Further Shores



www.artgalleryofswiftcurrent.org

Further Shores
Steacy Easton
August 21 - October 31, 2026
Art Gallery of Swift Current





On Further Shores

by Luke Maddaford

How does the imagery of a community come to represent and define it? This is what Steacy Easton asks in their exhibition Further Shores, as they dive into the photographic record of Gull Lake, SK.

In the early 1970's renowned American photographer Stephen Shore travelled through Gull Lake and took two photographs of the downtown that are now held in the permanent collection of institutions like the Metropolitan Museum of Modern Art and the Canadian Centre for Architecture and printed in countless publications. What role do those photographs play in representing the town when they are so far removed from its locale, culture, residents, and lived experience? And what does it mean for these images to carry value within an art historical context and be unknown by the community they depict?

To define the community by two photographs that were taken over 50 years ago, ignores the past 50 years of activity and everything outside of those two frames. But what does it mean to define a community and how can it be wholly presented to an unfamiliar viewer? Using these Shore photographs as an entry point, Easton responds to the images with their own photographs of the community, and images pulled from the Gull Lake Museum and the Provincial Archives.

This project is driven by Easton's interest in rurality, Western Culture, and a desire to tell complicated stories with nuance and care. Taking on the role of external observer, Easton challenges both Shore's presentation of the community and the local canon, bringing new perspectives to our understanding of this place. They draw on the intersection of contemporary art histories and rural community histories, complicating the perception of place from both directions and intertwining two timelines that can feel worlds apart.

Easton is not re-presenting Shore's vision, instead their project illuminates the glaring absences in Shore's photos (including the absence of people), and prods at what else is absent from larger photographic histories: the tragic, the ephemeral, the shameful, those outside of dominant cultural narratives. This bending of the frame extends the vision of the community and allows the viewer to complicate the history they know, creating a nuanced understanding of place, overlapping identity, and cultural shifts.

The seemingly indiscriminate approach to image making, collecting, and display in the exhibition challenges the value of an image. Rather than relying on scale, framing, extensive publishing, or famous origins to signal the value of an image, Easton creates a system of organization where the Shore photographs occupy the same status as the phonebook, newspaper clippings, roadside advertising, archival community photos, and Instax snapshots; leveraging the role of the gallery to blur the dichotomy between fine art and vernacular photography. This democratization of imagery allows the viewer to establish the value of the images through their own lens, considering their own histories, relationships, and personal biases.

Easton's project also explores the changing culture of rural Saskatchewan towns, acknowledging shifts in identity, activity, and status over time. How much are these places changing with our view of them remaining stagnant, and how much are our perspectives shifting around rural constants? Without moralizing either, Easton encourages the viewer to reconsider how they understand rural communities, and how they interpret regional histories.

Furthermore, Easton reiterates the value of the rural, recognizing its unique cultural identity. Not settling for the depictions of rural communities that Shore offers, Easton draws on imagery from within the community to speak to the specifics of the place and culture. Scrapbook pages and historic community group profiles pulled from the Gull Lake Museum offer insight into the everyday lives of individuals from the time-period that Shore visited and highlight how the community has viewed itself internally. This perspective does not operate in opposition to external perceptions, instead layering timelines to offer a view of history that is not linear and set, but entwined and sprawling.

This view of the community plays with the tension between internal and external depictions and perceptions; to know the names of the streets is different from traversing those streets on a daily basis. There is merit to both points of view, the internal offering specificity, cultural insight, and lived experience, and the external offering new perspectives, identifying traits that are overlooked by repeated viewing. Easton is careful not to overvalue one or the other, repeatedly recognizing the importance of local knowledge and perspectives while exploring their own outside perceptions of the community, influenced by their knowledge of photography, history,

Western culture, and rurality.

Instead of seeking to answer the question of what makes a place, this project offers alternative entry points to understanding that place and posits the relational reality of it: that a place is informed by a collection of histories, people, and relationships that are subjectively understood by the experience of the individual. To know a place more is also to know it less.



Steacy Easton

Further Shores

Diving into the photographic record of Gull Lake, SK, Further Shores explores the relationship between a community and its imagery. Responding to two photographs of the town made by renowned photographer Stephen Shore in the early 1970s, Steacy Easton compiles found images and original photographs to offer a more complicated view of the community, asking how we can truly represent and define a place. Drawing on the intersection of contemporary art history and rural identity, Further Shores challenges the historical canon, instead valuing the rural and everyday to offer insight into the unique identity of the community.



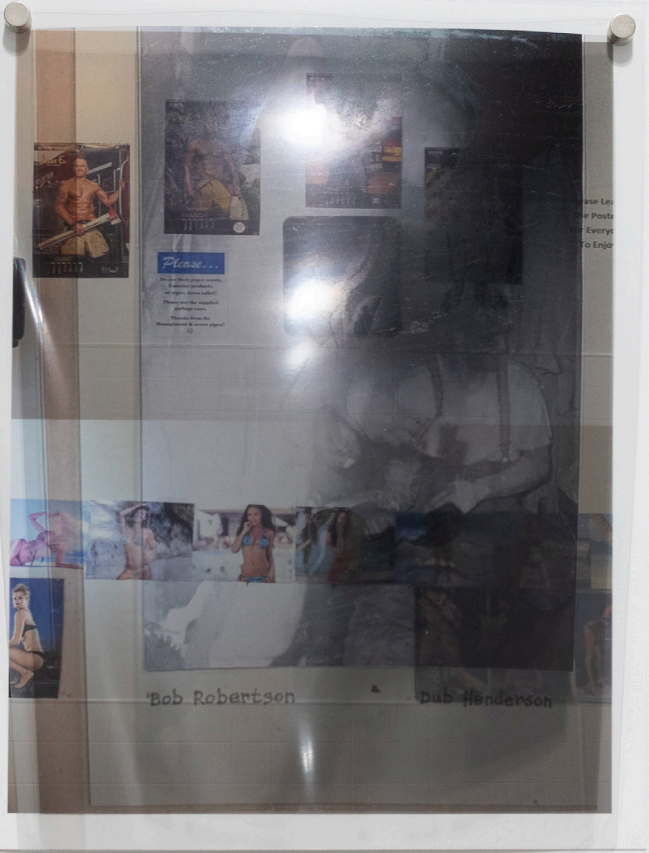



LAZY H LIMOUSIN
306-671-7661




Thank you for visiting!
Art Gallery of South Canterbury





Mr. C Sommer

Mr. Clarence Boyer

Mrs. Clarence Boyer

Mrs A. Schaefer

Mr. Art Hartley

Mrs Art Hartley

Mr. Cody Sells

Mrs. Cody Sells

Mr John Hollart

Mrs J Lee Hollart

Mrs Betty Comrie

Mrs Shirley Stevenson

Mrs Jesse Johnson

Personnel of Players

GULL LAKE		REGINA DODGERS	
1. Bob. Ellerbeck	Pitcher	12. Hammond	Right Field
2. Emile Lich	Outfield	13. Knutson	2nd. Base
4. Bob. Robertson	3rd Base - Short Stop	2. Rose	Catcher
5. Jack Lloyd	Outfield - 3rd Base	x. Wooley	Pitcher
6. Herb Stevenson	Pitcher	7. Smith	Short Stop
7. Art. Schindle	Outfield	11. Lynack	Centre Field
8. Bev. Currie	Outfield	4. Lambern	Left Field
9. Bob. Hemsworth	1st. Base	6. Hingley	1st. Base
10. Garry Stevenson	Outfield	10. Rodgers	3rd. Base
11. "Baldy" Smith	2nd. Base	9. Larter	Spare
12. Vic. Wall	Infield - Outfield		
13. Keith Giets	Catcher		
14. Jack McLeod	Pitcher - Short Stop		
15. Lorne McLeod	Coach		
Wes. Robertson, Manager		Dick Irvine, Manager	

1949 - SOUVENIR PROGRAMME - 1949

Gull Lake Junior Baseball Club



From left to right:- Bev. Currie, Garry Stevenson, Jack Lloyd, Bob. Hemsworth, Bob. Ellerbeck, Bob Ellerbeck, Keith Giets, Jack McLeod, Emile Lich, Wes. Robertson, manager, Lorne McLeod, coach, Bob. Robertson, "Baldy" Smith, John Rennie, bat boy, Art. Schindle.

- Junior Baseball -

Sponsored by the Gull Lake Athletic Association

PROVINCIAL SOUTHERN DIVISION

FINAL SERIES

GULL LAKE vs. REGINA DODGERS

- On the Gull Lake Diamond -

Sunday, August 28th, 1949

Admission by Programme 35c. First Game 1:00 p.m.

This Programme is sponsored by the following Business Places

McLEAN AND CO.	E. E. BENINGER	BUSSE BROS. HARDWARE
FROZEN FOOD CENTRE	KERN MOTORS	LEN. TURNER
FROOK & BRADLEY	MODEL MOTORS	GULL LAKE DRUG
GULL LAKE GARAGE	B. A. SERVICE STATION	HYMAN'S GEN. STORE
PATRON OIL	FRANK McCULLOCH	GALLANT MOTORS
TREEN'S BUTCHER SHOP	UNITED NATIONS CAFE	GULL LAKE CO-OP.
CENTRAL SALES	MAC'S BARBER SHOP	SPEED'S LUNCH
JAMES E. TETREAU	B. G. KIRWAN & SON	CLAYSON'S SERVICE
HEMSWORTH'S STORE	REVELSTOKE SAWMILL	WONG GUY REPAIR
FOSTER LOGAN	OVILVIE FLOUR MILLS	GULL LAKE BAKERY
BERRIDGE DRAY LINE	CANADA PACKERS	R. H. SWEETING
DICK MULHALL & SON	SCHINDLE & SONS	WESTON'S POOL HALL
GULL LAKE HARDWARE	WILF'S BARBER SHOP	CLARENDON HOTEL

This Programme Printed at The Advance Print Shop, Gull Lake.

ARCHIVES OF SASKATCHEWAN

Essay on Stephen Shore's Photographs of Gull Lake, Saskatchewan

by Steacy Easton

On August 14, 1974, as part of an epic road trip, the photographer Stephen Shore stopped in Gull Lake, Saskatchewan, and took at least two photos. Most likely he took more photographs, but Uncommon Places, the book which resulted from this trip, published in 1982, includes two. I first saw these photos in the reprint from the mid 1990s, when I was a teenager. I am now 45. I have spent my adult life thinking about these two photographs. This project is an attempt to make sense of the landscape, of those decades of looking.

My practice is as an artist and a writer, so by extension my goal in this project is to expand our understanding of what a photograph is, to note the slippery nature of image making. The expansion is mostly about time, but also about medium. I want to see how people in Gull Lake considered their own image making, their own ephemera. There are reproductions of calendars from the 1950s, and phone books from the last year; baseball souvenir programs from the 1940s, and stripper posters from the early aughts; there are silkscreens, Instaxes, commercial prints from cell phone cameras, photocopies, and scans. There are centuries of technology remixed to make these images—the book, screen press, the 35mm camera, the photostat, the microfiche, the Instax camera, the flatbed scanner, the cell phone camera, the inkjet printer. The question these image making devices ask is whether it's possible to know a place through the creation and curation of images of the town's material culture, especially images made by residents, but also cartographers, bureaucrats, designers, and engineers. Or more intensely, can

a stranger, insert their own narratives of a place, through an act of careful looking.

Which traditions of image making, of curation and creation exist, in order to know a place?

Shore comes to a town, he takes some photographs, and then he goes to the next town. He goes as far south as Key West, Florida, as far west as Seattle, as far north as Brandon, Manitoba, and as far east as Boston. He shoots tiny towns, and giant cities, sometimes he takes pictures of his future wife Ginger, or friends, or strangers, on occasion there is a still life, or a shot of empty hotel rooms. No one takes better photos of brown food than he does. When depicted, after it has been printed or published, the subject is no longer the town or the building or even the person, but Shore. The camera as an act of colonial violence, the camera as an extension of the colonial moment. The first photographs of the prairies and the inland mountain west were photos of the surveyor, the cop, the land speculator, and the government bureaucrat. There are reasons to love Shore, his po-faced irony, his careful reportage, his formalist skill, his ability to absorb and skew the souvenir into something close to art, but to be honest, there is another tradition.

I must state that I am also part of that tradition. I am curious about these photographs, I am curious about this town, I become an artist, I claim territory. I visit the town, and I take photographs—hundreds of them, on Instax, and my phone. I stand where Shore stood fifty years ago, and I note carefully, how small the world is, how there are only two or three blocks between the two photographs. Over the next week, I look at two farmhouses full of a century of accidental archives, I walk and drive around the town, I go to Regina and spend an afternoon reading

the weekly newspaper from the time that Shore was there, I eat at the small town dive bar, the cafe on the corner, get groceries at the local grocery store, ephemera from the antique store where the Anglican church used to be. One time a woman stops us and asks why we are taking photos of houses. The curator of this show told me later that someone had been burgling in the neighbourhood. I take nothing that I don't buy, but there is something in my arrogance, in the artist's assumption that everything is grist for the mill, a different kind of theft.

In Regina's too small airport, eating one of the worst egg salad sandwiches of my life, not considering the larger implications, I try to flesh out a show, I send an email as an aesthetic problem, and I become more and more stymied. Part of it feels like I am doing work slightly wrong.

As part of this thinking, I work out five thoughts, maybe contradictory:

1) Everything I thought about Stephen Shore was wrong. I thought that he was like the New Topographers (the radical movement in American Western photographers who reconsidered what it meant to depict built landscapes; he was in the catalog for the 1970s show that named them), but then considered the conceptual sculptor Robert Smithson. I thought then he was a conceptualist like the Dusseldorf School (The Bechers, founders of that school, were known for having typological black and white grids of industrial sites), but he would also write movingly and longingly about William Eggleston. I thought that he was an ironist, but then he made delicate and committed photographs of Ginger Shore. I thought he was mostly interested in urban spaces without people, but carefully looking over the work his portraits are as strong as

anything else. I thought he was mostly an urban photographer, but his photos of suburbs and small towns are equally effective. I thought he took quick snapshots but most of the photos are taken 5x4" or 8x10". His previous book, American Surfaces used the large format, the work published in Uncommon Places was the smaller and more nimble Rollei 35. I think of him as a photographer of books, but he printed photographs as much as he put them in books and magazines from his earliest career. I had thought about him mostly as an American photographer, especially in 1974, but Uncommon Places contained photos of Winnipeg, Regina, Medicine Hat, Hamilton, among other smaller cities and towns throughout Canada. I thought of him as uncareful in some ways but he wrote exquisite notes...

2) I had this question about the quietness of the two Gull Lake photos for as long as I had looked at his work, at least as early as the 2002 reissue of Uncommon Places, but standing there this year, I thought oh he took boring photos because it's a boring place. There is a whole photographic history of boring work that becomes interesting; maybe what I mean by boring is like the Jasper Johns line about doing something over and over again, until it finally becomes interesting; but also, there are any number of ways to mark work against this false dichotomy of boring/interesting, marked by an accumulation of resources or modes of looking—think of Eugène Atget, walking around the streets of Paris, shooting endlessly, the work eventually picked up by painters as references, and then Bernice Abbot; think about the work of the WPA, not only the politicized work of Dorthea Lange's suffering mothers, but the accrued evidence of depression era buildings and people; think of the photos in the 1970s taken by Shore's fellow New Topographers, of half built Provo subdivisions; or Industrial parks in Suburban Califor-

nia; all without people. Consider Martin Parr, the English photographer, who collected dozens of postcards in Britain and America, of dead motels, highway interchanges or strip malls–by looking and acquiring the sites he figured out another way to be boring in another way to be interesting.

There is also a supposition that other people's photographs, the found archives of domestic lives cannot be interesting except for those who are in those lives, or if those lives indicate a certain cultural othering... see recent collections of early trans performers or nude soldiers or what is euphemistically called male to male affection.

I think that there is social and cultural power in the droll and overlooked curation without the ironic wryness of someone like Martin Parr, who has more social control than the late Gary Winograd, or without even a sociologist's lens. What is interesting in this documentation is an ideological plainness, a century's worth of daily chores and weekly meetings.

I do not have access necessarily to those meetings, but I do think they function as a correction to Shore, and to the desire to make boring postcards for the sake of boring postcards, but I still have a low range anxiety, deeply nestled in my head; partly about stealing other people's work (people being Shore).

There was a deliberateness in how he decided, before the road trip, to move away from the 8x10, and move onto the Rollei 35, and looking at the two Gull Lake shots, one wonders how far

the deliberateness wandered into questions of compositions. He also made more traditionally composed shots in New York City; and more complex, paradoxically confusing shots in Brandon or Ithaca. How he shot a place did not seem to correspond to how big or small a place was.

3) There's this Kerouac view of the All-American road trip that connects to Western manifest destiny, that taking photographs of a place, is again, an idea of ownership. As late as 2015, David Campany curated a show called The Open Road, about midcentury photographers and their relationship to these trips. In the catalog of that show, in the back, there are five or six maps of artists and their trips, from Robert Frank onward. Look at Ed Ruscha's one way trip from Oklahoma to Los Angeles, but American photographers mid-century, Lee Friedlander or Frank, had this meandering driving around. There is something about the curiosity and not knowing, which might act as a critique of that destiny, but there is also a reminder that the exploration becomes a kind of settlement. The mapping was a clear indication that the tourism and the exploration becomes an expansive view of ownership. The question I return to, is what happens when someone does not move? Both of these instincts are concerned with accretion, of piling up, of finding juxtaposition and meaning in the uncovering—Shore did not develop his film on the road, he waited until he returned home, and developed narratives after the trip itself, but the movement maintains its own mythology.

4) Shore was working on other people's money, museum money, foundation money, American money. There is a weird right wing conspiracy that suggests that the CIA invented abstract painting to kill beauty, and that is obviously bullshit, but there is a question of who funds what,

and where the funding goes to. The narrative of Shore as explorer, precludes other narratives; again me sweeping into a place and thinking I know it, again on other people's money, has the same energy.

5) When I showed the curator Jacob Korczynski some of the Gull Lake work, his response was a kind of archival refusal of Shore's singularity, problematizing the idea of how to photograph the land: "It's comically colonial to think of Shore as traveling in THE country given the amount of nations whose traditional ceded and unceded territories he actually drove through." For all the curiosity that Shore has about place, the soft humanism of observations, a kind of deep looking must consider his being on Treaty 4 Territory. This treaty was the only one where Indigenous leadership responded using text, this time—a pictograph made by Chief Paskwa in 1874. Thus the negotiation of imagemaking begins in a legal agreement between the colonist and the colonizer. I am queer, I am not a man, I am disabled, but even as someone who pays attention to the complexity of working class desire, standing at the corner of this place, I mostly resemble the figure on the left of the pictograph, an interruption in a black hat.

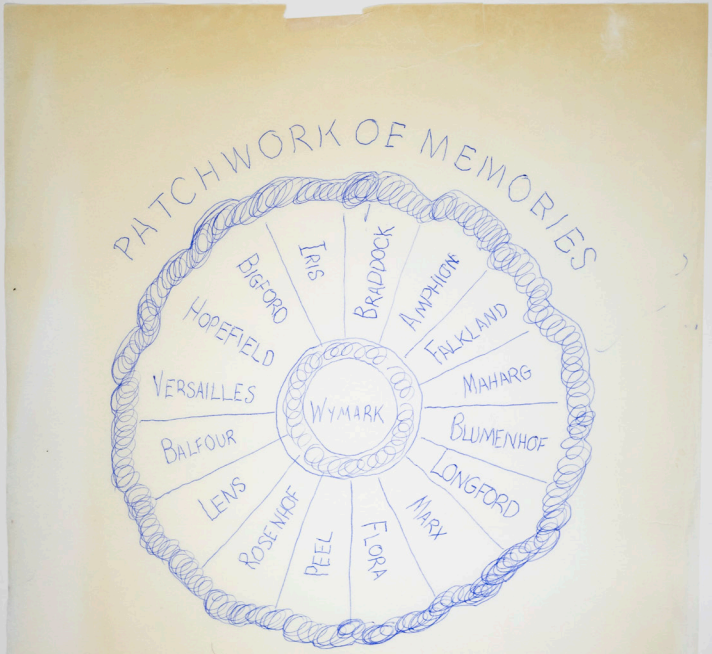
Then, at the end, this project becomes a failed history, not fully attuned to the culture of the place, outside my own treaty, living in Hamilton, the Dish with One Spoon Wampum belt agreement. However, like any attempt at crafting a social narrative of image making, there are always fissures, gaps, breaks, and failures. There are more images now, more context, more animation of Shore's texts. The narrative can never be fully completed, but the critique, and the expansion of understanding, the act of accretion, unsettles the desire for a singular narrative,

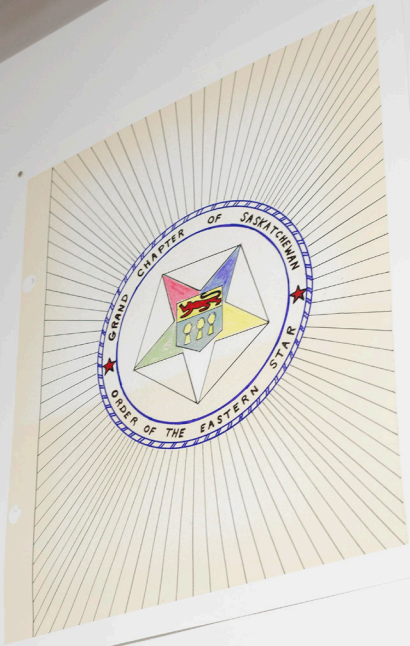
the looping deepening desire to know something, complicates understanding of place further—a complication of small, working class towns that are usually ignored.




PATCHWORK OF MEMORIES
Tang
Hopefield
Versailles
Balfour
Leras
Ross Mor
Bell
Tyler
Hummer
Lindsay
Wyman


JANUARY 2025
FEBRUARY 2025
MARCH 2025
APRIL 2025
MAY 2025
JUNE 2025
JULY 2025
AUGUST 2025
SEPTEMBER 2025
OCTOBER 2025
NOVEMBER 2025
DECEMBER 2025
Autos


PATCHWORK OF MEMORIES
WYMARK
IRIS
BRADDOCK
AMPHION
FALKLAND
MAHARG
BLUMENHOF
LONGFORD
MARY
FLORA
PEEL
ROSENHOF
LENS
BALFOUR
VERSAILLES
HOPEFIELD
BIGFORD


GRAND CHAPTER OF SASKATCHEWAN
ORDER OF THE EASTERN STAR


REGINA
Moose Jaw
Swift Current

© 2026 Directwest

138 GULL LAKE

Dynamic Disposal Ltd 1119 Renfrew Ave 306-672-3062
Or 306-672-4002
Cellular Telephone 306-672-6699

E

Elviss C & D Cellular Telephone 306-672-4329
Empire Diner 3390 Rutland Ave 306-672-2090
Entz Amos Farm 306-672-3403
Entz Amos Farm 306-672-3690
Entz Amos Farm 306-672-3975
Entz Amos Farm 306-672-3099
Entz David Farm 306-672-3180
Entz David Farm 306-672-3489
Entz David Farm 306-672-3493
Entz David Farm 306-672-3463
Entz Isaac Farm 306-672-3473
Entz Isaac Farm 306-672-3999
Ericksteen Gerald Farm 306-672-3750

F

Fehr Peter R 9464 Roger Aldag Ave 306-672-3456
Feil Esther 751 Grey St 306-672-3025
Fenwick Jack Farm 306-672-3906
Fiddler Bob Farm 306-672-3550
Fiddler Darren Farm 306-672-3771
Fiddler Dennis And Cheryl 5378 Kings Ave 306-672-3913
Fiddler N & L 306-672-3980
Fiddler Norman Farm 306-672-3921

FIRE/AMBULANCE 911
594551 Saskatchewan 2260 Proton Ave 306-672-4344
Flaig M 306-672-3464

4 STAR VENTURES LTD

306-672-3317

Francis Bob 306-672-4413
Friesen Ed 9401 Howard Ave 306-672-3547
Frisky Ann 7575 Lake Ave 306-672-4467
Funk Peter 9461 Roger Aldag Ave 306-672-3362

G

Gedny Trevor Welding Cellular Telephone 306-672-7335
Gendarmerie Royale Du Canada
7041 Rutland Ave 306-672-3140
Giesbrecht Al 4572 Queens Ave 306-672-4119
Giesbrecht Al Cellular Telephone 306-672-6400
Gietz Cal Farm 306-672-3945
Girodat Electric 306-672-7992
Girodat M 3360 Rutland Ave 306-672-3738
Goohsen J 7542 Lake Ave 306-672-4217
Goohsen J F Farm 306-672-3714
Goohsen Jody & John 306-672-4448
Grimes June 143 Green St 306-672-3214

GUANG DONG PALACE FAMILY RESTAURANT

306-672-4488

2375 Proton Ave
Gull Lake AG Foods 3460 Rutland Ave 306-672-4111
Fax 306-672-3537
Gull Lake Ambulance Service
Non-Emergency 306-672-4704
3575 Rutland Ave
Fax 306-672-4712
Gull Lake & Area Recreation 2378 Proton Ave 306-672-4449
Gull Lake Campground 7563 Lake Ave 306-672-3447
Gull Lake & Community Recreational Complex
7776 Lake Ave 306-672-3560
Gull Lake Elementary School 3175 Kings Ave 306-672-3551

GULL LAKE ESSO

306-672-3250

Jct Hwy 1 & Hwy 37
Restaurant ..... Maple Creek 306-661-0656
Gull Lake Fire Hall 3575 Rutland Ave 306-672-3066
Gull Lake Health Centre
List of Health Care Services in the Green Pages
751 Grey St 306-672-4700
Or 306-672-4034
Gull Lake Special Care Centre 306-672-4701
Gull Lake Lodge Motel 3671 7th St 306-672-3870

GULL LAKE PHARMACY

3460 Rutland Ave

306-672-3337

Gull Lake School 3175 Kings Ave 306-672-4186
Fax & Attendance Line 306-672-3740
Gull Lake Senior Taxi Service 306-672-7605
Gull Lake Swimming Pool 3179 Conrad Ave 306-672-4213

H

Henry Stan & Cheryl Cellular Telephone 306-671-8176

HOLIZKI ELECTRIC

Joe Holizki Cell
2484 Proton Ave

306-672-7516

Holizki J & R 9565 Roger Aldag Ave 306-672-3813
Holtby Donna 4573 Queens Ave 306-672-7190
Horn Orville Mrs 3484 Price Ave 306-672-4153

Hunt Randy 306-672-4218
Hunt's Hunting Supplies 3476 Rutland Ave 306-672-4868

I

InCyte Environmental Services Ltd
723 Proton Ave 306-672-3588
Fax 306-672-3574
Innovation Federal Credit Union
Gull Lake Location
www.innovationcu.ca
1371 Conrad Ave 306-673-3821
Toll Free 1-866-446-7001

J

4 Patzer MP Call No Charge 1-800-567-6646
Jarrod Oils Ltd Field Office 306-672-3053
Or 306-672-3067
4475 Price Ave 306-672-3773
Jensen David Farm 306-672-3988
Jensen Ken Farm 306-672-3950
JoDanco Oils Ltd 4475 Price Ave 306-672-3773
Fax 306-672-3416
Johnston Lynn 143 Green St 306-672-3010
Jones A 306-672-3070
Jones Matt 306-671-7820

K

Kettner Darcy Farm 306-672-3735
Kimber Dwight 306-672-3081
Kirwan Anna 306-672-3600
Kirwan Bernard 4360 Price Ave 306-672-3583
Kirwan Blaine Farm 306-672-4280
Kirwan Ken Farm 306-672-4035
Kirwan Pamela Farm 306-672-3351
Kirwan S & A Farm 306-672-4111
Kirwan S & A Farm 306-672-3519
Klassen David 9270 Roger Aldag Ave 306-672-3973
Klassen Lloyd & Betty Farm 306-672-3238
Klungel Willem 3053 Kings Ave 306-672-3446
Knight Stanley 3160 Rutland Ave 306-672-3010
Kozroski Dennis Farm 306-672-3111
Kozroski G & C Ranch
Kwantlen First Early Learning Center Inc
648 Grey St 306-672-2273
Kuntz Allan 4261 Price Ave 306-672-4216
Kutschall Joe 644 Grey St 306-672-3269
Kyle Susan 306-672-3015

L

Last Chance Bar & Grill 2241 Proton Ave 306-672-2222
Leahy Dolores 3181 Conrad Ave 306-672-4197
Lefaive Gerald 5467 Kings Ave 306-672-3033
Lich D 306-672-4771
Line Earl Farm 306-672-7771
Liscombe I 306-672-3200
Logan Jim Farm 306-672-4007
Logan Linda 7371 Lake Ave 306-672-3893
Logan Robert Farm 306-672-3967
Logan S 306-672-3923
Lonestar Energy Services 306-672-6666
Loorna Oilfield Construction Ltd
Cellular Telephone ..... Swift Current 306-741-4789
Lowenberger Edvard 4566 Queens Ave 306-672-3503
Lufkin Industrials 306-672-3232
Lycaum Cinema 3375 Conrad Ave 306-672-4260

M

Magee Joe Farm 306-672-4020
Mallard Transfer Ltd
Cellular Telephone ..... Shaunavon 306-297-3885
McAuley Wayne 5571 Kings Ave 306-672-3201
McGi Len 306-672-3222
McIntosh Ronald Cellular Telephone 306-672-7042
McLaren James 143 Green St 306-672-3892
Mcleod David Farm 306-672-4019
McLeod David Cellular Telephone 306-671-0081
Mercer E R 730 3rd St 306-672-3360
Metz Alvin Carmichael 306-672-3960
Metz Glenn Alvin Farm 306-672-3745
Metz Joyce S 1361 Conrad Ave 306-672-3509
Metz Stephen Farm Carmichael 306-672-3791
Meyer Arnold A 3491 Rutland Ave 306-672-4289
Michael's Convenience & Liquor Store & Restaurant
2461 Proton Ave 306-672-3090
Mk Holmes Ventures Appliance Repair
5461 Kings Ave 306-672-7115
Montgomery Beverly 143 Green St 306-672-3335

MONTGOMERY & SON SALES

Carmichael

306-672-3395

Or 306-672-3617
Fax 306-672-4335
www.montgomerypolaris.com
Munt Richard 3665 Rutland Ave 306-672-3803

N

Norsk Holdings Ltd ..... Swift Current 306-741-7262

O

Olson Garnet Farm 306-672-3993
Olson Sherry Farm 306-672-3992

P

Packard Electric Ltd 2483 Proton Ave 306-672-4480
Fax 306-672-3304
Ian McGregor 306-672-7259
Mike Munro 306-672-7055

PARKSIDE MEMORIAL FUNERAL HOME LTD

Swift Current

1-800-715-6625

Pedersen Roy 7471 Lake Ave 306-672-3262
Pellan D & S 12 5360 Kings Ave 306-672-3480
Penner Allan 306-672-3260
Penner Linda ..... Swift Current 306-741-9254
Peters Allan 3 4464 Price Ave 306-672-3546

PIONEER CO-OPERATIVE ASSOCIATION LTD

625 Proton Ave

306-672-4105

Fax 306-672-4457
C-Store 306-672-4105
Liquor Store 625 Proton Ave 306-672-1805

PLUSH BEAUTY SALON

2304 Proton Ave

306-672-3999

Potts Petroleum Inc Farm 306-672-3404
Precision Rentals 306-672-3799

R

Raven Oilfield Supply Inc Farm 306-672-3044
Rau 306-672-3245
RBC Royal Bank 1108 Conrad Ave 306-672-4143
Real Estate Centre 306-672-7463
Reed Ken 6363 Queens Ave 306-672-4116
Reed T & J 306-672-3686
Richardson Pioneer 306-672-3112
Rob 306-672-3116
Robertson Tim 9574 Roger Aldag Ave 306-672-4265
Rosal Gloria 143 Green St 306-672-3112
Rosewood Enterprises Ltd Cellular Telephone 306-672-7595
Royal Canadian Mounted Police
3561 Rutland Ave 306-672-3140
Rudolph Bill Farm 306-672-3636
Ruetz Isabelle 751 Grey St 306-672-3392
Ruetz Leonard Farm 306-672-3729
Rural Municipality Of Carmichael No 109
30 Industrial Dr 306-672-3501
Fax 306-672-3295
Machine Shop 306-672-3290

RURAL MUNICIPALITY OF GULL LAKE NO 139

1184 Conrad Ave

306-672-4430

Warehouse 6663 Queens Ave 306-672-3812
Fax 306-672-3879

S

St Jacques Madeleine 222 Maple St 306-672-4005
Sandy Point Cellular Telephone 306-672-7615
SARCAN Recycling 439 Main St 306-672-4437
Sask Distance Learning 3175 Kings Ave 306-672-4220
Saskatchewan Dental Therapists Assoc
2364 Proton Ave 306-672-3699

SASKPOWER

Head Office

2025 Victoria Avenue
Regina, SK S4P0S1
saskpower.com
Customer Services
Toll Free 1-888-757-6937
Power Outages
Call No Charge 310-2220
Locate Underground Lines
Sasktel Call
Call No Charge 1-866-828-4888
Sauder Glen Farm 306-672-3979
Schofield Chad Farm 306-672-3966
Schofield Les Farm 306-672-4047
Scrimshaw Russell P Farm 306-672-3702
Secure Waste Infrastructure Corp 306-672-3300
Sells Ted Farm 306-672-3746
Serenity Touch Massage 3375 Conrad Ave 306-672-4771
Service Donald 4275 Price Ave 306-672-4110
Shiels Bob Farm 306-672-3992
Singh Gurnam 5266 Kings Ave 306-672-4443
Slabik A Cellular Telephone 306-672-6682
Slabik Jeff Cellular Telephone 306-672-7513
Slabik John C Farm 306-672-3666
Sloan D Farm 306-672-3902
Shwika Peter 5600 Kings Ave 306-672-3251
Sommer Ernest & Carol Farm 306-672-3632
Sommer Lance Farm 306-672-3657
South West Terminal Ltd Hwy 1 306-672-4112
Fax 306-672-4166

© 2026 Directwest

SOUTHERN PRESSURE TESTERS LTD

Call No Charge

1-866-533-1333

5667 Kings Ave 306-672-3890
Or 306-672-7545
Email: s.p.t@sasktel.net
www.southernpressuretesters.com

Spagrud Myrna 247 Maple St 306-672-4194
Spagrud Oscar G 306-672-3982
Spagrud Shirley Cellular Telephone 306-672-7737
Spagrud Water Well Drilling Co Ltd
Cellular Telephone 306-672-3982
Springer Jerry Farm 306-672-7548
Springer Jerry Farm 306-672-3669
Stahl David Farm 306-672-3516
Stahl David 306-672-3843
Stahl David Farm 306-672-4012
Stahl Martin 306-672-3483
Stahl Martin Farm 306-672-4256
Studio 3 Accommodations 1391 D Conrad Ave 306-672-8404
Stusrud Donna 306-672-3925
Sutton Corraine Mrs 3169 Rutland Ave 306-672-4181

T

Taylor Karen 6460 Queens Ave 306-672-4476
Taylor Randy Farm 306-672-3901
Technuation Electric & Control Ltd
6021 Queens Ave 306-672-3050
Fax 306-672-3917
The Grainery Bakery 2364 Proton Ave 306-672-3500
Thompson Bert 9375 Roger Aldag Ave 306-672-3400
Thoreson Darcy W Farm 306-672-3723
Toney Bill Cellular Telephone 306-672-7463
Toney Rick Farm 306-672-3703

TOWN OF GULL LAKE

Town Office
2375 Proton Ave 306-672-3361
Fax 306-672-3777
Water Treatment Plant 1187 Conrad 306-672-3540
Trapper's Auto Tech 9072 Price Ave 306-672-4000
Trevor Gedny Welding Cellular Telephone 306-672-7335

U

United Church 4175 Price Ave 306-672-3213

V

Vaskevicius Vitas 6569 Queens Ave 306-672-4158
Verlo Enterprises Cellular Telephone 306-671-7373

W

Wand A 7466 Lake Ave 306-672-3553

Warren's Funeral Home

1365 Conrad Ave Gull Lake
Call No Charge 1-800-267-6606
Webb Andrew Farm 306-672-3879
Wedrick Howard 5266 Kings Ave 306-672-3963
Wedrick Ron Cellular Telephone 306-672-7072

WESTERN FINANCIAL GROUP

2391 Proton Ave

306-672-3522

Fax 306-672-3523
Wetherelt Duart Farm 306-672-4264
Whitefang Oilfield Services Ltd
Cellular Telephone 306-672-7701
Wickstrom Janet 7270 Lake Ave 306-672-3734
Willman Frank Road Allowance 306-672-3008
Willman P 306-672-7402
Willman Ron 6360 Queens Ave 306-672-3289
Wingwit Crystal 306-672-3059
Wolfatar Ray & Vivian Cellular Telephone 306-672-7572

Y

Yates K Farm 306-672-3710

Z

Zanidean Hamid 306-672-7556

Hallonquist - See NEIDPATH

HAZLET

SON 1E0

Local Calling To GULL LAKE TOMPKINS

A

Accurate Applications Ltd Farm 306-678-0009

AMBULANCE EMERGENCY 911

Anderson Garnet Reserve 306-678-4520
Anderson Grant Farm 306-678-4412
Anderson K & B Farm 306-678-4819
Anderson Lexie Farm 306-678-2014

B

Baskerville P R George St 306-678-2053

C

Canada Post-Hazlet 115 Main St 306-678-2202
Chinook Regional Library Main St 306-678-2155

D

Dewal Gial Cellular Telephone ..... Gull Lake 306-672-7206
Dewar Derek H Farm 306-678-4917

E

Ellis Randi Farm 306-678-2141
Erdelyan Carla
Cellular Telephone ..... Swift Current 306-750-7077
Erdelyan Terry
Cellular Telephone ..... Swift Current 306-750-9567

F

Ferguson Brian 306-678-4592

FIRE/AMBULANCE 911

H

Hauksenss Kyle Farm 306-678-4678

HAZLET CO-OP ASSOC LTD

CO-OP

300 Railway Ave

306-678-2122

Fax 306-678-2142

Hazlet Curling Rink 301 332 Hwy 306-678-2222
Hazlet School 86 B Road Allowance 306-678-2133
Fax 306-678-4808
Hughes Ivan Farm 306-678-4918
Hughes Ken & Joselyn Farm 306-678-2003
Hughes Mike Farm 306-678-4432
Hughes Scott Farm 306-678-4410

J

J Patzer MP Call No Charge 1-800-567-6646
Jarrod Oils Ltd 201 2nd Ave 306-678-2224
Jodanco Oils Ltd 201 2nd Ave 306-678-2224
Fax 306-678-2033
Joken Holdings Ltd Farm 306-678-2000

K

Keenleyside Donnie
Cellular Telephone ..... Swift Current 306-774-8777

L

Little Henry Farm 306-678-4918
Little K & G Farm 306-678-2044

M

McEachern Heather 1st Ave 306-678-4433
McIntosh Jayson Farm 306-678-4807
McKnight Steve Farm 306-678-4404

O

Olsgard Greg Farm 306-678-0057

R

R M Of Pittville 169 Railway Ave 306-678-2131
Rm Of Pittville 169 Shop Railway 306-678-2044
Robertson Steve Farm 306-678-4623

S

SASKPOWER

Head Office

2025 Victoria Avenue
Regina, SK S4P0S1
saskpower.com
Customer Services
Call No Charge 1-888-757-6937
Power Outages
Call No Charge 310-2220
Locate Underground Lines
Sasktel Call
Call No Charge 1-866-828-4888
Shannon Heather Cellular Telephone ..... Gull Lake 306-672-7955
Shannon Wayne Cellular Telephone ..... Gull Lake 306-672-7930
Sheils Ken Farm 306-678-4995
Sheils Robin Farm 306-678-2205
Sletten Jan Farm 306-678-4700
Sletten Larry Main St 306-678-4524
Sletten Trevor Farm 306-678-0007
Sloan Ralph Farm 306-678-4511
Starkey Sandy
Cellular Telephone ..... Swift Current 306-741-7922
Steele Floyd & Darlene Farm 306-678-4913
Stock Mark 2nd Ave 306-678-4811

T

Taylor Kevin Farm 306-678-0023
The Hazlet Early Learning Centre
386 B Road Allowance
Todd Ben Farm 306-678-4436
Todd Gerald Farm 306-678-0446

GULL LAKE-HERBERT 139

Todd Leslie Farm 306-678-4516

W

Whitecap Resources Inc Verio Battery Site 306-678-2157
Wilson Randi Farm 306-678-2050

Z

Zinn Barry 1st Ave 306-678-2082

HERBERT

S0H 2A0
Gouldtown S0H 1W0 Main Centre S0H 2V0
Rush Lake S0H 3S0

A

Aldred Garth 407 Brownlee 306-784-3164

AMBULANCE
EMERGENCY DIAL 911

Administration 78 5th Ave NE

Swift Current 306-773-2666

Andres Bernie 207 Show St 306-784-3580
Andres Keith Farm 306-784-2764
Arndt Del 1329 Herbert Ave 306-784-3250

B

Becker Bev 207 Leonard St 306-784-2553
Behrman F 306-784-1069
Belrose Richard 414 Prairie Ave 306-784-3531
Betthel P

Swift Current 306-774-4947

Braun Dallas 559 Dennis St 306-784-3447
Braun Frank Jr 437 Annable St 306-784-2289
Bryson M & M 401 Herbert Ave 306-784-3373

C

Canada Post 410 Herbert Ave 306-784-2611
Cannon Dale Farm 306-784-2863
Capeland Hutterian School Farm 306-784-2211
Capogna A 115 Taylor St 306-784-3254
Chow K 306-784-3100
Carnelson T 312 Show St 306-784-2632

D

Dayton's Hair Studio 306-784-7735
Deobald Garner 1209 Herbert Ave 306-784-3242
Dilworth Allen 424 Show St 306-784-3449
Doerksen Trevor Farm 306-784-3120
Donnelly P 116 Brownlee St 306-784-2689
Don's Tax & Accounting Service
720 Herbert Ave 306-784-2522
Doyle Brent & Lorena 428 Donnelly St 306-784-2262
Cellular Telephone ..... Morse 306-629-7778
Driedger Marcia 2 628 Railway Ave 306-784-2485
Dueck A&K Farm 306-784-3312
Dueck Garth & Tasha Farm 306-784-2854
Dueck S 312 Donnelly St 306-784-3390
Dyck Elmer E Cellular Telephone 306-784-7640
Dyck George P 1329 Herbert Ave 306-784-3263

E

Edmiston Mabel 1329 Herbert Ave 306-784-3443
Enns Jon Farm 306-784-3331
Enns Noel Farm 306-784-2777

F

Fast Randall Gouldtown 306-784-3245
Fehr Gerhard Farm 306-784-2824

FIRE/AMBULANCE 911

Fischer Irene 1209 Herbert Ave 306-784-3111
Forsyth Claire Cellular Telephone 306-784-7990
Forsyth Mark Cellular Telephone 306-784-7844
Forsyth Mason
Cellular Telephone ..... Swift Current 306-774-6406
Foster Bryan 1204 Taylor St 306-784-3298
Francis Michael 405 Herbert Ave 306-784-3410
Friesen Melvin 306-784-7221
Friesen Dean 316 Annable St 306-784-2951
Funk M 306-784-2829
Funk T 306-784-2977

G

Gardiner A 306-784-2618
Gendarmerie Royale Du Canada
400 rue McGrath ..... Morse 306-629-4100
Secteur de Rush Lake Appeler

Swift Current 306-778-5550

George D 306-784-2972
Giesbrecht Arnold Farm 306-784-2993
Giesbrecht Murray Farm 306-784-3278
Gill Angela & Devin
Cellular Telephone ..... Swift Current 306-315-0353
Gin S 306-784-7647
Glover Sandra 1329 Herbert Ave 306-784-3112


MEASURING GRAIN IN A RECTANGULAR GRANARY
MEASURING GRAIN IN A ROUND GRANARY


POOL FLOUR
a Product of the farmers' own mill
For creamy, smooth loaf texture in every batch of bread — for delicious cakes and pastries that melt in your mouth . . .
use POOL Flour!
Precision milled by modern machines in a clean, efficient plant, every sack of Pool flour comes to you unconditionally guaranteed.
At independent retail stores—POOL FLOUR
At Co-op stores—CO-OP FLOUR
SASKATCHEWAN WHEAT POOL
Industrial Division, Saskatoon
POOL FLOUR





At 5:30 p.m. July 1st a 1960 Mac tanker truck owned by Gordon Bennett of Gull Lake was parked and idling on the J & K Motors parking lot in Gull Lake when as a result of a brake valve failure, the brakes released and the vehicle and trailer rolled north west across the alley, over Busse Bros. parking lot at the rear of the store, bounced over the timbers at the north end of the lot and over the embankment. The truck struck a small shed at the rear of the Sam Baskerville residence and moved it about 10 feet off its foundation.

Damage to the undercarriage of the truck was extensive and property damage to the building and parking lot was about $100.

death.

In the early years in addition to farming he was employed as a carpenter and assisted in the building of many houses and barns in this area. He served on the Stone Cliff School Board for over 20 years. He was one of the original

Honorary Pallbearers were: George Nyen, John Davison, Martin Birk, James Jensen, Arthur E. Lloyd, James Service, Magnus Wik, James Bailey, George Mowat, Frank Kalit Robert Service and John Frook.

Chamber of Commerce Tourney

The Gull Lake and District Chamber of Commerce held a golf tournament Thursday evening for members and their partners. Winners were Greg Day and Mrs. Agnes Lich. The breeze kept the mosquitoes from being a nuisance and did not interfere with the pleasure of golfing. Afterward the group enjoyed a wiener roast at the Chamber's Campsite in the town.

Mongolian Delegation Visits Wickstrom



R.C.M.P. MOVES

Cst. Jake Dyck and family moved Friday from Gull Lake to Balcarres. Cst. Andy Rayne, his wife and one child, have moved to Gull Lake from Balcarres and are living in the house which they purchased from Rick Munt on Kings Avenue. Mr. and Mrs. Munt are living in the basement suite in the house until later this month when they plan to move into the house on Rutland Avenue which they have purchased from Tony Koval.

Cpl. Bruce Irwin and family left Gull Lake Saturday for Wynyard where he will be stationed with the R.C.M.P. Cst. S. Gruzinskis of Wynyard has moved to Gull Lake where he is a member of the Gull Lake R.C.M.P. staff. He is living in a trailer in the Gull Lake Trailer Court. The Dean Mortensen family will occupy the house vacated by the Irwins.

Gull Lake Locals

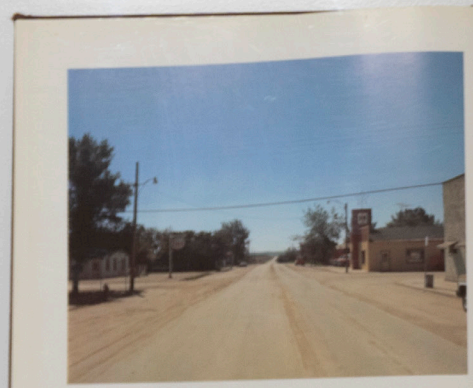
Mr. and Mrs. Roy Henry left Tuesday on a trip west to Kelowna and other points.

The Jack Vaughan family

When I took the Beverly and La Brea picture, I saw it as a culmination of this process of juggling ever-increasing visual complexity. But at the same time, I recognized that I was imposing an order on the scene in front of me. Photographers have to impose order, bring structure to what they photograph. It is inevitable. A photograph without structure is like a sentence without grammar—it is inconceivable. This order is the product of a series of decisions: where to position the camera, exactly where to place the frame, and when to release the shutter. These decisions simultaneously define the content and determine the structure.

I think of "structure" rather than "composition" because "composition" refers to a synthetic process, such as painting. A painter starts with a blank canvas. Every mark that make adds complexity. A photographer, on the other hand, starts with the whole world. Every decision they make brings order. "Composition" comes from a Latin root, *componere*, "to put together." "Synthesis" comes from a Greek root, *synthesus*, which also means "to put together." A photographer doesn't "put together" an image; a photographer selects. What a photographer does isn't synthetic, it's analytic.

Think about the relationship of the world to the observer in an analytic interaction, for example, an astronomer trying to grasp planetary motion. In 1595, Johannes Kepler, at the time a follower of Copernicus, had an intuition about the organization of the heliocentric universe: that each planet followed a circular orbit—a circle being a perfect form—and that each orbit was described by a Platonic solid, one nesting inside the other. To describe this complex idea, Kepler produced the following illustration in his 1596 *Mysterium Cosmographicum*.









Some lines for Steacy Easton
on Stephen Shore's Photographs of Gull Lake, Saskatchewan

by Zane Koss

who the fuck are you THROUGHOUT
or think you are the long period of prosperity
the town labour and capital poured
three half static radio stations into the prairie regions of western
The drought years telephone lines that are accentuated the decline depression the tide
to ebb half escape route half ties that bind a retreat from the land
all that shit was somewhere else a sharp decline a decline
in earnings asking my older brother where tv was filmed an outward migration of labour
astonished it was so far away from may flow east or west
everything I knew existed lower standards of living
how someone could reach down have reduced demands for
and capture the light of a place for the densely populated industrial
seaboard areas a fraction of a second characterized by tractor and combine
and make it endure climactic fringes rapid deterioration
Labour and capital retreat with difficulty
to have spent so many years Under some circumstances programmes
imagining some place could be anyplace of self-sufficiency a decline

could be someplace else dependence restrict the market
and wishing it to be lower prices necessitate government
to see now its particularity is precisely background of rapid growth rapid
how each small town stands in for the next international industrialism
yet remains a commodity and a commodity national
irreducible industrialism The population of
that precise faded paint western Canada
the angle of the road cultural readjustments wheat policies
exactly training of settlers climate and soil
and how I might know it drought extreme difficulties problems of
better than anyone on earth relief, farm credit, political revolution, and
which yard to cut thru political stagnation
population flows which tree has the best view low standard of living rate of flow
which gully hides whose secrets migration from the
prairie regions pissing off the cliff into the slough eastward an indication of
a sharp decline to come back and see that it's all still there from a high to a low stan-
dard of living and gone forever rapid change disastrous effects on
population and has involved governmental
The poet at 38 sits in the pizzeria measures of an emergency character.
drinking a beer while the pizzas are made debt and increasing production;
stimulating the forgotten pleasures between the price and the price reducing
of drunk driving maintaining labour and capital equipment

I can feel drought areas favourable years relief
my mood shifting withdrawing population from
like the weather distressed areas cannot be regarded
as a solution in my knee limit the possibilities
I am entering a period of depression The complexity involves
the song cuts abruptly difficulties not only for western Canada but
and I wonder also for British Columbia and eastern
if I've crashed the car Canada Widely fluctuating income
I have not flooding the domestic market with lower
grade products sharp fluctuations
that sensitivity to see the closed system Migration from Canada
precisely what cannot be seen unemployment, relief, lower standards
by eyes that have seen it self-sufficient drained Maritimes
their whole life by emigration compelled forced to
that know instantly competition through the Panama Canal
if your shoes were bought continued to face a low standard of living
at Stober's or Stedman's difficulties in western Canada a decline in
demand for both now plowed under repercussions of disturbances
by Saan plowed under by dollar stores lowering of prices of raw materials
peripheries of peripheries gold mining and the pulp in relation to
in a peripheral country the North American continent
in relation feudal principals according to capitalistic

what survives demands, control of interstate and foreign
survives as tourist kitsch involves a drain on economic energies
now that the scenic vistas The advance of technology converted the
vast waste areas have been redeemed by developers of the Precambrian
for the mass eye and oil dollar formation into a region power and mines
producing chiefly for the American market
who still burns a bonfire at Lake Enid the feudalistic character
of federalism of a friday night the exploitation of the extensive northern
rips tire treads thru sensitive wetlands areas belonging to the
provinces of and burns something alive the rapid development of prairie resources
belonging how the tone of the photo The consequent debt
the pink softens how the blue and sharp decline in income, the pressure
fades being whipped by boys debt revision Taxes in the form of debt
clutching car antennas and debt the debtor and the creditor
rolling in the dust provincial debt lower earnings credit
crying the difficulties of escape from a lower
standard of living the spiritual advantages
who never saw my town of rural living and
as it was then when a lower standard of living
it had not yet been agricultural fundamentalism
my town and the problems of the wheat economy
never was nor would be federal structure is wrenched between

on the rigidity of such important
instead two photos of railway rates and interest charges
costs Gull Lake, Saskatchewan speculative activity restricts the
possibilities of that could stand increases reliance on
in for everything government intervention
I was too young to remember Disparities between
in another town have been felt most acutely in the regions
five hundred kilometres west widely fluctuating income
or another I never knew the problems of standards
five hundred north of living

to no longer know
if my clothes are worn
ironically or in earnest
it started like this
first we mocked
my father’s mannerisms
and then they
became our
own



Smokestack



ACCESS © COPYRIGHT FOUNDATION

