

Craft

Newsletter
Mar/Apr '08

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ON THE COVER:

Kristen Sweetland shows off wearable art by SECH Designs.

[Photo by Sara Hodder]



CRAFT COUNCIL
OF NEWFOUNDLAND & LABRADOR

Wearing their art on their sleeves

Reading this issue's focus articles on five designers and makers of wearable art is truly energizing! All five are clearly skilled, talented, dedicated to their craft and have ambitions that take them far beyond their studios.

They have plenty in common. All are concerned with the quality of their work – they pay close attention to the functionality and fit of each piece. All have professional training in the arts. All take delight in what they are making and the pleasure that their customers get from wearing – and flaunting – their work.

But there are differences, too – even apart from product, age, sex, and geographic location!

I'm interested by the varying backgrounds that these articles portray – from biology to teaching to ski patrol! Certainly they all bring individual influences and inspirations to the studio, and the work that comes from their hands will appeal to a wide range of customers. Roz looks at the close-up details, Don has been working from aerial photographs. Olivia's work is classic, Sara's very contemporary, Niki's a combination of the two. I'm sure you'll enjoy learning more about them.

Of course, they face challenges – who doesn't? All craftspeople keep an eye on – and perhaps even share – consumer preferences for colour and style. But perhaps the demands of keeping pace with quickly changing trends can be even more rigorous for those who design and make garments. Those who define themselves as fashion designers will have customers who look for new ideas and new approaches every season. Those whose work is more classic in style will have to work extra hard to find a place in a fiercely competitive part of the consumers' world.

And the biggest challenge of all? That message comes through very clearly – making a living takes a lot of determination, hard work, sacrifice and sometimes a supplement from another career interest.

That message was strongly stated at January's Craft Council Planning Session. Read the article on page 4 and you will see that work designed to enhance our members' ability to generate a working wage from the production and sale of their work is one of the key priority areas identified. Not that we haven't always been aware of this necessity – after all, where would a Craft Council be without working members? But it never hurts to pull the thought out of the myriad of projects and ideas that arise every day, and remember just how important it is.

We'd welcome your response to the work done at the planning session – statements of mission, vision and priority will guide our coming work and your feedback would be appreciated.

Anne Manuel

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Minding the gap

Service Canada Project addresses industry training needs

The Craft Council has received funding approval from Service Canada to undertake an Industrial Adjustment Service (IAS) project that will address skills gaps and training needs for members of the craft industry.

"While the craft industry has experienced significant growth in the past 30 years, we know that there's still lots of untapped potential," says Executive Director Anne Manuel. "Our long-term goal for this project is to make it possible for craftspeople and others working in the craft industry to get the training they need to expand their know-how, and their businesses, which in turn will make the craft industry in Newfoundland and Labrador even stronger."

This year-long project, which began in February, will be managed by an IAS committee made up of the Craft Council and its partners, the College of the North Atlantic, the Anna Templeton Centre for Craft, Art and Design and the Strategic Business Development Division of the Department of Innovation, Trade and Rural Development, Historic Sites Association, Canadian

"Our long-term goal for this project is to make it possible for craftspeople and others working in the craft industry to get the skills training they need to expand their know-how."

~ Anne Manuel

Manufacturers and Exporters, Canada-Business Service Centre, the Department of Human Resources, Labour and Employment, the provincial Department of Education and members of the craft community. Together, members of the committee will look at options to narrow this craft skills gap by identifying skills needed, reviewing and recommending training options and investigating alternate delivery mechanisms for training.

In particular, the IAS committee will address six specific craft areas that have been identified as needing skills training. Areas that may be considered for research are: cultural products, jewellery, lean manufacturing, emerging craftspeople, and

business and design skills, as well as the skills needs of craft industry resource people.

Research will take a pan-provincial approach and include soliciting input from relevant businesses, groups and individuals. Survey methods will range from one-on-one meetings, to focus groups to surveys. ☞

Comings and goings...

The Craft Council bids a fond farewell and thank you to outgoing Honourary Gallery patron **Eve Roberts**, wife of the former Lieutenant Governor, Ed Roberts. Also, we bid a very teary-eyed farewell to long-time employees **Kelly Mollins**, our administrative assistant who started with us in 1999 and **Jeff Earles**, our bookkeeper who started with us in 1993, as well as our Clay Studio coordinator **Jay Kimball**. We will miss you all! On a cheerier note, the Craft Council extends a warm welcome to **Heather Stone** (pictured below), the new Clay Studio coordinator! ☞



[Craft Council photo]

City of St. John's seeks input on new arts plan

On April 4 and 5, the City of St. John's is hosting a symposium on the arts, Arts and the City II, as part of the development of its new five-year Arts Plan. At the symposium, City Council and staff will consult with the arts community on the City's role in developing a creative, vibrant St. John's of the future.

Arts and the City II is a follow-up to the first arts symposium held in 2000, which resulted in the creation of an Arts Advisory Committee and created a permanent position in the City to implement the Symposium's recommendations.

Interested participants can access registration forms through the City's website www.stjohns.ca. While registration is free and open to all members of the arts community, City Hall meeting rooms can only accommodate 120 people and the list of participants will have to take into consideration a broad-based representation from all sectors of the arts community.

For more information or clarification, please contact Kay Anonsen at kanonsen@stjohns.ca. ☞

Research project launched on transportation costs

The Capital Coast Development Alliance, one of the province's Regional Economic Development Boards, has recently begun a research project to explore opportunities for goods-producing companies to deal collaboratively with the costs and logistical problems associated with transporting goods to and from the North-East Avalon Peninsula.

If you are interested in providing input or learning more about this initiative, please contact Co-operative Development Consultant Jim Winter (winter.jim@gmail.com or 895-6495.) ☞

Clear vision, strong mission Craft Council identifies 2008 priorities

In January, some 20 members and staff of the Craft Council met to consider the role of the Craft Council and to identify priorities for the coming year. It was hard work – it's not easy to narrow down all that needs to be done and focus on just a few major things. Nor is it easy to try to encapsulate 35 years of history and evolution into a few spare words. In the end, a new vision statement and a new mission statement were drafted and are presented here for members review and feedback.

A vision statement is a compelling but realistic picture of the desired future of the organization. The new vision statement drafted for the organization is:

Craft is a vibrant, valued part of Newfoundland and Labrador's contemporary life, recognized worldwide for excellence, tradition and innovation. The Craft Council of Newfoundland and Labrador supports and celebrates the integrity of the handcrafted object, the creativity of the maker and the viability and visibility of our industry.

A mission statement is a clear statement of purpose and states how the organization will achieve its vision. The new mission statement drafted for the organization is:

- ♦ The Craft Council of Newfoundland and Labrador advances excellence in craft for the cultural and economic benefit of the province and for the individual well-being and prosperity of professional craftspeople.

- ♦ The Craft Council supports its members and their work through well-designed and effective services and special projects. It identifies, develops and delivers programming, giving careful thought to planning, execution and long-term management.

- ♦ The Craft Council pursues activities to strengthen and enrich our province-wide network and builds alliances with private and public partners to achieve a thriving craft industry.

Priorities were also set, again difficult to do as there are so many important things that must necessarily be left out. Here are the priorities set for the Craft Council for the coming year:

- ♦ Organization management. The Craft Council needs to set priorities, focus its attention and limit commitments in order to fulfill them properly.

- ♦ A viable living for professional craftspeople is a key priority for the Craft Council.

- ♦ Strengthening of communications – both internal and external.

If you are interested in reading the full report of the session, or would like to comment on the draft statements and listed priorities, please contact Anne Manuel at amanuel@craftcouncil.nl.ca or 753-2749. ☞

Canadian Crafts Federation meeting intense but fruitful

By Janet Peter

The annual meeting of the Canadian Crafts Federation (CCF) took place at the Radisson Hotel on the Harbourfront in Toronto, ON, February 21-24, 2008.

Craft council and association delegates from: British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, Quebec, New Brunswick, PEI, Nova Scotia and Newfoundland and Labrador were in attendance and this year a member representing Nunavut joined the group. The itinerary was packed and the days were filled with intense discussion.

On Day One, reports were given by each council highlighting the events of Craft year 2007. I delivered a Power Point presentation prepared by Anne and Tiffany which showcased all the projects our council has undertaken since January 2007. The delegation was particularly impressed by our ability to nurture involvement by our younger membership.

Guest Speakers included representatives from the newly formed Canadian Alliance for Visual Arts (CAVA), the Canada Council, CHRC and CARFAC. Of particular note, the Canada Council liaison shared his thoughts about the dearth of applications from craft makers. He said the Council is working to make the process more user-friendly and encourages people to apply often. It is the aim of the Council to support makers who want

to push or stretch their medium beyond the realm of commercial enterprise.

The next day included a discussion of the upcoming Biennale in Cheongju, South Korea in 2009. This is a huge Craft Event and Canada is the guest country. An entire gallery, built to our specifications, will display work from across the country. The role of the CCF is to organize a show in the main gallery and procure funding to ship it to Korea. Also available is an area to showcase work by shops, individuals, colleges, tourism bureaus, businesses and/or craft councils.

At the AGM itself, which took place on Sunday, February 24th at the Harbourfront Centre, the board discussed raising the profile of the CCF. It was agreed that this can be achieved by organizing events like Craft Year 2007 and participating in the Cheongju International Craft Biennale. In keeping with this, it was moved that we have a Craft Year every eight years and build on the momentum of 2007.

For those interested in learning more about the CCF, I have brought materials back, including the Annual Report which lays out the workings of the organization for the last year. You can also check out their website <http://www.canadiancraftsfederation.ca>. ☞

Province wins two prestigious craft awards

Each year, Atlantic Canada recognizes excellence in the craft industry with a gala awards ceremony at the Atlantic Craft Trade Show (ACTS) in Halifax, Nova Scotia. The province of Newfoundland & Labrador brought home two trophies this year.

Rosalind Ford, winner of the Heather Stone Emerging Artist Award, received a beautifully engraved slate with her words of honour. A senior student of the College of the North Atlantic's Textile Studies program, Rosalind won for her innovative jewellery design incorporating off-loom tapestry and sterling silver. Amazed by the win, she says: "It is really great to be recognized for hard work."

Craft Council nominee, the Anna Templeton Centre for Craft Art & Design, brought home a trophy of glass and granite for winning the Award of Excellence for Industry Leader/Supporter. Beverly Barbour, Executive Director, and Katie Parnham, Chair of the Centre's Board of Directors, were in Halifax to accept the award. The pair spoke with pride as they recognized the Centre's many supporters: Anne Manuel and the Craft Council of NL, Karen Thistle and the NL Department of Innovation Trade and Rural Development, College of the North Atlantic, City of St. John's, Cultural Spaces Canada and the many individuals who contributed to the building's recent renovation and expansion project. "I was totally thrilled we were nominated," says Beverly. "And winning for all of Atlantic Canada? It is an enormous honour. With Roz winning the Emerging Artist award and the Centre receiving an award, I feel Heather Stone smiling down on us. It was a great feeling and a great night."


In addition to their work at the Anna Templeton Centre, Beverly and Katie also teach in the Textile Studies program and were responsible for bringing eight Textile Studies students to ACTS to showcase their work. The College of the North Atlantic booth also



[Photo: Kelly Davis]

Beverly Barbour (left) and Katie Parnham of the award-winning Anna Templeton Centre.

has a student representative and faculty member from the Visual Arts program at the Stephenville Campus. "ACTS is a valuable experience for all of these students," says Katie. "It's a real learning opportunity for networking and seeing the bigger side of the craft industry. There are a lot of successful craftspeople here, and these students can be successful too."

With its newly renovated and expanded building at 278 Duckworth Street, the Anna Templeton Centre has great expectations for the future. Home to Textile Studies, the Centre will continue to train and nurture new entrants to the craft industry and offer advanced classes to practicing artists. Adult evening classes, weekend workshops and the Young Artist Program offer craft and art experiences to anyone with an interest. "Exposure to craft and art at a young age is critical for the future of the craft," added Katie. "In addition to keeping the work new and exciting it is also developing an audience for our fine producers." 

Delightful, delovely, deLumsden!

2008 Craft Council retreat

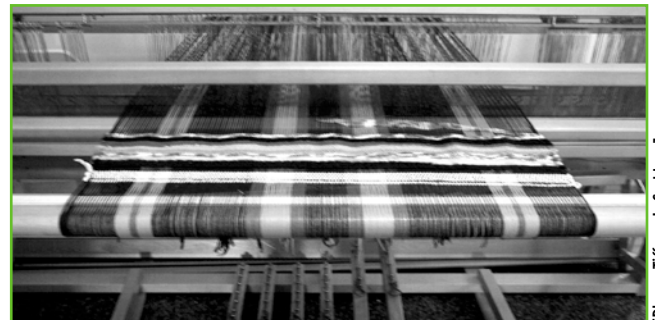
Just when you thought winter was getting the best of you, here comes Spring and with it the Craft Council Annual Rejuvenating Retreat. This year, the Retreat will be held in Lumsden and surrounding communities from Thursday, May 29 to Sunday, June 1. Please note that this is your chance to nominate a member for next year's new Board of Directors - see the enclosed nominations form. The deadline is April 21.

Tired of weaving alone?

A small group of weavers met in St. John's in February to discuss the possibility of forming a new provincial Guild of Weavers and Spinners. Many were members of the Gander Weavers Guild that has faded away as many members have retired or moved from Gander.

A new guild would encourage and promote the crafts of weaving and spinning, foster the sharing of skills, materials and markets as well as organize and offer opportunities for networking among practitioners of these crafts.

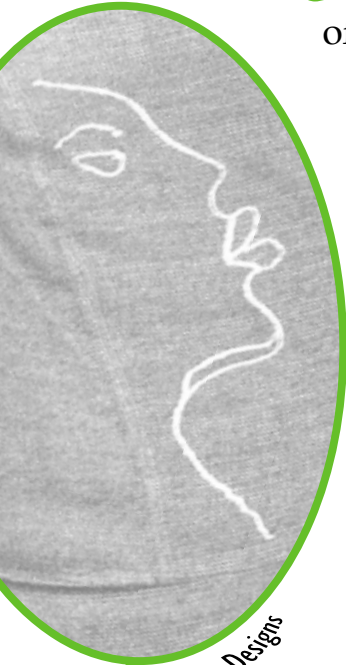
Those interested in finding out more can contact Christina Benoit at 256-7590 or benpic@nf.sympatico.ca, Mabel Manuel at 726-8449 or d.m.manuel@nl.rogers.com, or Anne Manuel at 753-2749 or amanuel@craftcouncil.nl.ca.



[Photo: Tiffany J. Cuthbert]

Wearable art

Oscar Wilde said: "One should either be a work of art, or wear a work of art." And why not be your own walking, talking, breathing, living art gallery? From hats to shoes, to clothing, jewellery and tattoos, you can create the perfect self-portrait. To get you started, we talked to some Craft Council members whose passion it is to make fashionable, wearable works of art...



Sech Designs



Rosalind Ford



Niki Tobin



Don Beaulier



Olivia Lewis

Sara Hodder and SECH DESIGN

I confess to ulterior motives when at the end of our interview, I asked fashion designer Sara Hodder if she had any clothing kicking around her studio that I could take a look at. After all, who knew what little gem I might find to add to my own little burgeoning Sech collection?

As we slowly thumbed through the rack of clothes in the back of her studio, we considered an emerald green jacket with unusually meandering stitching; a colourful and very feminine bolero-inspired evening jacket, perfect for an evening out at the symphony; and then a skirt with a ladder of brown floppy bits running up one hip – definitely NOT a skirt you would wear on a ‘shy’ day.

I guessed at what the floppy bits represented: “lips? moons? mushrooms?” Sara laughed, “I don’t know. I don’t where the idea for those came from.” They’re weird, we thought, but they’re also beautiful and would be even more so on a woman with full hips that could make the little fungi pop up and shimmy in a very fetching way.

Earlier on I had asked her about her inspiration for her designs. “Who knows!” She leaned backwards on her stool, as though reeling at the impossibility of answering this question. “I look at fashion magazines. I go to the mall, go to Winners and look at what’s happening but I also go outside for a walk and look at the cracks in the mud. Everything is an inspiration.”

One definite influence on Sara’s approach to making clothes is the fact that she never formally studied fashion design. Rather, her abilities and creativity were fostered by studying textiles and graphic design at the Nova Scotia College of Art and Design.

About halfway through her degree she realized that most of her projects were turning into wearable art. She found herself manipulating and playing with fabric to create three-

dimensional effects which she would then make into a piece of clothing. Although she wouldn’t call it something you could wear to the office or even to the corner store, it was still meant to adorn the body.

So that’s how she got the fashion bug and since then has been developing her skills as a designer and a seamstress. She recently had a booth at the Fine Craft and Design Fair in St. John’s that went really well for her. “The positive feedback was amazing. I made half my sales on orders, measured on the spot, got lots of custom orders for things I had on the rack, but in a different size and colour. I didn’t expect it to be that intense. I didn’t have time to leave the booth during the whole fair.”

It’s a wonderful reinforcement for Sara who has only recently taken the plunge (about seven months ago) to work on Sech full time. Prior to that, she also juggled a part-time job at the Sprout Restaurant for about three years to make ends meet.

She now works out of her home studio in the Battery, accompanied by her little dog, Kobi. For the most part she says she loves working by herself and can really pump a lot of work out quickly. But still, she misses the chance to chat with someone for a bit, or just bounce ideas around. In general, though, she loves what she does, even though she has no pension or health care, and still has lots to learn about clothing design and running a business.



[Photo supplied by Sara Hodder]

Sara in her studio sifting through heaps of material for her next creation.

“It isn’t easy to draft a pattern. I’ve definitely learned to think my designs through...sometimes I’ll play with draping and then figure out how to come up with a pattern, but I find it a lot easier if you know exactly what you’re doing before you start.”

So, now that Sara is mastering clothing construction, she’s turning her focus – when time permits – towards the business end of her livelihood. Eventually, she’d like to have a store of her own, one in which her studio would be in the back and a retail space in the front to allow Sara to mingle with customers when the spirit moves her.

She would also like to explore Internet marketing and sending her clothes to other stores in Canada to see if she can get picked up.

Juggling all the tasks that a self-employed craftsperson has to take on to make a living can be stressful. Sara admitted that she feels the struggle but she says she also feels the fire and doesn’t feel rushed to make things happen overnight.

“Every six months or so, I’ll get stressed, and then I’ll just explode, but then I’ll re-evaluate what I’m doing and

I’ll just come back to feeling fantastic again.”

One simple reason is just that she really enjoys what she’s doing. She particularly enjoys helping women feel good about themselves. She describes her designs as flattering, fun and bold, adding that if you’re wearing Sech, you’re definitely going to get attention. “I have a few friends who say they’ve caught the eye of a certain guy because they’re wearing Sech!”

That’s what I’m hoping; while we were rifling through her little rack of creations, there was a bright orange short-sleeve number that caught my eye and Sara graciously let me take it home. Come summer, I might just put that little Sech top to the test. ☘

It isn't easy to draft a pattern. I've definitely learned to think my designs through...sometimes I'll play with draping and then figure out how to come up with a pattern, but I find it a lot easier if you know exactly what you're doing before you start.

Don Beaubier and LANDSCAPES



Don Beaubier in his Bay Bulls studio. [Photo: Gay Decker] Pictured right is a piece entitled 'Water Skimmer' [Craft Council photo].

It's a peaceful Sunday afternoon in Bay Bulls and I am sitting at Don Beaubier's kitchen table trying desperately not to meet the gaze of the lovely thick and sparkly pieces of shortbread lounging at my fingertips. But within a few short ill-mannered seconds, I give in. Luckily, Don is an affable sort. "Go right ahead," he sings out from the kitchen. "I've just had five or six myself." Five or six?, I think. He's obviously not worried about his weight. This may or may not be true but one thing I do become sure of is that he is exceedingly body conscious – and not just out of vanity.

As a goldsmith who has been making jewellery for over 30 years, he knows that if a piece is going to be comfortable to wear, it has to have the right weight, the right balance and it has to lie on the body properly. As a result, he says he tends to be attracted to rounder, more organic shapes.

"Margo Meyer used to say that jewellery should be friendly to the body," says Don, quoting his old friend and well-known Newfoundland potter.

It's perhaps one of the reasons that for the last 10 years, Don's jewellery has been inspired by landscapes. His current series, *Deux Terroirs (Two Lands)*, which is on display at the Zilberschmuck Gallery in Toronto, is based on his experiences travelling to two terrains that played influential roles in his family's history.

The first was a trip to Pionsat, France in 2005, where Don walked over the agricultural land that his Hueguenot ancestors had farmed in the 1600s. And then the second was a trip back to where he grew up, near the village of Champion in Southern Alberta – the land where his own father, 10 generations later, continued an unbroken tradition of farming.

As jewellery goes, the pieces are rather large in scale but given that they are based on the satellite images of these two pieces of farmland, they are also miraculously small.

While the series is part homage to his family's long history of

land-stewardship (his father sold their farm in 1967), it is also about changes in the way farmland is managed in the new world. While in France he says he was struck by the "organic feeling of the landscape," noting that the field lines followed the natural terrain. He found this a stark contrast to the grid-like farmland so common in modern Alberta. Ultimately, the series makes a powerful comment on how technology has encouraged man to work against the land, rather than with it.

As an artist, Don says it was important to him that these pieces be recognizable as landscapes, but he also recognizes that when art functions as jewellery, working on a conceptual level can be a tricky endeavour.

"It's a very thin line because jewellery can simply be a design exercise with no other thought than 'this form looks good'. It doesn't necessarily have to say something. The way I like to work is that while a design should work, it should also say something... about what I think, what I observe or how I react to something..."

it's almost like reading a novel. If it's (a jewellery piece) a good one, it can be read on so many different layers."

Don's expert summary is based on a solid foundation of arts education and experience. At the age of 10, he had already decided to become an artist and so upon graduating from high school, he completed a Bachelor of Fine Arts from the Alberta College of Art and Design with a major in metalsmithing and a minor in woven textiles. He then followed this up with a Bachelor of Arts in Art History at the University of Calgary.

His life since then has been an eclectic mix of art world and administration jobs that has influenced his approach to art in different ways over the years. In one of his

earliest jobs, for example, he worked in the advertising department at Eatons in Calgary, a job which made him very aware of fashion trends. This knowledge, and the demands of juggling his job, commissions and part-time teaching, found him creating jewellery that was far less concept-driven than his current work.

Later, Don found himself in a number of arts administration and teaching positions in Newfoundland that, although he found satisfying in other ways, did not allow him to work on his art full time. The advantage, however, was that he could work freely as an artist, allowing him to return to the more conceptual approach he prefers.

These days, Don is quite happily retired. On a typical day, he says he usually works about eight or nine hours in his studio so at the end of our chat and another shortbread (okay, two), we head up to take a look at his little metalworking sanctuary on the top floor of his home. There's an L-shaped table peppered with a multitude of small tools (is there an equivalent to Canadian Tire for jewellers I wonder?), boxes and boxes of stones and metal bits, neatly arranged against the wall, sketches of various design ideas and a few pieces of jewellery in progress.

And there are two oblong windows – one looking out over the ocean and the other located alongside his jeweller's seat, eyeing the land.

I peer out for a while, taking in the snowy hills, the small brook and some old-fashioned houses. It's a pleasant rustic scene, almost one you'd expect to see from an old farm house somewhere in the middle of France. ☪



Rosalind Ford and NATURE

Rosalind Ford is beaming. As well she should be. "Life is good right now," she says. We are sitting in a cafe talking about the recognition she just received at the Atlantic Craft Trade Show in Halifax. Rosalind is a senior student in the College of the North Atlantic's Textile Studies program and has just won the Heather Stone Emerging Artist Award.

"I didn't expect it at all, but I'm really pleased," she says. She shows me the pendant that earned her this award, calling it a fused tapestry. Thin wire filaments form the secret framework for a weave of delicate blue and white silk threads, creating a pattern that looks to me like a white-capped ocean.

And so it is.

Named August Gale, her winning design is inspired by a two-week stint at sea on a fisheries vessel. In addition to her current incarnation as a craftsperson, Rosalind is a biologist who works part-time for Environment Canada. It is work that sees her identifying and counting birds in all kinds of remote and uncivilized places - a situation that suits her perfectly.

"I can spend six hours of my day sitting in a 4 x 4 box by myself looking at birds on a ledge and love it. It's not for everyone. I'm quite content to hike 45 minutes through the woods, sit in my box for six hours and hike back out...I have a need for solitude...and connection with nature."

An appreciation for the natural world seems to drive all of her work. I have asked her to bring along samples and in each piece it is obvious that no matter where her physical body may happen to be, Rosalind's spirit lives outside.

This is especially obvious in a wall hanging she created for a school project based on the concept of 'tracing'. In her case, she traces the visual and emotional path that she takes whenever she hikes down to the barachois in Freshwater Bay.

Her creation is a two-dimensional wall hanging adorned with many different textured fabrics. To create the effect, Rosalind actually dyed the material herself using plants and other organic matter.

"All the fabric was white and I wrapped it in kelp and threw it in a pond. Other stuff, I threw in a pot with alder and boiled it, and then some other material I wrapped it around wire and pushed it in the holes of those old iron pieces lying on the barachois."

After leaving her fabric pieces exposed to the elements for a couple of weeks, Rosalind returned to find some beautifully and subtly textured fabrics. In one section, she points out where a leaf fell on the fabric and left its mark.

But why take such a detailed approach to creating the fabric?

"I like texture. And I like details. I spend a lot of time in the



Rosalind Ford, beaming above, along with her award-winning fused tapestry pendant. [Photo of Rosalind: Erin Callahan St. John, photo of pendant: Rosalind Ford].

I like texture. And I like details. I spend a lot of time in the woods, a lot of time where birds and insects and plants all fall to the ground and people don't see the beauty of it... I think they should.

woods, a lot of time where birds, and insects and plants all fall to the ground and people don't see the beauty of it... I think they should."

As we look through her various projects, I start to see the same kinds of natural, warm, even contemplative colours repeating themselves.

Rosalind admits that she prefers the calmness of the natural dyes - the onion yellows, the red-onion browns and the iron-ore reds.

"I'm not sure if it's a phase...even the music I listen to is soothing - Sarah McLachlan and Hayden... perhaps it's because I learned how to make these dyes in school but I do like using the colours you would find in nature and I do like doing quiet, meditative things."

Rosalind, who will be graduating from the College in the Spring, is planning on creating a life for herself and her partner Jason Holley, a fellow craftsperson, that will allow her to maintain her connection to nature and continue developing her skills as a craftsperson. The couple just bought a house in Middle Amherst Cove and plan to live and create from there. In five years or so, they hope they can expand to have a separate studio.

No doubt that living out there, her work will continue to incorporate the natural beauty of every little detail she spies.

The Heather Stone Emerging Artist Award was created in January 2006 in honour of long-time ACTS Board member and craft industry contributor Heather Stone, who passed away on April 16th, 2005, while battling breast cancer. ☪

Olivia Lewis and HER ORIGINALS



Form and function come together happily in OLO rain gear, modelled by Susan Langer at left and created by Olivia Lewis, pictured above. [Photo of Susan by Tiffany J. Cuthbert].

Olivia Lewis had her sights set on drama when she graduated from the Fine Arts Faculty at the University of Victoria, BC. The only problem was that it was September and no one was hiring. It would be best, one of her professors thought, for her to go back to Newfoundland for a while where her family could help her stay clothed and fed, and then she could trundle up to Toronto again in the Spring for audition season.

Once back in her hometown of St. John's, however, Olivia's independent spirit had other plans for her. She decided to buy a house and use it as an after-school theatre training program for kids and adults. A few years after that, she followed her whim once more and worked as a real estate agent for nearly 10 years.

At first blush, it seems a bit of an odd background for someone who now successfully designs and markets her own handmade raincoats across Canada. But according to Olivia, there is a common thread that runs through her career choices.

"People who enjoy performing...they do it because they want the applause. They like the applause. They might enjoy the paycheck but that's not why they're doing it. And that's what I like. It's the response from my audience," she said.

Olivia has certainly had plenty of positive feedback to her trademark rain gear since she started out 18 years ago. In fact, it was the unsolicited response of a store owner to her own handmade rain outfit that got her started as a craftsperson. At the time, she was living in Vancouver with her husband while he was on sabbatical. Knowing full well how rainy it is in Vancouver, she made use of the costume-making experience she had from theatre school and sewed herself a completely coordinated and fashionable rain outfit - coat, hat and even a tote bag.

She said the response from strangers was amazing; people were literally stopping her in the street and asking her where she

got her coat. The defining experience, the one that changed her life, was the day she walked into a little boutique just to poke around, and walked out with an order for coats just like the one she had on her back.

It was then and there she decided to say good-bye to real estate, a profession she had never really felt comfortable in. She wasted no time in starting her new venture. On the way home from Vancouver, she stopped in Montreal to source out material and then hit the sewing machine as soon as she touched down in Newfoundland. A short time later, she started exhibiting at craft fairs and to her delight, the response from customers was nothing short of torrential.

"The first year I did Halifax, it was priceless. Thank God my mother was with me because she just spent most of each day holding on to the mirror and I spent most of each day taking coats off hangers, putting them on people, taking them off people and writing up orders. I told my friends: "It was like we were in the Gobi (desert) and we were the only well."

That's how Olivia quickly discovered the seemingly insatiable thirst for waterproof, fashionable outerwear that doesn't make you look like you are about to set out on a long-liner for a hard day's work.

Nearly two decades later, she's still making the original a-line women's coat that she started with, excepting a few refinements along the way. But she has also created many other waterproof products that have been good sellers. Products like baby buntings for newborns; backpacks and diaper bags, which can also be used as a school tote or a beach tote; paint smocks for kids; jackets and coats for kids; two styles of adult jackets, and aprons.

Outside of fashion wear, she's been asked to produce a wide variety of custom designs for people with particular needs - handicapped people who use a wheelchair, for example, or a split skirt apron for potters using a wheel, aprons for people who make dentures and smocks for tradespeople who cut slate with a wet saw.

No doubt one of the reasons that OLO (Olivia Lewis Originals) designs have been so successful over the years is the fabric that Olivia uses. Rather than PVC, which is a plastic that can easily harden and crack, she uses a coated nylon that is pliable, durable, waterproof - and breathable. Indeed, on the day of this interview, she is about to put a lining in a coat that a customer bought from her over 10 years ago. It still looks great to me and - just as important - it still keeps the owner dry.

Olivia explains that making a good quality raincoat relies on the right technology and a design that optimizes both breathability and waterproofing. Her fabric works because it has tiny holes small enough to let air in and out, but too small to let rain in. And then, of course, Olivia has added design elements such as back flaps and yokes, which also increase breathability while not compromising the coat's ability to repel water.

Marry that kind of quality and style with attractive "Crayola colours" and fun contrasting fabric, and OLO raincoats make you want to sing in the rain, let alone walk in it. It's a combination that likely also accounts for the deluge of thank-you notes she receives every year from satisfied customers, one of the main reasons Olivia is so happy working as a self-employed craftsperson.

"I have to tell you, the feedback is phenomenal. People come and visit me year after year at the shows whether they're ready to make another purchase or not. It's amazing - you make these incredible connections. There aren't that many businesses where you'd have such a loyalty from so many people. It's almost a fan base," she laughed. ☘

Niki Tobin in the KNIX OF TIME

Niki Tobin, who was introduced to knitting as a child, is unquestionably a hat person. "Whether it's a pill box hat or a toque, or a sun hat, I'm a hat person...so when I discovered knitting and loved it and realized I could make a hat, well, I thought I had it made," she says.

Niki started out with a basic hat pattern and soon moved on to develop her own. Eventually, she fine-tuned her knitting and patternmaking through the Textile Studies program at the College of the North Atlantic in St. John's.

After completing the program in 2001, she returned to Summerside, near her hometown of Corner Brook, where she balances her passion for knitting, her full-time job as a snowboarding mountain patrol on Marble Mountain, and the raising of two small children - son Malachi, who's nine months old and daughter Sage, who's three. (Oh, and she's married too!) It's a demanding workload that makes Niki, who says she's even been known to knit a stitch or two in grocery line ups, very efficient with her time.

"I love the fact that I can sit down and knit a hat in a real short amount of time and I can turn around and sell it... it's pretty efficient and most of the time knitting is not very efficient," she says. Niki also loves the creativity involved in making her hats, describing her designs as a combination of practicality and whimsy. Her first step is always to make sure that her materials are high quality and that the design is functional. Then she lays out a palette of colours to choose from, but from there she never knows where her needles will take her.

"Very seldom, unless it's a custom order, do I sit down and know what to do. Most of my customers say 'Niki, I'll leave it up to you. I have faith in your creativity and your design work.' And they're thrilled to get it back, as it's a bit of a surprise for them."

When she first started out, her free-wheeling approach to knitting had its pitfalls. No two hats were the same so everything she made was one-of-a kind and filling orders was time-consuming. Now, however, Niki has learned a few tricks that allow her to indulge her free-spirited nature without having to start every single hat from scratch. "I've had the help of a knitter to produce one of my children's hats and I'll keep them a little different by



Niki Tobin gets a smooch from her daughter Sage (above); the Knix line of ear-flap hats are modelled at left. [Photos supplied by Niki Tobin]



having the strings a different color or having the crocheted edges a bit different."

While it's a hectic pace for Niki - ski patrolling from December to April and then working full tilt after that on her knitting - she's been encouraged by the results. While her market is strongest locally in Corner Brook, the Craft Council Fair has allowed her to sell to other markets. So far, she's seen her hats sent far and wide, including Nain, Vancouver, Vermont and Colorado.

In terms of products, her Knix line is probably best known for its ear-flap hats which are designed to keep you warm and cosy in winter. She's also currently working on a new product, an infant skull cap made from recycled cotton. Again, with her penchant for practicality, Niki is tweaking her design so that the cap can expand and grow along with baby.

This summer, she says her customers can also look forward to the new Knix Sunny, which will be an eco-friendly line of summer hats. If all goes well, she'll be making these out of her backyard studio.

"I'm working on developing a full-time studio. We have a barn-style shed in our backyard; it has a nice loft. My husband has been working on it and it will be my production space and a designated display space for my designs."

As the studio comes together, Niki is managing to keep all of her balls in the air and is dreaming of more creative projects in the future.

When asked if she would call her hats wearable art, she answered yes without hesitating, adding that she also loves wearable art made by other craftspeople. "The other day I threw on a scarf that was totally hand-made. It felt great because I know the effort that goes into the work." ❧

Facebook 101

There's been a lot of buzz lately about the website Facebook (www.facebook.com). Known as a social media or social networking site, it allows users to stay in touch with their friends, share photos, and even play games and send gifts.

In 2007, the Craft Council took the Facebook plunge and started a Craft Fair group page with the help of Online Marketing Co-ordinator Tiffany Cuthbert. The Craft Fair Group acted as a forum for members and potential booth holders to discuss issues surrounding the Craft Fair, and a means to keep people updated on deadlines and administrative details. It was also used to promote the council's 35th anniversary gala. Since then, the Clay Studio has also launched its own Facebook page to attract volunteers and students.

Since businesses and marketers are starting to use Facebook, we spoke to Tiffany to see what her experience has been and pass along some nuggets of e-wisdom.

Q: How easy is it to use Facebook?

Tiffany: You need to play around with Facebook to find out what it can do and what it can't, but mostly it's pretty user-friendly. And it's free!

Q: What's the most common type of Facebook account?

Tiffany: I don't have the stats on that but it's probably the profile page, which is essentially a page you create about your personal interests. It's important to know that you can choose to make your page accessible to anyone who is on Facebook, or you can change your privacy settings so that just your friends can have access.

Q: If I am a business, what kind of account should I set up?

Tiffany: If you are looking to create an online community using Facebook, you have two options: create a group or create a business page. Groups have certain advantages. You can post photos, have a wall for people to post comments, host events and send messages. Each time you update your page, it shows up on the member's group page. This section will only stay highlighted for a couple of days so if you want to keep your group near the top of a member's group page, it's important to keep updating your group site with relevant information.

Business pages are a new feature on Facebook. They are a sort of hybrid page, combining group and profile page features. Business pages allow the posting of photos, events and updates but members are called "fans" and your updates are mailed to fans' news feeds. The neat thing about these pages is a feature called "insights" which are basically statistics such as page visits, numbers of fans, photo views. This information helps you understand what your fans (aka potential customers) are interested in, and what they're not. You can also create ad campaigns for a few cents per click.

Q: How do I get people to join my group or business page?

Tiffany: That can be tricky. You can invite your friends to join, and then their friends might follow suit. Facebook is a social networking site so it operates on the principle of "you tell two people, and they'll tell two people, and so on." As well, there's



also an invite option where you can type in email address of people who may not already be on Facebook.

Q: What are the drawbacks of using Facebook to promote businesses?

Tiffany: Facebook relies on friendships to drive traffic to your page. But often there's a distinction between your friends and your audience. It may be advisable to create a separate profile page from your personal one so that you can keep these two parts of your existence separate.

As well, remember that not everyone wants a Facebook account and if you rely solely on this site, you will only be reaching a certain demographic. That may be fine for some groups, but for the Craft Council which has a diverse customer and member base, Facebook is just one part of our overall e-communication strategy, the core of which is our website, weekly member news, and monthly customer newsletters.

Q: What are the advantages of using Facebook?

Tiffany: Facebook is a wonderful way to create grassroots movements and to connect with people you know who are interested in your cause or your product. Its features make it very easy to keep interested parties updated, and it's an easy way for people to communicate with each other.

Q: What is the most important advice you can give to Facebook users?

Tiffany: Read Facebook's privacy policy and terms of use. Find out what Facebook will and won't use your personal information for. A recent issue surfaced regarding Facebook's right to use anything on your page for their own purposes. This is extremely important, especially if you're posting photos of your work, which then could potentially be used in Facebook advertising and promotion.

As well, it's really important to get to know your privacy settings. Your profile can be wide open, letting anyone who trips across it view everything about you, regardless of friendship, or you can make your profile invisible, except to those people whom you have confirmed as friends. Facebook also allows for two-tiered friendships: you may limit access to certain friends whom you may not know as well, or for co-workers.



[Photo: Tim Rast]

Board member profile: Carol Best, LCMA Representative, Labrador Getting down to business

Carol Best knows the business of craft. Growing up in Ontario, her family owned a retail textile business through which she tried her hand at many different crafts. From needlepoint, embroidery, weaving and sewing to working with a master knitter from Holland, her experiences at the family store set her on a career path that she follows to this day.

Best studied fashion at Toronto's George Brown College and eventually became part owner of her family's textile

business as well as started a small couture business specializing in bridal fashions. She was a member of the Canadian Home Sewing and Needlecraft Association for many years and a certified sewing instructor for KwikSew.

"When I moved to Labrador in 1985, I opened a textile and craft supply store, offering custom sewing services," says Best, who also taught sewing and heritage crafts at the Labrador College. "I offered craft exploration classes to my customers to get them to try new crafts (and buy what we sold!)."

Best has represented the Labrador Craft Marketing Agency (LCMA) on the Craft Council Board for about a year and is already applying her business acumen to the organization. Last summer, she developed a full-colour LCMA catalogue for distribution at wholesale shows and is currently helping the LCMA re-brand itself through a new logo, updated website and online marketing and sales initiatives. All of these efforts will help the LCMA reach its goal of over \$500,000 in product sales over the next five years, she says.

To reach that goal, explains Best, the LCMA must keep its shelves fully stocked and product moving all year round; it must attract, train and encourage new producers; and it has to diversify its product line and stimulate more production in general.

"We need more producers creating products. In Labrador, many of our producers are aging and there are too few young producers entering into commercial activity. We need to train more new and emerging producers and facilitate new product development and craft exploration. This can be done by partnering with educational institutions like the Arctic College, taking the training modules to remote areas and developing a major craft training centre in Labrador."

While Best isn't currently producing or selling any of her own work, her 15-year-old daughter produces a line of polymer clay jewellery ("Em's Gems") and wholesales directly to several stores in the province. Of course she does - it's a family thing! ☘

Spotlight on Craft

Maker: Jay Riopelle

Title/Product: Blown glass balls

Materials: Glass

Size: 3" diameter

Retail Price: \$22.00

Of note...Jay Riopelle is new to the Craft Council, becoming a member in November 2007. Born and raised in Kingston, Ontario, Jay was introduced to glass blowing during a high school field trip to Sheridan College. As a result, he applied to the College and was accepted the next year. He chose a major in Furniture Design with a minor in Glass Blowing but soon discovered that he enjoyed the freestyle process of blowing glass much more than the measuring, re-measuring and process involved in furniture making and so he switched majors. Jay's work is inspired by the beaches along Lake Ontario, their shorelines and the power of erosion. "We love having Jay's work in the shop as there are so few glass blowers in this province," says Shop Manager Shannon Reid. "The price point makes these balls a wonderful gift!"

[Spotlight On Craft highlights a craft work or product line that has recently arrived in the Craft Council Shop. Chosen by Shop staff, featured works exhibit new departures for the makers, have seasonal relevance or popularity, or demonstrate excellence in execution, design and/or packaging.]



[Photo provided by Craft Council]

Bulletin board

On exhibit

March 9 - April 20, 2008

Craft Council Main Gallery

The Relationship of Bees to Flowers:

Deb Kuzyk, Ray Mackie, Shawn O'Hagan

An exhibition of works in clay, textile and wood inspired by nature and colour and exploring interconnection and interdependence.

Craft Council Annex Gallery

Spring!

A juried multi-media exhibit featuring a variety of works inspired by the season.

June 28 - September 7, 2008

Burlington Arts Centre, Ontario

Curator: Alexandra McCurdy

<http://www.burlingtonartcentre.on.ca/frames.html>

East Coast Ceramists

The ceramists of the Maritimes form a cohesive style of work, unlike any other region of the country. Long out of the artistic mainstream, in the last quarter of a century a group of dedicated artists have forged a unique style that combines a high degree of functionality with the strong folk art tradition of the area. Narrative themes involving local floral and fauna, bold colour and stylized patterning are all hallmarks of these artists.

AIC Gallery: Isabella St. John, Newfoundland, Pam Birdsall, Nova Scotia, Tim Worthington, Nova Scotia, Jim Smith, Nova Scotia, Joan Bruneau, Nova Scotia, Peter Thomas, New Brunswick, Deb Kuzak, Nova Scotia, Reed Weir, Newfoundland, Marie Ulmer, New Brunswick, Ray Mackie, Nova Scotia, Neil Forrest, Nova Scotia, Peter Powning, New Brunswick, Peter Bustin, Nova Scotia, Sarah Saunders, Prince Edward Island.

For sale

PATTERN DESIGN SOFTWARE OPTITEX VERSION 9

Software for any design pattern making. Compatible with Mac/PC. Minimum requirements: Pentium III 770 Mhz, 300 MB free space, Windows 98/NT/2000XP
Price \$1800, was: \$5200

3 JUKI INDUSTRIAL SEWING MACHINE

Computerized Juki Sewing machines series 8500-7
Automatic thread cutters and backstitch, foot raises from foot peddle
Price \$1500

1 RELIABLE INDUSTRIAL SEWING MACHINE

Automatic thread cutters, presser foot raises from foot peddle
Price \$900

BUTTON ATTACHER

1 Singer automatic industrial button attacher
Price \$500

If interested, contact: Karen Pottle, kpottle@rigor.ca
Exploits Design Inc./Rigor, 177 Water St., St. John's, NL
Phone 709 579 1234, www.rigor.ca

What's on at the Clay Studio

Design Your Own Workshop

We can customize a workshop to fit many groups and skill levels. For \$65 an hour, plus HST and materials, a group of up to 10 people can plan a special lesson in our studio with a qualified instructor.

Clay In The Day

Tuesdays, 9 am - 12 pm

Eight weeks, beginning April 29th

No experience necessary

This will be a general introduction to pottery techniques, including hand building and wheel throwing. This class is suitable for beginners as well as experienced potters. Students will be encouraged to work out their individual ideas.

\$200 plus HST, Materials not included

Introduction To Clay

Thursdays, 7 pm - 10 pm

Eight weeks, beginning May 1st

No experience necessary

This class will be a general introduction to pottery techniques. Students will learn hand building methods as well as the basics of throwing on the potter's wheel. Decorating techniques will also be introduced. Classes are designed with specific projects in mind. By exploring our creativity, we will discover that we are naturally born artists!

\$200 plus HST, Materials not included.

Teens After School

Wednesday, 3:30 - 5:30 pm

Eight Weeks, beginning April 30th

Students will be encouraged to bring their own ideas to class, but will also have the opportunity to learn about clay through guided projects. Sculptures, masks, and functional items will be made.

\$145 plus HST, materials included

Intermediate/Advanced Clay

Wednesdays, 7 pm - 10 pm

Eight weeks, beginning April 30th

This course is designed for individuals who have completed an introductory pottery class or have sufficient experience. It will aid in further development of technique and wheel throwing skills. Projects may include composite forms, lids, pitchers, teapots and sets. Students will also be working through various facets of surface design using house slips, glazes and stains.

\$200 plus HST, Materials not included

Raku Firing Workshop

Tuesday, June 10 7 - 10 pm

Sunday, June 29, 1:00-finish

No experience necessary

Learn the ancient Japanese technique of Raku and create lustrous, metallic surfaces. This is a two-part workshop. On Tuesday, June 10th, learn to make pottery specifically for Raku. Then on Sunday, you will learn how to fire those wares in an outdoor Raku kiln. Participation in both classes is recommended for those without previous Raku experience.

\$50 per class, plus HST, some materials included.

To register for a course, call 753-2534 or email claystudio@craftcouncil.nl.ca

Opportunities knock

Arts Hits the Wall, Mary E. Black Gallery, Halifax

Entry Forms Due: July 30, 2008

Art Hits the Wall is a juried exhibition of unique quilted and hooked wall art created by year-round residents of Atlantic Canada. The theme for this year's show is 'All Nature Sings' and entrants are asked that their work explore those special moments when nature sings to us. Work submitted for this show must be specifically created for it, and must be the first public showing of the work. Only one piece of work per medium will be accepted for jurying per artist. Digital or photographed images of the work will be accepted with an entry form. For an entry form, contact Susan MacAlpine Foshay at (902) 492-2522 or via email susan@craft-design.ns.ca

Call for Entry: Quilted, Anna Templeton Centre

The Anna Templeton Centre for Craft Art and Design presents Quilted, an exhibition of contemporary works by Textile Studies students, alumni and faculty. Traditional quilting techniques used in combination with new technologies and innovative designs will be showcased in a variety of quilted works, everything from clothing to home décor. This exhibit will coincide with Quilt Canada 2008, hosted this year by the Cabot Quilters' Guild of St. John's, June 2 to June 8. You may submit up to three works. Exhibition works will be juried. Displays of works will take place throughout the newly renovated Centre.

April 1, 2008: Intent to enter due and deadline for out-of-province digital images. **May 20, 2008:** Deadline for receipt of in-province entries and out-of-province works accepted by the jury.

Exhibition dates: June 1 – June 27, 2008, Open Daily Noon to Five, Friday evenings until 8 pm.

Opening Reception: Sunday, June 1, 7-9 pm

Fresh Ground, Commissioning Call for Canadian Artists, Harbourfront Centre

Deadline: Friday, April 18, 2008

Harbourfront Centre is pleased to issue the third Call for Submissions for Fresh Ground new works. To qualify for one of up to five commissions, each with a monetary award up to a maximum of \$20,000, the lead applicant must be a professional artist, a Canadian or landed immigrant, and must fulfill the criteria of creating a new, collaborative work which incorporates more than one discipline or field. The work must be original, never before presented or performed, and ready for presentation or installation at Harbourfront Centre in the 2009-2010 season. Full criteria for qualification and instructions for applicants can be found at the Harbourfront Centre website, www.harbourfrontcentre.com/freshground or by emailing freshground@harbourfrontcentre.com.

Coming up Next, Alberta Craft Council

Deadline: April 25, 2008

Exhibition Dates: June 7 - July 12, 2008 (Discovery Gallery)

Artists Reception: June 7, 2008

The Alberta Craft Council is organizing a juried exhibition that is open to emerging fine craft artists who are in the first five years of their career or in the last year of their formal education. If you are creating contemporary fine craft (clay, glass, fibre, wood, furniture design, jewelry or metals) with fresh new designs submit a current cv, artist statement and 3 - 5 images (slides, prints or digital) of work presented for the exhibition. All submissions must have been produced in the last two years. Please include a SASE if you would like your images returned.

Send your submission to:

Alberta Craft Council, 10186 - 106 Street, Edmonton AB T5J 1H4
www.albertacraft.ab.ca, acc@albertacraft.ab.ca

Call for Entry, Kindred Spaces/100 Years of Anne, PEI

Deadline for Entry Packages: June 21, 2008

Tourism PEI is gearing up to celebrate 100 Years of Anne of Green Gables in 2008. As you know, Anne is considered a valuable resource to the Island bringing many tourists to PEI's doorsteps year after year. To honour the anniversary of this fabled heroine, Tourism PEI is holding a textiles showcase titled Kindred Spaces from September 12, 2008 to October 12, 2008. This showcase is taking place at the Shops of Confederation and will be open to artisans from across Canada. Prizes will be awarded for the top three entries in each category.

Entry Categories

Kindred Spaces: Maximum perimeter 120 inches. Work must be an interpretation based on a line, chapter, or paragraph of a Lucy Maud Montgomery writing. Quote from writings must be included with quilt.

100 Years of Anne: Maximum perimeter 120 inches. Work must be a reflection of Anne of Green Gables. (Quilts only category)

Awards

- Cash prize of \$1000 will be given to top placement in each category
- Gift prizes awarded to 2nd and 3rd placements in each category
- Top 3 entries in the 100 years of Anne category will be sent to Japan to be featured in the November 2008 Yakohama International Quilt Week

For an entry form email Mary Gaudet at megaudet@gov.pe.ca

Call for Entry: Roaring & Purring, Solovei Art Gallery (US)

Deadline: July 5, 2008 (RECEIVE)

Exhibition Dates: August 1 - 29, 2008

Artists are invited to participate in the exhibit "Roaring & Purring" at the Solovei Art Gallery. The theme is CATS of all kind, domesticated and wild, from Florida Panthers to Turkish Angoras. Welcome artists of all media! Curator: Lyussy Hyder. Send digital images (JPEG, down-sized to 500 pix one dimension) to lyussy@earthlink.net. Please write "R&P" in the subject line of your e-mail. The entries are limited to 4 from each artist, the deadline is July 5th, 2008. All originals must be for sale, agreements and presentation requirements will be mailed upon acceptance of the entries. Commission of 45% from sales will be divided evenly between the Solovei Art Gallery and the Everett Animal Shelter. Visit the website for complete details: soloveiartgallery.com

Solovei Art Gallery

2804 Grand Ave

Everett, WA

425.501.2448

425.258.8100

Technology in the Arts, Centre for Cultural Management, University of Waterloo, ON, May 9 & 10

The goal of Technology in the Arts is to be a resource for the arts community, sparking dialogue around the role of technology in our planning and programming, discussing best practices as well as lessons learned, and providing hands-on, practical skills where possible.

The Technology in the Arts conference brings together the full spectrum of organizations within arts and heritage, from the local to national levels, to examine the commonalities that exist in useful technologies as well as the opportunities for partnership.

Registration Fee Schedule

Full conference

Regular: April 30, 2008, \$250

Late: May 1, 2008 onward, \$300

Visit <http://technologyinthearts.ca> for conference details and to register online.

Bulletin board

Spring cleaning for Seconds Sale!

Saturday, May 3, 2008

The Annual Seconds Sale is coming, in partnership with the Anna Templeton Centre. Clear out your studios, send us leftovers, UFO's (unfinished objects), supplies, books and all things craft-related that you can no longer use. For more info, contact the Craft Council at 753-2749 or info@craftcouncil.nl.ca.

New craft titles in the Online Store: www.craftcouncil.nl.ca/store/

Utopic Impulses: Contemporary Ceramics Practice, edited by Ruth Chambers, Mireille Perron and Amy Gogarty. This anthology includes essays and artist projects exploring ceramics as a socially responsible practices. Most, but not all, contributors are from Canada.



Craft Perception and Practice vol 3, edited by Paula Gustafson, Nisse Gustafson and Amy Gogarty. This anthology completes the series initiated by Paula Gustafson, which showcases critical writing and reviews about contemporary craft practice in Canada.

Call for nominations: EVA Awards

Applications are now being accepted for the third annual Excellence in Visual Arts Awards (EVAs). The VANL-CARFAC EVA Awards celebrate the achievements of visual artists and recognize the significant contribution the visual arts make to the vibrant and dynamic culture of Newfoundland and Labrador. As the only awards program dedicated to celebrating the achievements of this province's visual artists, the EVA Awards are becoming an exciting part of the annual cultural activities in this province. The four award categories for the 3rd Annual EVA Awards are:

1. The Long Haul Award recognizes a substantial contribution to the visual culture of Newfoundland and Labrador by a senior artist. Award: \$1,000, and a lifetime membership to VANL-CARFAC.

2. The Large Year Award celebrates a visual artist who has enjoyed an exceptional year, with at least one exhibition and critical recognition. Award: \$1,000

Sponsored in 2008 by The Leyton Gallery of Fine Art

3. **New in 2008!** The Emerging Visual Artist Award honours the promising start made by an emerging visual artist in the early stages of their career.

Award: \$1000

Sponsored in 2008 by Husky Oil

4. The Kippy Goins Award – so named for the small pieces of wood one throws on a fire to “keep it going” – thanks an individual or organization whose efforts have helped to sustain and build the visual arts sector.

Award: original artwork

There are currently Award Sponsorship opportunities available for both the Long Haul Award and the Kippy Goins Award. Please visit our EVA Sponsorship page at www.vanl-carfac.com for more information.

For more information contact VANL-CARFAC at 738-7303 vanl-carfac@nf.aibn.com

If you have any items for the Calendar, please email kellydscribe@yahoo.ca or call 709-579-8924.

For more calendar listings, visit:
www.craftcouncil.nl.ca

About the Craft Council

The Craft Council of Newfoundland and Labrador is a not-for-profit organization for the province's professional and non-professional craftspeople, and a member of the Canadian Crafts Federation. Its member services include:

- ⇒ The operation of Devon House, a provincial craft centre with a Gallery, Shop, Clay Studio, studio spaces, resource centre, display and meeting facilities, and the Craft Council's administration and project offices
- ⇒ The Labrador Craft Marketing Agency
- ⇒ Financial support programs including grants for studio start-up, product development, and training, and interest-free loans
- ⇒ Craft Fairs in St. John's, Corner Brook, and Happy Valley-Goose Bay
- ⇒ The bi-monthly Newsletter; contributions from members are welcome
- ⇒ A published and online Studio Guide
- ⇒ In partnership with the federal and provincial governments, co-management of the Craft Industry Development Program, a source of financial assistance for projects that develop markets, skills, and products
- ⇒ Workshops in a variety of media, often by special request

Membership fees

GENERAL MEMBER: \$40
MARKETING MEMBER: \$55
STUDENT MEMBER: \$15

Shop and Gallery hours

MONDAY to SATURDAY: 10 a.m. to 5 p.m.
SUNDAY: 1 p.m. to 5 p.m.