background also includes curator, juror, and exhibitor of over 70 group, and 16 solo, shows in Saskatchewan and Canada. He was an early member of the Saskatchewan Craft Council, and has been on its various Boards throughout the 24 years of the organization's history. He also holds active memberships in numerous guilds and craft councils across Canada, and NCECA (National Council on Education for the Ceramic Arts) in United States. In the late '80's, Ferrero was Canadian official delegate to the World Craft Council Conference in Japan; and in the early '90's was a Saskatchewan Arts Board director. In these capacities, Charley Ferrero plays a key role in the development of craft in this province.

The Award-Winners

To follow are award-winners' responses to the questions: "Why are you a craftsperson?" and "What is it about craft that attracts you?"

Lee Brady (#12) - Elizabeth Swift Award for Excellence in Glass

"I enjoy creating objects of beauty - objects of mystery. I find the mental processes involved in resolving visual and material questions to be stimulating. As a piece develops, I seek the thrill of watching the object gain a presence all its own - a unity that is more than the sum of its parts - a mystery that is read between the lines."

Megan Courtney Broner (#31) - Clara Baldwin Award for Excellence in Functional and Production Ware

"I do what I do because I can make a living engaged in the creative process. What better life is there—making meaningful objects through a process that is meaningful to me."

Dianne Douglas (#24) - SCC Merit Award

"Why [am I a craftsperson]? Because there is an excitement about creating something; about deciding, and doing, and screwing up, and seeing it finally come together."

Lindsay Embree (#28) - SCC Merit Award

"In any medium the image or object is synonymous with the technique. You cannot create an original print without the accumulated knowledge, skill base and understanding of the processes and what their potentials are. To me, this is craftsmanship. I have always been drawn to printmaking because of its technical nature. The craftsmanship lies in the laborious preparation of materials and image, the meticulous development of the final image through layers of colour and image elements, and the knowledge and skillful ability to handprint the edition. Despite this somewhat masochistic attraction to the technical aspects of printmaking, I have always been fascinated by the infinite range of visual possibilities inherent in the various print-making media. Each is unique and contains visual elements not found in any other medium. It is like standing before a table spread with a delectable feast. All I need do is choose!"

Jane A. Evans (#9) - The Frontier Mall Award for Excellence in Fibre

"I balance between the needs of making objects and of interacting landscapes. It is not enough for me to use just paints or drawing materials, I also want to manually build my pictures from threads."

Teresa Gagne (#11) - Battleford Allied Arts Council Purchase Award

"I enjoy creating, working with my hands. Making useful and solely decorative pieces that give people pleasure. I like the challenges of making something that is well crafted. I enjoy the merging of maker and material and when the work starts having a life of its own. And working for/by myself—getting in touch with the best rhythm for me. And being part of the craft community."

Doug Ganshorn (#20) - Tree Award for Excellence in Clay

"To be happy, I have to love and enjoy what I am doing, and pottery fulfills that need for me. I never tire of watching a lump of clay transform to a vessel on the wheel. It gives me great satisfaction to know my pottery brings enjoyment to others."

Gary Greer (#30) - Steelmet Supply Award for Excellence in Metal

"I have always been a hands-on type of person. Design and fabrication have been a great source of joy for me even since childhood. The whole development process from the first idea being nothing but a spark of electricity in the brain, to the phys-

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 Grant Kernan, AK Photos

People's Choice Award

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

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

The Town of Battleford Battlefords Allied Arts Council

The Award-Winners (continued)

ical materialization of the idea through a medium, is a wonderfully satisfying experience for me. The challenge of always trying to come up with something new, is really exciting. I like pushing myself into the grey areas of the unknown."

Judy Haraldson (#14) - The Guild of Canadian Weavers Nell Steedsman Award

"I like being part of an ancient tradition like weaving. It's still rather a miracle; being able to make fibres into finished cloth. I like the precision of weaving; I also like integrating seemingly random elements into it. Dyeing my own colours adds to the experience. I get a lot of satisfaction from making an object that is well-crafted and has some meaning to it. Even if the 'meaning' is that it goes with your dress, keeps your shoulders warm, and reminds you of a special sunrise. Weaving offers the chance to keep on learning for as long as you want to."

Zelma Hurd (#8) - AK Photo Award for Innovative Surface Design

"I have had a fondness for crafts all my life. My grandmother taught me how to embroider and knit. I have indulged in all types of crafts—from ceramics to macrame, whatever was the 'rage' at the time. I always wanted to try pottery and stained glass, but once I discovered quilting I have not strayed from that form. I love the tactile feel of fabric and the colour play. I have experimented with hand dyeing and find that fits in with the quilt making too."

Don Kondra (#5) - Saskatchewan Woodworkers' Guild Award for Excellence in Wood

"I need to make things and doing it as a hobby is not enough."

Mike Nicholls (#16) - SCC Merit Award

"I just enjoy working in clay."

**Leah Perlett (#19a & B) - Battlefords Allied Arts Council Purchase Award
SCC Merit Award**

"I am more interested in crafting something, in the process of creating, than in the created object. I tend to focus more on the 'art' aspects of my work, although I do spend some time on commissions. Working to bring life to an idea means more to me than selling. I prefer to work intuitively, without having to consider how effectively I am using my time and materials with respect to pricing, etc."

Anita Rocamora (#7) - Jane Turnbull Evans Award for Innovation in Craft

"Working in clay allows a complete exercise of a person's abilities in the sense that creativity, imagination, dexterity, intellect, are all part of the process. A successful object will reflect not only the technical knowledge of the maker but also and more importantly, will communicate thoughts and emotions translated by the hand from abstract entities to concrete form."

Frank Sudol (#3) - Wood 'n Works Merit Award

"I have gained more recognition and financial rewards for this work than I have for anything else. This has been my work since I retired in 1976. I am nearly always at home when I work and do so as I please. Unlike traditional woodwork, woodturning is different for every piece with a limitless range of options."

Ken Wilkinson (#15) - Town of Battleford Purchase Award

"As a young person I wanted to build things—this led me to Engineering (bridges), then computer science (program). In both disciplines the creative process is very long and involved. Along the way I stumbled over a pottery class at the University of Saskatchewan in Saskatoon—with Jim Thornbury and a series of very creative guest lecturers. I found clay work to be challenging and immediate. So here I am a potter hooked on the creative process. Another attraction I have to my craft is that there are endless possibilities for growth and learning. Boredom is not a factor."

Premier's Prize
Winner

"I like to make things, to design, to shape or assemble materials to produce something functional or decorative or to present an idea," says **Kaija Sanelma Harris**, artist, textile artist and weaver. She continues, "In the making, I like to use ancient techniques in old and new ways, and invent new ones; all along carefully considering what is the most appropriate material for the result I want. I surround myself with handmade objects made by others. These objects give my life some kind of connection with the earth and nature in a world that is more and more dominated by the machine-made and the mechanical."

This year, Harris made a felted, stitched, eight-harness double-woven piece called *On the Wane*. It is a wall hanging of wool yarn, handwoven wool fabric and silk cord. Woven into the piece is what appears to be a grain elevator. She explains why: "To me, *On the Wane* is a lament, a regret of the disappearance of a familiar prairie symbol, a landmark, something that represents an older way of living... a change that seems inevitable."

Saskatchewan has changed since Harris began her life here. It was in the 70's, after she studied at the Turku Textile Teachers Institute in her native Finland and assisted textile designer Sigrun Jonsdottir in Iceland, that she moved to North America. She eventually settled in Saskatchewan where she became a member of the craft community. Since that time, Harris has received various Dimensions awards; and this is the fourth year she has won the Premier's Prize.

The work of Kaija Sanelma Harris has been shown over 50 solo and group exhibitions and is amongst public and private collections in Canada and abroad. Her major commission work includes two large tapestries for the Toronto Dominion Bank Tower in Toronto. As an artist, Harris is a credit to Saskatchewan.

I. Kaija Sanelma Harris

814 - 14th Street East
Saskatoon, SK S7N 0P8
(306) 652-5337

ON THE WANE

(see Dimensions '99 cover, page 11)

Weaving, 1999
Wool yarn, wool fabric (handwoven), silk cord.
Weaving, 8-harness double weave, felted, stitched.
150x108
\$3,500

Premier's Prize

2. Madeleine Arkell

2344 MacKay Street
Regina, SK S4N 2T1
(306) 525-8639

**ROSIE, QUEEN OF THE DOGS
CROSSES THE BRIDGE**

Wall/table piece, 1999
Earthenware, underglaze
decoration with clear glaze.
Press mold/hump mold with
attachments, fired to cone 4.
28x33x10
\$158



2

3. Frank Sudol

Box 89
Paddockwood, SK S0J 1Z0
(306) 989-4621

RIBBONS II

Vessel, 1999
Birch, acrylics.
Woodturned, carved
and colored.
25x11 dia.
\$900

Wood 'n Works Merit Award



3

4. Zachary D. Dietrich

1124 4th Avenue N.W.
Moose Jaw, SK S6H 3X4
(306) 693-4426

BUFFALO POUND BOWL

Porcelain bowl, 1998
Porcelain, clay, press molded
clams, applied liquid porcelain.
Slip, chatter, impressed objects,
punctate, oxide & glaze trailing,
fired to cone 11 in reduction.
12.5x4.5 dia.
\$500



4

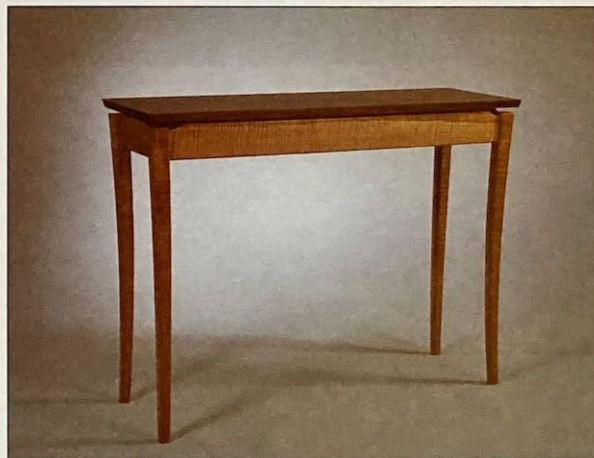
5. Don Kondra

RR2, Site 1, Box 73
Saskatoon, SK S7K 3J5
(306) 382-7385

SIDE TABLE

1998
Curly walnut & maple.
Traditional joinery.
28x13x38
\$1,350

Saskatchewan Woodworkers' Guild
Award for Excellence in Wood



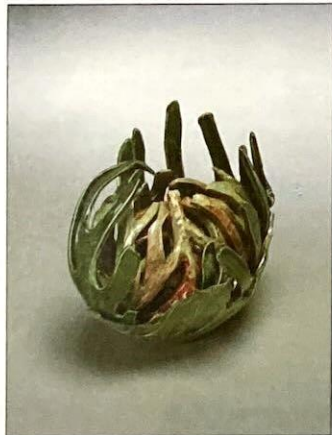
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All measurements are in centimetres: height precedes width precedes length/diameter.

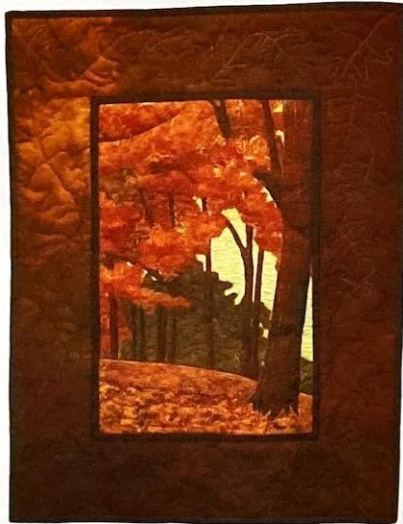
Many of the works exhibited in this catalogue are for sale. Please contact the SCC at (306) 653-3616 for purchase.



6



7



8



9

6. Melvyn Malkin

601 - 730 Spadina Crescent E.
Saskatoon, SK S7K 4H7
(306) 244-6264
GOLDEN PEAR
Decorative plate, 1999
Clay glaze.
Handbuilt, slab, raku fired.
36x39x4
\$200

7. Anita Rocamora

Box 128
Meacham, SK S0K 2V0
(306) 376-2015
SEAPOD
Sculpture, 1999
Porcelain.
Handbuilt.
11.5x14x10
\$450
Jane Turnbull Evans Award for Innovation in Craft

8. Zelma Hurd

1542 Vickies Avenue
Saskatoon, SK S7N 2R9
(306) 249-0513
AUTUMN SPLENDOUR
Quilted wallhanging, 1999
Hand-dyed cotton blends,
acetate, fabric paint, pencil
crayon, embroidery threads.
Machine embroidered,
handpainted, fused.
68x54x3
\$300
AK Photo Award for Innovative Surface Design

9. Jane A. Evans

P.O. Box 129
Grandora, SK S0K 1V0
(306) 668-4548
FIELDS AND FOG
Woven thread painting - #39 in
"Places of Peace" series, 1999
Cotton, rayon, polyester, silk
threads, textile paints.
Drawing on site, painting on
unwoven warp threads stretched
on loom, weaving the warp with
many textured and smooth
threads, embroidered.
26.6x52.4x3.8
\$1215
The Frontier Mall Award for Excellence in Fibre

10. Anne McLellan

2249 Robinson Street
Regina, SK S4T 2R1
(306) 352-7363
EXPRESSO
Three small expressive pots, 1999
Earthenware, terra sigillata.
Wheel thrown, handbuilt.
12x17x7.5 (largest)
\$50

11. Teresa Gagne

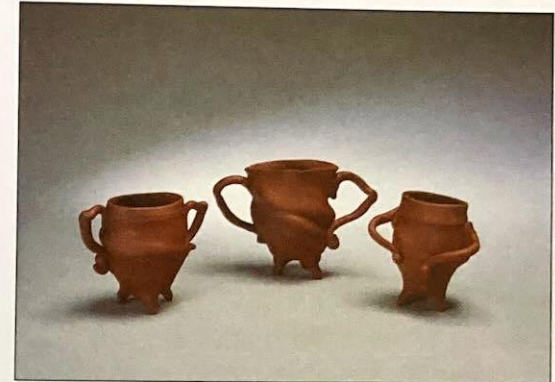
Box 10
Ruddell, SK S0M 2S0
(306) 389-2040
OUT OF THE WOODS - AGAIN
Folded vessel, 1999
Earthenware, glaze.
Handbuilt, low fired.
13x18x9.5
\$60
Battleford Allied Arts Council Purchase Award

12. Lee Brady

Box 9136
Saskatoon, SK S7K 7E8
(306) 382-0199
HELIANTHUS
Round vessel, 1999
Glass, stain, metal leaf.
Fused, kiln formed glass,
silverstained, metal leafed,
rusted metal stain.
7.5x46.5x46.5
\$950
Elizabeth Swift Award for Excellence in Glass

13. Myrna Harris

Box 42
Landis, SK S0K 2K0
(306) 658-4532
SLOUGH GLORY
Felted wool prairie landscape, 1999
Merino wool, dyes, yarns, silk.
Dyed, felted, stitched.
60x110x10
\$850



10



11



12



13



14

14. Judy Haraldson

404 - 5th Street East
Saskatoon, SK S7H 1E9
(306) 664-2980

SUNSET, SUNRISE

Hand-dyed, handwoven twill shawl, 1999
Silk (30/2), Procion MX dyes.
Immersion dyed, space dyed,
woven, 3/1 & 1/3 twill.
181x29.5

\$225

The Guild of Canadian Weavers Nell Steedsman Award

15. Ken Wilkinson

Box 21
Ruddell, SK S0M 2S0
(306) 389-4936

COPPER & SMOKE

Smoke-fired 2-handled bottle,
1999
Clay, fire smoke, varathane.
Wheel thrown, pit fired, sealed
with varathane.
20.5x20.5 dia.

\$200

Town of Battleford Purchase Award

16. Mike Nicholls

206 - 24th Street West
Saskatoon, SK S7L 0B5
(306) 653-2174

UNTITLED (MASK)

Wearable clay mask, 1999
Clay, nylon strap, velcro, epoxy,
acrylics.
Hand molded, hand painted.
27x22x11

\$310

SCC Merit Award

17. Dianne Douglas

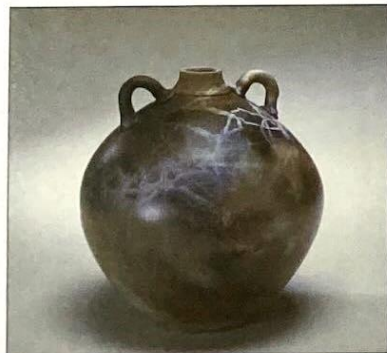
917 Temperance Street
Saskatoon, SK S7N 0N3
(306) 652-2895

CANADA ALBUM

Original Design Applique Quilt,
1998
Fabric, cotton, silk, ultrasuede, fake
fur, beads, cotton batting, fabric
paint.
Hand appliqued, machine & hand
embroidered, machine quilted,
fabric painted.

193x195

\$12,000 (NFS)



15



16



17

18. Lynn E. Underwood

1102A - 5th Street East
Saskatoon, SK S7H 1H5
(306) 343-6494

OFF SQUARE

Quilted wallhanging, 1998
100% cotton, cotton
& metallic thread.
Machine pieced, machine quilted.
95x95x1

\$1,450 (NFS)

19. a & b Leah Perlett

3709 Victoria Avenue
Regina, SK S4T 1M5
(306) 586-5276

LAUGHING SIRENS OF THE

TREES

Non-traditional dolls, 1999
Wood, polymer clay, fabric.
Modelling, carving,
stitchery, painting.
180x90x25 (assembled together)

\$285

*SCC Merit Award
Battlefords Allied Arts Council
Purchase Award*

20. Doug Ganshorn

Box 22143
Regina, SK S4S 7H4
(306) 757-5069

BLUE MOON

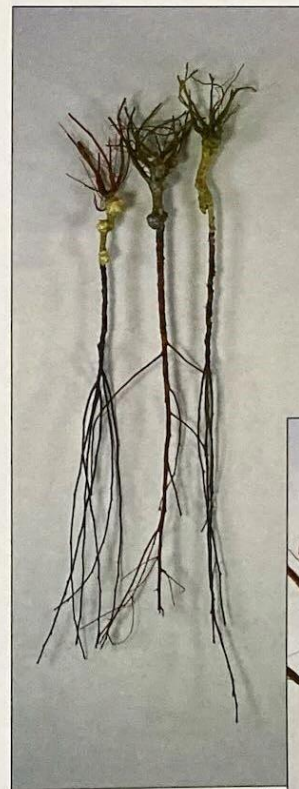
Raku Vessel, 1999
Raku clay, raku slip, patina
glaze & slip resist.
Wheel thrown, hand applied slip.
6x36 dia.

\$250

*Tree Award
for Excellence in Clay*



18



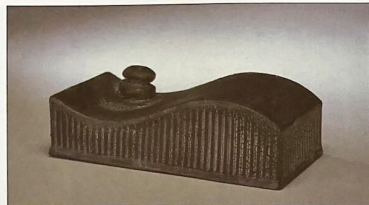
19a



20



19b



21

21. Susan Robertson

Box 400
 Outlook, SK S0L 2N0
 (306) 867-8011
FENG SHUI I
 Vase, 1999
 Cone 06 porcelain, glaze, acrylic
 paint.
 Handbuilt, slab & molded.
 oxidation fired, underglazed.
 6.5x20.5x10.25
 \$185

22. Donovan T. Chester

2025 Elphinstone Street
 Regina, SK S4T 3N5
 (306) 352-4247
TABLEPIECE
 Raku tray, 1999
 Earthenware, raku fired, wood,
 paint.
 Molded, handbuilt, incised,
 painted.
 8x37x46
 \$180

23. Niel Stoutenburg

1406 - 11th Street East
 Saskatoon, SK S7H 0G6
 (306) 931-4193
LEGGED CUP
 4-legged cup, 1999
 Wood, artist ink, wood bleach,
 paste wax.
 Turned, carved
 9.5x6.5 dia.
 \$200

24. Dianne Douglas

917 Temperance Street
 Saskatoon, SK S7N 0N3
 (306) 652-2895
ALL MY RELATIONS
 Original design pieced quilt,
 1999
 Cotton fabric & batting
 Machine pieced & quilted.
 22x180
 \$6,500
SCC Merit Award



22



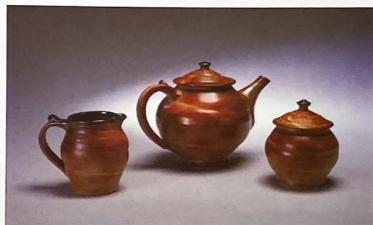
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24

25. John Elder

Box 1135
 Humboldt, SK S0K 2A0
 (306) 682-5516
TEA SET
 Tea pot, creamer & sugar bowl,
 1999
 Stoneware clay, slip, glaze.
 Wheel thrown, slip, glaze trailed
 over, sprayed.
 16x18x12
 \$200



25

26. Sandra G. Kuntz & Carole McLean

223 Rogers Road
 Regina, SK S4S 7C5
 (306) 586-2416
THE WANDERER
 Elephant lid jar, 1998
 Clay, raku glaze.
 Sandra G. Kuntz - wheel
 thrown, raku fired, glazed.
 Carole McLean - Handsculpted
 elephant.
 36x21 dia.
 \$350 (NFS)



26

27. Doug Frey

1012 Aird Street
 Saskatoon, SK S7N 0T1
 (306) 652-8562
UNTITLED
 Brooch, 1999
 Silver, 24k gold, blue Songea
 Sapphire 7.5ct.
 Fusing, facetting
 3.1 dia x 0.7
 \$750



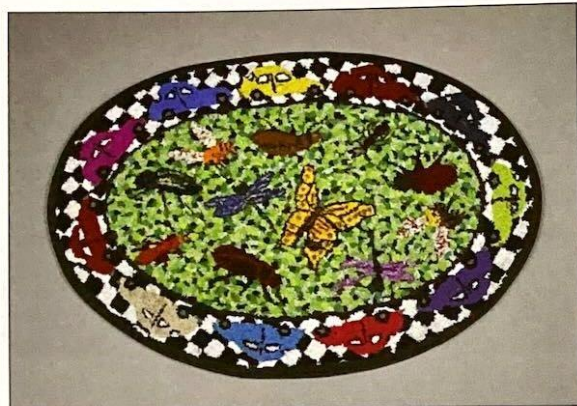
27

28. Lindsay Embree

1040 Aird Street
 Saskatoon, SK S7N 0T1
 (306) 652-7511
ODONATA
 Printmaking, 1999
 Arches & Japanese paper; relief
 and lithographic inks.
 Relief printmaking (linocut) &
 waterless lithography, collage.
 35.9x36x3.8 (framed)
 \$250 (framed); \$175 (unframed)
SCC Merit Award



28



29

29. June J. Jacobs
 Box 145, Meacham, SK S0K 2V0
 (306) 376-2221
BUG PATROL
 Hooked rug, 1999
 Recycled new & used synthetics
 in recycled burlap backing, cotton
 cord & cotton-twill trim.
 Handcut strips, hand hooked into
 burlap, machine finished border.
 90x64x1
 \$395

30. Gary Greer
 114 Phillips Crescent
 Saskatoon, SK S7H 3N1
 (306) 373-7136
NORTHERN LITES
 Knife - 4 1/2" blade, 1999
 440-C stainless steel, brass, black &
 ivory corian, stabilized malachite.
 Hand hardened & tempered, pierced
 ricasso blade. Hand
 fileworked blade spine, brass bolsters
 with fileworked edges; knife contains
 28 separate pieces, held together
 using pinned "hidden tang"
 construction, multi-layered mosaic
 pins hold fluted corian, malachite and
 brass spacers together. 24x2x4
 \$650
**Steelmet Supply Award for
 Excellence in Metal**



30



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31. Megan Courtney Broner
 1010 Melrose Avenue
 Saskatoon, SK S7N 0Y9
 (306) 244-4773
UNTITLED
 Earrings, 1999
 14k yellow gold, green serpentine.
 Construction, stone cutting.
 3.5x1.3x0.7
 \$350

**Clara Baldwin Award for
 Excellence in Functional and
 Production Ware**

32. Ned Herperger
 RR 2, Box 9, Regina, SK S4P 2Z2
 (306) 757-7048
BETRAYED BY SILVER
 Hall/entrance table, altar, 1999
 Solid aluminum, medium density
 fibreboard, paint.
 Mortise & tenon, machined, faux
 marble paint finish.
 Lorne Beug - painting, Joe
 Rottenbacher - preliminary metal work
 SIAST Machine Shop - machining;
 tapered legs
 97x78x22.5
 \$3,200



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This portion of *The Craft Factor* is published as the catalogue for the open juried exhibition "Dimensions '99," organized by the Saskatchewan Craft Council. This publication is made possible through the Saskatchewan Arts Board, Saskatchewan Lotteries Trust Fund for Sport, Culture, and Recreation, and the Governments of Saskatchewan and Canada. Generous volunteer assistance is also acknowledged.

Jurors' Statements

Dimensions '99 Itinerary

MacKenzie Art Gallery
 T.C. Douglas Building
 Regina, Saskatchewan
 May 28 - June 27, 1999

Alex Dillabough Centre
 Saskatchewan Handcraft Festival
 Battleford, Saskatchewan
 July 16 - 18, 1999

Opening & Awards Presentation:
 Saturday, July 17, 8 pm

Saskatchewan Craft Gallery
 Saskatoon, Saskatchewan
 July 30 - September 5, 1999
 Public Reception: August 13, 1999, 7 pm

Gallery of Southwestern Manitoba
 Brandon, Manitoba
 October 1 - November 19, 1999

Barr Colony Heritage Centre
 Lloydminster, Saskatchewan
 December 1, 1999 - January 9, 2000

Swift Current Exhibition Centre
 Swift Current, Saskatchewan
 January 22 - February 20, 2000

Godfrey Dean Cultural Centre
 Yorkton, Saskatchewan
 March 1 - April 28, 2000

Observing, often enviously, the continuing development of the crafts movement in Saskatchewan, I was excited at the prospect of working with an assembly of objects representative of a vital and dynamic community. The collected works, set out for jurying, soon confirmed my expectations. This group of work exemplifies, for me, the efforts of the makers and a sense that each object is intended to function. Craft is of us and for us, and suffers when separated from us by the ubiquitous gallery wall.

The most effective objects communicated something of the hand of their maker. Not simply a demonstration of technical skill, they confirmed that intent is as important as effort. The elegant gold and turned serpentine earrings; the evocative fibre painting, *Fields and Fog*, the wallhanging, *Autumn Splendor* and the transformational qualities of the clay mask, surprisingly comfortable while at the same time a heavy burden worthy of its silent metaphor, all transcend their materiality. Details were considered, nothing felt arbitrary and the objects demonstrated a good comprehension of surface/form relationship.

As one gets beyond 'good' and moves towards 'great' craft, the analysis gets stricter and stricter. All *T's* crossed and *I's* dotted. Excluded objects may have had a good idea, demonstrated an interesting technique or capitalized on a formal design element (texture, form, pattern, etc.), but failed to fully integrate all aspects. For those that were not included in this year's show, your community thrives on everyone's effort. Keep in mind that today's risk is tomorrow's glory.

- Paul Leathers

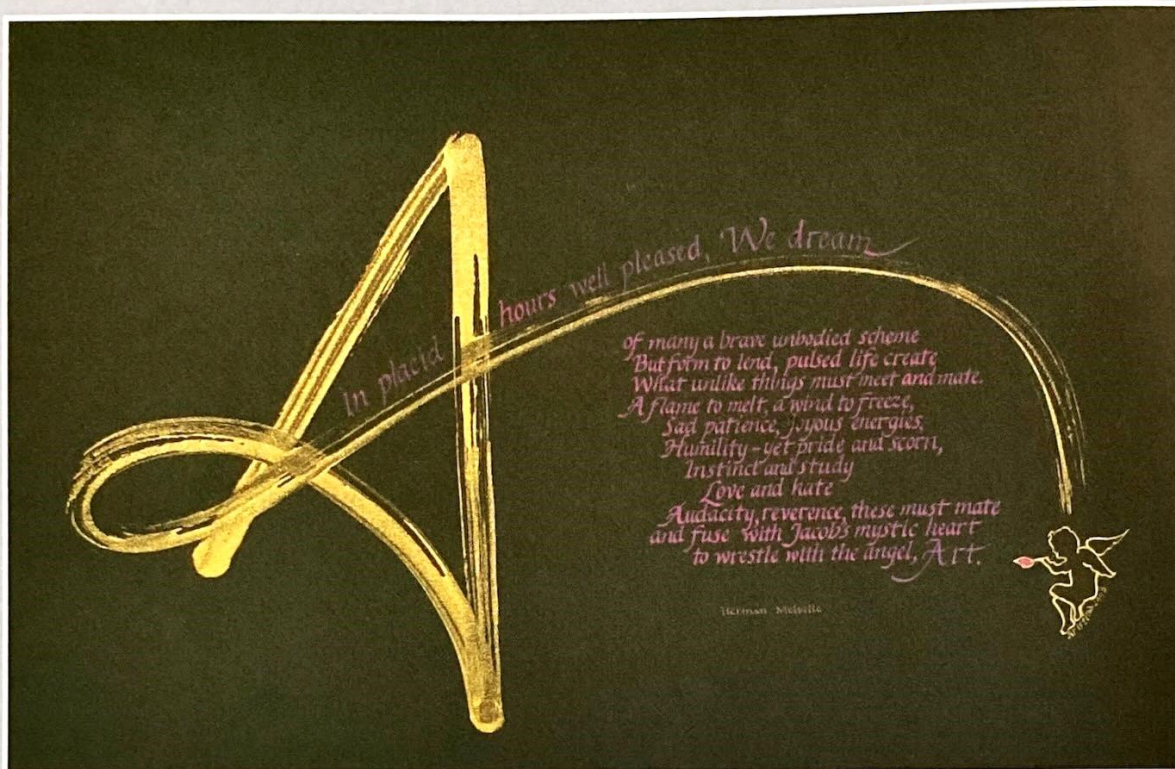
At first glance, the overall quality of the Dimensions entries was frightening. How would we, the jurors, be able to reject some works? Then the critical eye and both sides of the brain went into action.

When one is confronted with the task of selecting '*la crème de la crème*' of hand-made objects for Dimensions '99, several parameters are considered. Esthetic appeal, technical virtuosity, respect for the intended function, combined with emotional soul and possible visual or historical references, should culminate into the creation of an object which stimulates the senses of the viewer.

In this exhibition some pieces fulfilled all these parameters and naturally rose to the top without effort, other missed oh! so slightly. Presentation and finishing mistakes also eliminated some works.

I was also expecting work which would be more 'risk taking' and/or pieces at the cutting edge of their medium. Next year, maybe?...

- Charley Ferrero



In placid hours well pleased, We dream

of many a brave unbodied scheme
But form to lend, pulsed life create
What unlike things must meet and mate.
A flame to melt, a word to freeze,
Sad patience, joyous energies,
Humility - yet pride and scorn,
Instinct and study
Love and hate
Audacity, reverence, these must mate
and fuse with Jacob's mystic heart
to wrestle with the angel, Art.

William Shakespeare



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