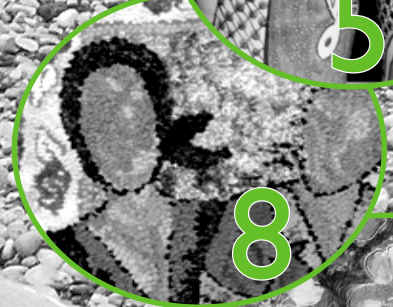


# Craft

Newsletter  
Mar./Apr. '09



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*ON THE COVER:*  
Brenda Stratton sports  
one of her creations. Be  
sure to check out her  
design tips on page 6!

[Photo by Nancy Jacobsen ]



CRAFT COUNCIL  
OF NEWFOUNDLAND & LABRADOR

## Making *Fair* choices

When we started discussions about content for this issue of the Craft Council newsletter, the question about the viability of retail craft fairs in St. John's was a hot topic. Committees and boards met, questionnaires and surveys were sent, and lots of emails and conversations expressed views of every kind.

As you can see by the article on page 13, the question isn't quite resolved, and I expect that when we do reach a conclusion, it will be up for discussion again for next year.

You might wonder just how the Craft Council comes to a decision on how we provide services to our members. Whether we are making choices about the location of our Craft Fair in St. John's or the future of the Craft Council website, we consider the following factors very carefully:

Benefit to the membership; how the event/service fits within current priorities; the potential for success given our financial and human resources; and the short and long-term health of the organization.

But who gets to weigh these factors? Who gets consulted?

The Craft Council depends heavily on volunteer committees. In general terms, the elected Board sets the direction and the priorities for any given year, and committees and staff are charged with carrying these out.

Of course, committees and staff help to build these plans, and each committee has a representative on the Board. So there is a lot of consultation that happens. Normally, a question like the location for an event would be a committee decision.

But the Craft Fair is an exception. Its location is a key factor in the event's success and involves a complex decision-making process. And because it is an event that is of such significance to the membership of the Craft Council, not one, not two, but three member surveys have been conducted in recent months to seek guidance and determine preferences.

Heading into its 36th year, this Fair is a long standing Craft Council event that is a major revenue generator for our members; it is also the highest profile event that the Craft Council organizes and helps strengthen the financial viability of our members – one of our current priorities. Clearly, it is a critical Craft Council event and should have all the support we can provide.

The Craft Council is seeking to do just that in the face of new challenges. Decreasing public attendance and boothholder registration mean that the Fair, once a revenue generator for us, is now losing money. This, of course, has an impact on our ability to offer other important services to our members. Decreasing revenues and member interest signal that we need to consider new ways to reach our goal.

Any change must balance the needs of membership, industry and the Craft Council itself – and it isn't easy. We know, however, that the Board, with the assistance of Craft Fair Committee members and staff, and with the expressed guidance of the membership, will reach the best decision possible.

The comments of each and every member are important, and your support for the Board, and for the decisions that they make, are what gives the Craft Council the ability to provide strong and dedicated service to the craft industry in our province.

When the Craft Council asks for your opinion, it means that your voice is important and is heard. Take the time to respond when you can, or offer to join a committee or Board. There is always more than one route to a common goal.

Together we will make the best choice.

Anne

### Craft Council Board

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Chair .....	Janet Davis 536-2533
Vice-chair .....	Brenda Stratton 634-4479
Secretary .....	Mary Hood 753-7819
Treasurer .....	Kim Marshall 895-3928
Past Treasurer .....	Christine LeGrow 437-5287
Past Chair .....	Tim Rast 576-4456

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Central .....	Leslee Lake 466-2318
Southern .....	vacant
Western .....	Shawn O'Hagan 634-8138
Northern .....	Colette Samson 247-2353
Labrador .....	Brenda Snook 931-2723

#### Committee representatives

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Clay .....	Nathalie Brunet 437-1067
Craft Fair .....	Shawn O'Hagan 634-8138
Gallery .....	Isabella St. John 576-0831
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Loan Board .....	Mary Hood 753-7819
Shop .....	Tim Rast 576-4456
Standards .....	Linda Lewis 229-6296
Strategy .....	Christine LeGrow 437-5837
Studio Guide .....	Linda Lewis 229-6296
West Coast Fair .....	Brenda Stratton 634-4479
Youth .....	Jessica Butler 699-5608

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CRAFT COUNCIL  
OF NEWFOUNDLAND & LABRADOR

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## Buyers cautious at this year's Atlantic Canada Trade Show

With the slowdown in the economy, it is not so surprising that activity at this year's Atlantic Canada Trade Show was a little more muted than in earlier years. According to Janet Costigan, Craft Development Specialist with the provincial Department of Innovation, Trade and Rural Development, buyers were in short supply and those who were there, were making their purchases cautiously.

"Buyers told us that they are mostly filling their stock with the same items they usually buy, rather than taking chances on new types of products," says Janet. "They are focusing on their tried-and-true sellers."

In the past few years, the tourism industry has been gloomy in the Maritimes and this year, the predictions are not any sunnier. Nonetheless, Janet reports that some sellers fared well despite buyer reticence and notes that in some cases, lower price points made some products more appealing.

There were eight booths from Newfoundland and Labrador this year;

some craftspeople were quite pleased with their orders and even picked up shops they had been trying to attract for some time.

Some new exhibitors also did better than they expected, but sales were still low. Overall, says Janet, booth sales were probably on par with last year. "The trade show world has definitely changed. One time, trade shows were the way to market to retailers, but the past few years have seen their importance as a marketing venue declining," adds Janet. "They're still an important part of the mix, but not the be all and end all they used to be."

It is not clear yet how important trade shows will be for craftspeople in the future, but Janet thinks that craftspeople now need to look at many different marketing channels.

Janet's final word? The trade show is not the silver bullet is used to be, but it should still hold a place in the holster. ☞

## New co-chairs

The Friends of the Craft Council have elected two new co-chairs: **Diana Powell** and **Trish Suvak**, both of whom will lead the Friends in putting off its annual fundraising dinner in October. Last year, they raised over \$9,000! Stay tuned right here for more details on this year's event.

## Seconds Sale

The annual Seconds Sale is happening **April 25**, in partnership with the Anna Templeton Centre. So, 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](mailto:info@craftcouncil.nl.ca)

## From up on the Labrador

### New buyers for LCMA

Jim Garland with the The Labrador Craft Marketing Agency reports that the wholesale show in Edmonton (name of show?) was successful this year, with the Agency picking up four new buyers and making sales valuing over \$5,000.

And there's a chance for even more sales down the road. "I made several really good contacts for potential buyers," says Jim.

### 2008 Arts Fest a hit!

As Canada's longest-running children's festival, the Labrador Creative Arts Festival brings together students of Labrador communities and artists from around the world for a week of original student-produced plays, workshops and fun.

The 2008 LCAF took place Nov. 19-25, amidst a couple of snowstorms, but the show went on with great success and its over 19 participating artists taught young people painting, mask-making, movement and dance, filmmaking, theatre and much more.

The 2009 LCAF takes place Nov. 18-24. For more info, visit: [www.labradorcreativeartsfestival.ca](http://www.labradorcreativeartsfestival.ca) ☞



Storyteller, folklorist and writer Dale Jarvis (above); arts educator, actor, artist and puppeteer Jason Sellars (above right); and fiddler extraordinaire Christina Smith (right) share their skills with students at the 2008 Labrador Creative Arts Festival, Nov. 19-25.



Photos supplied by Dorne Brown

# Design intervention



Thoughts on design by  
Sophie Meyer, Brenda  
Stratton, Pete Barrett, Deanne  
Fitzpatrick, Shannon Reid and  
Anita Singh...

# The love and language of good design

By Sophie Meyer



Photo supplied by Sophie Meyer

Designing is the process used to make decisions about how something looks and functions. I have always wanted to make objects that one can “love” – good design is fundamentally important. There are three main aspects of design to consider for every new challenge: materials, engineering, appearance.

Some aspects are fixed (mugs should always feel good in the hand, for instance) while some are very mutable (seasonal colour changes in the silk line are a delight to figure out). The ability to respond quickly and thoroughly to design challenges is what gives the craftsperson an edge over mass production.

I use a simple process: establish the challenge and set goals, research, make drawings and prototypes, source materials and finally, work out production prototypes and packaging.

Taking time with the first few steps makes the process much more efficient. Good drawings are very important. If you produce drawings to scale using relevant materials and techniques, many problems can be sorted out early.

Good research is also very helpful and loads of fun. The Internet is my favorite research tool. I like to see as many different approaches to the problem as possible, from history, from my peers, from industry and naturally I want my solutions to be better than any of that.

Once the first prototype is made and tested, technical challenges

become apparent. This is the point at which I give out samples and instruct people to wear-test my product to the “nth” degree. I really want my work to last for years even with regular use.

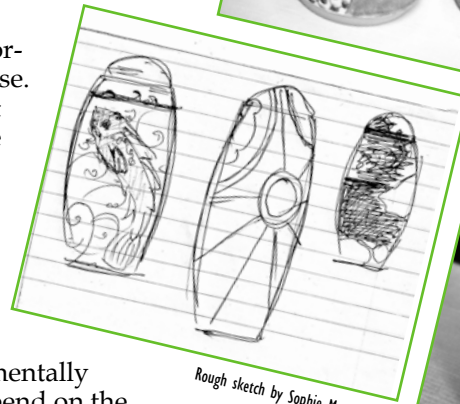
I have no particular loyalty to any medium so I have a great range of materials to chose from. Aside from using the best quality materials available, I look for opportunities to use local materials, recycle if appropriate and choose ethically sound sources. These hidden aspects of design are as important as anything else.

The third aspect of design – surface design – is both the most and least important factor. Surface design decisions are some of the most difficult to make as they are fundamentally subjective and depend on the designer’s sense of style and overall skill. It is also the aspect that is easiest to change and often influenced by trends and changes in popular tastes. I like to think of my personal body of work as “Zen Bauhaus” (integrating concepts of surface following structure), “well considered randomness” and my favourite two related ideas of “knowing when to quit” and “just because I can, doesn’t mean I should.”

Reproductions and reinterpretations of traditional designs require a different approach. In these cases I try to be as true to the source as possible. Using the same materials, tools and techniques helps develop an appreciation and respect for established designs. Special commissions sometimes require me to design to someone else’s vision. In this case it is important to use technical skills to streamline or edit ideas that may not



Photos by Eric March



Rough sketch by Sophie Meyer



always lead to design excellence. If the customer is happy, this process has been a success even if the objects are not what I would personally love.

I’ve made tens of thousands of things over my 30 years as a designer and craftsperson and feel honoured when one of these objects becomes important to someone. It is the relationship between aesthetic philosophy, the object and the end user that makes fine craft special.

In short, the language we use to communicate is good design. ☞

Sophie Meyer specializes in pottery, fine art and design. For more info, please visit: [www.geocities.com/smeyerart/](http://www.geocities.com/smeyerart/)

# What~if design

By Brenda Stratton



Photo: Nancy Jacobsen

For me, the design process is an exploration. Mostly I'm just trying to find the answer to the question: "What if?" At the moment, I explore the 'what ifs' of texture and surface design by making felted scarves and shawls that I have hand-dyed.

## Ideas, ideas and more ideas

More often than not, new designs or ideas pop into my head during the process of 'making.' In other words, while I am making one piece, an idea for another piece will often appear. In fact, one of my design challenges is that I often come up with too many ideas to explore. There are so many techniques and materials to choose from that the possibilities seem limitless - it can be overwhelming.

To help me focus, I make choices, such as what kind of fabrics I will use. For example, my scarves are only made from natural materials such as silk and wool.

I know it's probably a cliché, but I also find inspiration from nature. I usually walk in the woods every day with my dog and many ideas or solutions come when I am not thinking of anything at all.

## My design process

I usually arrive at my final product by exploring three main design elements: materials, technique and colour, and how they will all work together.

Because I live in a relatively rural community and the fabric selection is limited, a good deal of my design time is spent researching materials.

Colour is probably the driving force behind all my design decisions; I make decisions about colour every day, with every piece I make. I don't really keep notes when I'm dyeing because I'm not interested in producing perfect dye lots but I do rely quite heavily on the principles of colour theory.

I worked in the film industry in Calgary before I returned to Newfoundland and Labrador and my experience with colour mixing and the demands of that industry helped hone my skills. Having those skills gives me the confidence to experiment with colour.

## Sketching it out

I have become a lot more confident in my design skills simply because I've been practising them for over 10 years.

My one downfall is that I am not in the habit of keeping journals or sketchbooks. I think my ability as a designer is not all that it could be because of my fear of drawing. I really would like to work on that.



Photos supplied by Brenda Stratton

## Knowledge (and mistakes) is power

I believe in the power of knowledge. For example, ideas come easily when you know how to do something well. I have learned this from production work.

As well, every workshop or class gives you a little more knowledge. I like to constantly improve my skills because I am a great believer that you need to know how to do something right before you can decide to do something wrong.

But sometimes, I like doing things wrong, just to see what might happen. Sometimes it's the mistakes that make the greatest products. What if... ☞

# Designs on ancestry

By Pete Barrett



Photo: Caroline Clarke



I was researching my own aboriginal roots when I came across painted Caribou coats in 2005. A seed was planted and I decided I would design a line of clothing and accessories based on these garments.

I kept my idea alive by reading as much as I could on the Internet. It was my goal to have some pieces ready for our gallery – the Mealy Mountain Gallery in Cartwright – for its 10th anniversary.

I started first by playing with the double-curve motif that is so common in these coats. But as often happens with design ideas, they change as you develop your piece. I downsized some things, upscaled others, added the element of canvas Cossacks, and even began the process of producing a couple of jewellery prototypes in 2008.

I found the drawings were vital in helping me to see new ideas – I would sit back and look at my designs and see new kinds of pendants, broaches and hair pieces.

The first time I wore one of my creations, a young lady looked at it and said she could see it as a motif on the sleeve of a woman's tee shirt.

Suddenly all of my sketches were given new life.

Where am in the design plan now? I have focused on a small number of images, interpreted some, and copied others. I am on track to reach my goal. ☪



Photos supplied by Pete Barrett

## Coat of many colours

The designs for Pete's products are based on the Innu Pishakanakup (Caribou Skin Coat).

The painted Innu coats represent the rich culture of the Naskapi, Montagnais and Cree Hunters of the Quebec-Labrador Peninsula of Labrador. The coats were constructed and painted by women and interpreted hunters dreams; they were a tribute to the caribou and so a means of paying respect.

Originally the animal skin was painted with mainly four and five colours. The yellow was derived from fish roe, the ochre colour from the rich clay and the blue and red were pigments obtained by trading with the Europeans.

"Colour was carefully applied with a bone stylus instead of a brush; parallel lines were drawn with a stylus shaped like a fork. The yellow colour was made of fish-roe, black from burnt bones; most of the red pigments were acquired from fur traders. The reddish-brown around the upper part of the sleeves is a native pigment, absent on later coats..."

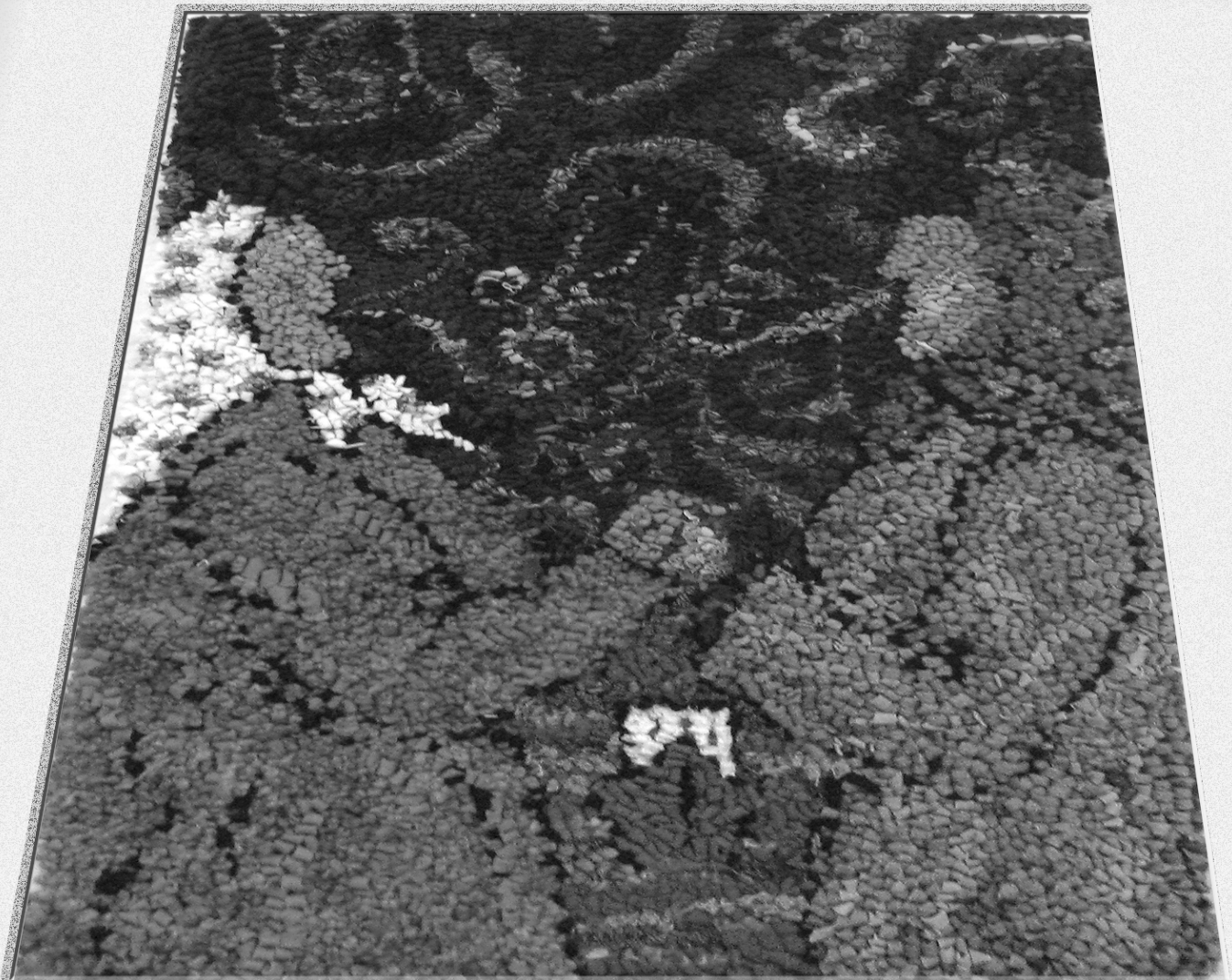
"The off-white colour of the tanned skin is the symbol for caribou, and also in other parts of the Canadian North the Indians have stated that the caribou are attracted by a white dress. Basic to many of the painted designs is a double curve, symbolic of caribou antlers. Parallel lines stand for trails of the caribou herds, and for tracks of toboggans loaded with meat. Red paint symbolized blood.

"The sophistication of women's aesthetic values is manifest in this artwork. In prayer and blessings the new coat acquired magical powers to ensure success in hunting, though these powers were believed to disappear gradually."

(William Jamieson, *Tribal Art*)

# Crossing the threshold

Gay Decker visits with Deanne Fitzpatrick



**I**n one of Deanne Fitzpatrick's rugs, two women are leaning towards each other, their laughter clanging against a golden sky. With teacups in hand and bandanas fluttering in the wind, they look to be the quintessential Newfoundland picnickers – lolling about in the salty air and pine-scented breeze.

## I am dead wrong. But that's fine with Deanne.

According to her, the gals are having more fun with me than they were with her anyway.

"It's your own experience that counts really," she tells me with what seems to be a bit of satisfaction.

In fact, my flight of fancy is one of the reasons Deanne practises her craft. She loves it if her work transports you—even if it's not to the place she had intended.

I am chatting to Deanne about her latest rug exhibit, *Darkening the Door*, which was on display at the Rooms from Friday, December 12, 2008 to Sunday, March 22, 2009 (Level 3). As the name of the exhibit suggests in these parts, the series is based on the theme of visiting.

Some works depict more traditional visits, like the rug that peeks in at a woman in the middle of serving a meal. (Funny how some people have the uncanny ability to drop in just at supper time.) Or the couple trekking home over crispy moonlit snow, their neighbour's house retreating into the night.

Still others explore visits of a more metaphysical nature. In one work, entitled *Grace, Mercy, Peace*, a woman is sitting across from me at the dinner table, but she is unable to look me in the eye. Her head is bowed and her face is cradled in the palms of her hands. Between us, on an oval plate, lies the skeleton of a fish. To its left stands a lone sorrowful crow.

I think she is grieving the loss of her husband. He is a fisherman, I venture, who has worked hard his entire life; a man who has courted her with the sweetness of field flowers and the sweat of hewn logs. He is a man who has made his living from the sea, from timid morning to torrid night, day after day, until this final day.

Not only am I hopelessly melodramatic, but, again, I am morbidly off-path.

"It's a reflection on the changes in the fishery," says Deanne. "This is a woman dealing with stress and strain; seeking peace and needing mercy. I suppose she could have lost her husband and that's as good a story as the one I have. But when I see those fish bones, what it means to me is that's where the industry is now."

In another rug entitled *Alone with a Beer*, I watch uncomfortably as a man reaches for another swig from his bottle. He is wearing a white sleeveless undershirt that swells like an unbroken whitecap over his ample mid-section. I don't sense this man is celebrating. Instead, I tell Deanne, I think he has descended into the unsightly paunch of alcoholism.

She agrees, saying that drinking beer is yet another way of visiting. "Men went to the bar and they still do. It's him alone with a beer turning to company outside of his home. That was 150 of the men that I know."

She qualifies that the story of alcoholism belongs to every place. And she suspects that it's one way that people

"I have a lot of questions about life and why we're here and all of those things...you know... philosophical questions about people and life," she says. "I'm constantly looking for answers knowing that there aren't any, but I'm always looking, and because you're always looking, you're always watching right?"



Photos supplied by Deanne Fitzpatrick

everywhere, not just men, attempt to deal with the perennial human questions: Why are we here? Why do we suffer? What happens afterwards?

They are questions that Deanne acknowledges have accompanied her throughout her life, from her childhood in Placentia Bay, to her time as a counsellor in transition homes in

Nova Scotia and now in her work as an artist. She's even working on a new book, *A Philosophy in Fibre*, that continues her exploration.

"I have a lot of queries about life and why we're here and all of those things. Philosophical questions about people and life," she says. "I'm constantly looking for answers knowing that there aren't any, but I'm always looking, and because you're always looking, you're always watching, right?"

One way that Deanne watches is through the act of sketching. In fact, unlike many artists these days, she rarely bases her images on photographs. Instead, she prefers to spend her time with pad and pencil, taking in the way people move and trying to capture what she calls their *essence*.

As an example, she refers to her rug called the *Boy from Point Verde* and points out how she based it on a friend of hers, knowing full well that her version doesn't really capture his likeness. Rather, she says, it 'feels like him.'

...continued on page 10

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Small wonder then, that walking through this exhibit is so absorbing. Each rug is pulsing with emotion, inviting me across a threshold into the endlessly varied dwellings of human experience.

The images in these rugs are a far cry from the traditional designs that Deanne started with nearly 20 years ago as a 'gentle little hobby.'

"My first rug was from a kit," she says. "It was a traditional looking pattern with four scrolls in the corner and I still have it. I used three, maybe four colours."

Today, Deanne's images are her own, even though she still uses the scatter scroll or creeping vine in homage to the old ways and her colours number well into the hundreds.

Thank goodness. Anyone who has ever walked over a Newfoundland bog knows that this stubby little three-letter word has no business describing the complexity of textures and hues that abound under each doughy step.

Think Jackson Pollock with a hook. And then imagine hues that harmonize like a Gregorian chant, ache like a Rachmaninoff rhapsody and howl like a Cajun squeeze-

"We remain vulnerable. We are... which is why we need each other."

box. That's how this woman can orchestrate colour. The result is that each rug, no matter its sadness or its joy, is a work of such great beauty that its ultimate effect is to provide comfort.

These rugs will likely never see the sole of any boot, but like their traditional predecessors, they still buffer against the biting winds. At least, this is how I feel as I meander from one lushly textured work to another.

At one point, while I am contemplating the sheer size of the rugs, and the number of loops, I think about the countless repetitions needed to create each one. I visualize the actual loop, stab and hook process and realize that the making of a rug is itself a meditation and might well be Deanne's way of answering her most philosophical questions.

When I ask her, she laughs. "No, it raise more questions." But pausing, she concedes. "Sometimes it does. A little bit. But I think we remain in that way of not knowing the answers," she says. "We remain vulnerable. We are.... which is why we need each other."

And I think, perhaps to visit? ☞

## Design \* \* challenge

### Creating a complementary and compelling background

By Anita Singh

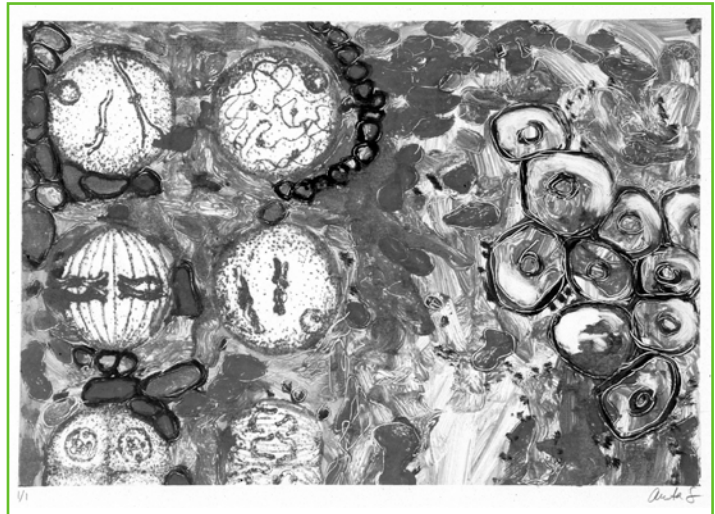
Let us say the focal point of your painting is a fish. For me, some of the obvious background images that come to mind are water, rocks, dirt, sand, wood, land, seaweed, underwater animals and plants.

But generally, I do not look at the background of my artwork as a separate component of the painting. Instead, I see it as the part of the artwork that the eye is not drawn to right away.

So, the background is as important as the foreground or focal point; it plays an essential role in telling the whole story or creating the mood I want others to experience.

In my artwork, the backgrounds are frequently solid colours, simple textures and patterns that are created by layering or using clearly defined sections. I then determine where the focal point will be by considering the subject's colour, size and overall placement in the entire composition.

In terms of technique, I work with a variety of print-making methods: etching, monotype, collograph, wood cut, serigraph as well as painting and collage. Sometimes I begin by creating a simple texture or pattern and then print



"Cell Meiosis" by Anita Singh (monotype and etching, 1/1, 9.5" x 14")

a more detailed image on top. Then, I may even create a third layer with collage or paint.

Once I have decided what my images will be — whether they will be focal point, in the foreground or in the background — I usually have a variety of visual references near me. Sometimes I rely on photos, but I also use actual subjects, such as fish, rocks, and seaweed.

I frequently work from my own photographs or, alternatively, I'll research specific images from books and the Internet that I will then hang close by for inspiration.

If I have a specific idea of how I would like a finished piece of artwork to look, I may do preliminary sketches or work with my images on the computer, playing with composition, colours and image size to help me get the results I want. ☞

# Package design:

## it's all that and a...



By Shannon Reid

The world of retail is always changing and extremely competitive – especially so in these delicate economic times. Now, more than ever, craftspeople and retailers alike have to be on top of their game.

While our members place a tremendous amount of energy and thought into the development of their products, they may overlook that final, most vital design step: how their products will be presented in retail settings.

As the manager of the Craft Council Shop, a store which carries the work of close to 300 craft producers, I am very aware of how attention to these final design details are so important to completing that all-important sale. While salespeople help, they cannot replace the power of well-designed product packaging and marketing.

With handmade items in particular, it is important that customers feel they have purchased something unique. In a craft fair or studio setting, the craftsperson is often on-site and able to speak knowledgeably, even passionately, about his or her work. But in most retail shops, the craft product must speak for itself – which means you have to teach your product to speak for itself. Here are a few pointers that will get your product heard...

### 1. Packaging

Packaging can say it all. If you are creating gorgeous silk scarves, please do pass on the zip-lock bag and think about packaging options that are in keeping with the quality and craftsmanship of your product.

### 2. Take charge

Do not leave it to the retailer to decide how your product will be presented. Think about how you want the customer to experience your product and pay attention to the design of your business cards, hangtags, brochures, boxes and bags. Each of these items adds extra sales value to your product.

### 3. Display

Give your retailer suggestions on how your work should be displayed. Very often, small items end up tossed into a basket (that's laid next to a bin, that's behind a display) so you may want to consider designing a display unit specific to your product.



Pictured above, Newfoundland Naturals and below, Northeastern Folk Art.

Photos: Tiffany Gribbert

### 4. Seasonal presentation

Many retailers wait all year for the record sales they make at Christmas and you too can take advantage of this peak buying season. Try adding seasonal accents or designing packaging that will make your product an appropriate gift at this time of the year. Similarly, ask yourself if there is one simple embellishment that would make your product a must-have for Valentine's Day.

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# Design

...continued from page 11

## 5. Current trends

While your designs are your own, it does not hurt to stay up-to-date on current trends in both home and fashion. Stay abreast of the hottest colours, textures and materials. Customers often purchase items that match a particular décor or style.

## 6. Establish lines

You may begin with an idea for one piece of jewellery, but leave the door open for complementary additions that, as a whole, create a line. A customer may only buy one piece on her first visit, but will be tempted by matching pieces on her next. If someone loves your work, why let her suffer?

## 7. Function

Sometimes, a customer will love a piece but cannot make the leap to how it could be used in her home. For example, a hand-bound paper book is a treasure, but its very beauty can prevent its new owner from actually writing in it. Help the new scribe out by adding a small cover plaque that gives the book a purpose. For larger albums, you might see it as a photo album, recipe or guest book. Smaller books might be just the thing for movies to watch, or books to read, or how about word of the day?



Anna Clare Guest clay earrings and pendants.  
(photo: Tiffany Cuthbert)

## 8. Signage

Is there something extra special about how you create your product? A special technique, a natural dye from a native plant or a historical reference? Customers are often very interested in these pieces of information. It adds to the story of the work and gives it a personal history of its own. Consider providing professional signage that highlights the facts that make your work unique. For example, if you do Raku fired pottery, provide the retailer with a sign that explains the process.

If you hook rugs, include signage that explains the tradition of your craft, or where your inspirations come from.



There is no doubt that the work created by our Craft Council members is outstanding. But it is a busy world and people mill through shops quickly in order to get on to the next thing on their list. As a craft producer, the more that you can do to attract a customer to your work the better! Do some research. Go out and see how your favourite shops are merchandising work, and how some of your favourite products are packaged and displayed.

(Hmmm..... I wonder if you were first drawn to those products because of their packaging?) ✍

## Spotlight On Craft

**Maker:** Shawn O'Hagan

**Title/product:** Hand-spun yarn

**Materials:** Merino, mohair, shetland, angelina, hemp, and novelty fibres

**Size:** Sold in skeins, by the yard

**Retail price:** Priced by the yard, in stock currently \$24-\$40

**Of note:** Shawn O'Hagan's foray into spinning began when she fell in love with a skein of wool she came across at PurlSoho in New York City. It was a nubby handspun skein of orange and turquoise with flecks of golden yellow. Shawn wanted to knit with it, but knew she couldn't sell the final product for a price that would cover her costs. So she learned to spin, starting first with a drop spindle and then later with her own wheel. Shawn uses all kinds of fibres in her funky skeins – natural, animal, plant and synthetic and even raw, which she then dyes using only natural dyes. "My inspiration for my yarn: my colour choices and my titles come from everywhere – what I watch ("Bingo Night"), what I remember (Provence), or what I read ("The long-necked birds took flight"). Making yarn is like painting."

[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.]



# Location, location, location?

## We need your input on the best venue for our Craft Fair

As many of you are aware, expenses for the Craft Fair's current venue – the Convention Centre – have increased while booth participation has decreased. For example, this year alone, the cost of the Convention Centre space will increase by \$2,000 and last year (2008) the Fair lost 31 exhibitors, a loss that was only somewhat offset by the recruitment of 17 first-timers. In 2007, the Fair also lost exhibitors.

As a result, the Fair is not currently sustainable. In 2008, the Craft Council provided an extra \$10,000 to make ends meet, meaning not only is the Fair losing money, but the Council is forced to divert funds from other important member programming.

To address the issue, the Craft Fair Committee has spent the last two years researching solutions, including new venues – especially ones suggested by members.



Photos: Tiffany Gauthier

### The findings are as follows:

- 1) The Curling Club (or Remax Centre) would only be able to host our event in the spring or summer as there is no way to cover the ice.
- 2) The Geo Centre, Majestic Theatre and Masonic Temple are all too small.
- 3) For the same price, convention space at other hotels would only accommodate one third of the booths currently housed at the Convention Centre.
- 4) The arena in Torbay is a bit expensive and the location is remote for winter travel.
- 5) The management of the new sportsplex at the Swiler's Rugby Club was not interested in hosting the fair; similarly the Works declined.
- 6) Mile One is just as costly as the Convention Centre and has the same parking issues.
- 7) The Glacier does not seem suitable given it already hosts a well known local fair (Christmas at the Glacier).
- 8) Arts and Culture Centre gallery spaces: although this venue is smaller, it is affordable and has parking. This venue would hold approximately 42 4'x8' booth spaces. Exhibitors would be able to book more space if they so desire, although more space to one boothholder would obviously mean fewer boothholders.

In light of this information, the Craft Fair Committee, along with the Board of the Craft Council, is currently considering three options – all of which would keep booth fees close to what they are currently:

- 1) The Fair would be held at the Arts and Culture Centre over two weekends to try and accommodate the number of booths it would normally have and to make it financially feasible. This approach would appeal to those exhibitors who have requested a longer Fair. Exhibitors could participate in one of three ways: have a booth for the whole 10 days; have a booth for four days; or have a booth for six days.
- 2) Hold a four-day Fair at the Arts and Culture Centre over one weekend.
- 3) Hold a three-day fair at the Convention Centre. Ninety members would need to provide a solid commitment to participate in order to make this choice feasible. Exhibitors' booth fees would not be raised in this option but the Fair would be one day shorter than past fairs.

To solicit member interest in these options, a survey has been sent to Craft Council members with a required response date of March 16, at which point a decision will be made. The Committee is doing its best to resolve the growing fiscal challenge of holding the Craft Fair. As usual, your input and suggestions are welcome. ☺

## West Coast craftspeople tune into 2009 ECMAs

Several west coast craftspeople got into the swing of the East Coast Music Awards Show and Conference held in Corner Brook from February 26 to March 1, 2009.

And many of them sold products as well.

In total 10 craftspeople – Shawn O'Hagan, Brenda Stratton, Molly White, Nancy Jacobsen, Urve Manuel, Craig Strang, Tessa May, Shannon Coyle, Hope Clarke and Barb Hunt, Rilla Marshall, Colette Urban, Niki Hollohan and Joan Payne – participated in a mini craft fair and display organized in the foyer of the Pepsi Centre on Saturday and Sunday.

Predictably, traffic ebbed and flowed depending on the activity in the centre, but Shawn says that conference attendees expressed a lot of interest in the craft and overall the experience was positive.

"Most of the sales were from people attending the awards show, some performers and some industry people," she says. "Some of us had excellent sales."

One hot seller was Nancy Jacobsen who fashioned necklaces using images and text from the ECMA poster. And one performer was so taken with Niki Hollohan's eco-bracelets that she bought one to wear on stage that night.

The crafts on display were eclectic, ranging from metal sculpture, wooden row houses, and hooked rugs, to soap, scarves, hand-spun yarn and more.



Photos: Shawn O'Hagan

Pictured above is Shawn O'Hagan's yarn display at the 2008 ECMAs and at left, musician Daniel Payne and local school children perform and dance in front of the West Coast Craft Collective's set-up.



Shawn says the fair was a great way for the west coast craftspeople to promote their work. "Conference delegates were really happy to meet with local craftspeople and take home a beautiful object, especially one that told a story."

Stay tuned: the West Coast Craft Collective is planning a repeat performance at the Woody Point Writers' Festival in July. ☘

## Design e-learnings

If you want to learn more about design, why not try an online workshop? Craft Council member Judy Cooper recently took an e-course called *The Studio Journal as a Designer's Workhorse* through a website called [www.joggles.com](http://www.joggles.com).

**CC: Tell me about the course.**

**JC:** As its name suggests, the course is about keeping a designer's journal. Students are encouraged to share their activities, but it is not compulsory. Samples of stitching, interesting pictures, drawings/sketches, and watercolours, are just a few of the things that students are encouraged to put in their journal. The designer's journal is useful for keeping track of your ideas, colour combinations, shapes in your surroundings, and digital photographs. In this way the journal becomes your personal source book for new designs.

**CC: How is the course structured?**

**JC:** This course runs for six weeks. A supply list and other preparatory information are sent before the workshop starts. On the first day of class, students are sent an email with the

class URL, User ID and password. Each week a lesson is posted on the class webpage where students can download it to their computer. You can find out more about how the classes work at <http://www.joggles.com/classdetails.htm>. Each lesson has vital information to the topic as well as colour examples. As well, there are a number of assignments. It is up to the students whether they do some or all.

**CC: Are there any advantages or drawbacks to taking a course like this online?**

**JC:** I like the online format as I can do the class activities at my leisure. The level of feedback you receive depends on how much you share. One advantage of this kind of structure is that students learn from each other as well as from the instructor. Posted questions are answered daily.

**CC: What was the most important thing you got out of this course?**

**JC:** This course was very beneficial as it improved my ability to record and organize my ideas. I had been keeping journals but this course helped me put things in perspective.

## Opportunities knock

### INTRD Product Review Dates

To access any of INTRD's craft funding or marketing programs, your products must first be submitted to the department's Product Review committee. Please note that INTRD's Product Review process is not the same as the Craft Council Standards jury and one does not substitute for the other. 2009 Product Review dates coming up are: **June 4, September 10 and October 29**. Additional meetings may be added if the number of submissions warrants. Download Product Review forms from [www.intrd.gov.nl.ca/intrd/ProductReview.htm](http://www.intrd.gov.nl.ca/intrd/ProductReview.htm).

### New Deadline for the EVA Awards Program

Visual Artists Newfoundland and Labrador announces that the deadline for submissions to the fourth annual Excellence in Visual Arts Awards (EVAs) has been changed to **April 15th, 2009 (until 5 pm)**. The awards will be presented on May 29th 2009 at a reception at The Rooms. For more information on the awards, see <http://www.vanl-carfac.com>.

### Call for Entry: Art to Wear

Deadline: April 24, 2009

You are invited to create a work of wearable art that is inspired by and communicates a commitment to nature and the environment. Wearing your heart on your sleeve or your art on your shirt? Of all the ways we choose to share our feelings with the world, clothing and jewellery have a special place. Jewellery speaks of commitment; clothing broadcasts opinions and taste in everything from politics to music. In this exhibition innovative, sophisticated, whimsical, sculptural and organic works of 'art to wear' will celebrate nature's textures, colours and materials and a vision of living lightly upon the Earth. Download the Entry Form here: <http://www.craftcouncil.nl.ca/about/forms.asp>.

### Call for Submissions: The Anna Templeton Award

Deadline for applications: May 31, 2009

This award has been made possible through the generosity of the late Dr. Anna Templeton who spent a lifetime committed to the training of thousands of Newfoundland and Labrador women in craft development. The purpose of this Award is to further upgrade the education and skills of the recipients. The Award is open to anyone who:

- \* is continuing his/her education beyond the first year of training at a Craft School
- \* and/or is a member in good standing of the Newfoundland and Labrador's Women's Institutes

The Award(s) for 2009 will have a value of up to \$500.00 and will be awarded in June for use in the following 12 months. For more info: contact: Chairman, Anna Templeton Award, 11 Warren St., St. John's, NL, A1A 2A3, 722-3029, [dandbmoore@nl.rogers.com](mailto:dandbmoore@nl.rogers.com).

### Call for Submissions: Iron Wire Jewelry, Lark Books

Entry deadline: April 27, 2009

If you're a talented, skilled jewelry designer working with iron, Lark Books needs you! We're seeking high-quality images for the gallery section of Iron Wire Jewelry, to be released in Fall 2010. Send us pictures of your best earrings, necklaces, bracelets, rings, or other creative jewelry showcasing your original designs and amazing skills. Visit the Lark Books site to download an entry form: [www.larkbooks.com/submissions/artist-submissions](http://www.larkbooks.com/submissions/artist-submissions)

### Art Jewelry Forum Emerging Artist Award 2009

Deadline: June 14, 2009, midnight MST

The purpose of the Art Jewelry Forum's (AJF) Emerging Artist Award is to acknowledge promise, innovation, and individuality in the work of an emerging jewellery artist and to help advance the artist's career. The \$5,000.00 award consists of: \$4,000 award, \$1,000 for travel to attend award presentation at SOFA Chicago.

The competition is open to makers of wearable art jewellery who: have completed their academic/professional training; have been out of school for one year or more; have not had a solo artist exhibition in a commercial gallery or museum. Work submitted must have been unsupervised if from an academic setting. Applicants are asked to submit the following:

- \*Current resume (one page)
- \*Artist statement relating to the work submitted (approximately 200 words or less than 1000 characters)
- \*Ten digital images of up to 8 pieces of work
- \*One of the images must show a piece being worn.

Each image must include:

- \*Name of artist
- \*Title of piece
- \*Dimensions
- \*Year Produced
- \*Materials

For every image submitted, the winning applicant must have a high-resolution (300dpi or higher TIFF file) that is immediately available to AJF to be used in print media. More information about the award may be found on the AJF website: [www.artjewelryforum.org/](http://www.artjewelryforum.org/). Applications may be submitted at [www.callforentry.org](http://www.callforentry.org).

### Rug School, Rug Hooking Guild of NL

August 13-16, 2009

Arts & Culture Centre, Prince Philip Parkway, St. John's, NL  
Stay on site or commute daily. Beginner through advanced classes taught by experienced teachers. For more information on classes, send a SASE to Diana Dove, Registrar, 7 Musgrave St., P.O. Box 127, Carbonear, NL, A1Y 1B4, Phone: 709-596-1888  
email: [nageirahouse@nf.aibn.com](mailto:nageirahouse@nf.aibn.com)

### Canadian Doll Artists Assoc. Conference/Vendor Sale

"Celebration"! 10th Anniversary Conference

30 April-3 May 2009 (Meadowvale Four Points by Sheraton, Mississauga, ON)

At the conference: daily workshops on various techniques and projects, figurative art competition and display, welcome banquet and awards banquet, Sunday round tables and brunch, and the opportunity to converse "art" with like-minded people!

May 1st and 2nd will see our vendor sale: Friday, 6 to 9 p.m., and Saturday, 10 am to 3 pm. Our members and the public are always looking for supplies and new art work. Become a Member and have access to our boutique in the vendor sale. For more information, contact Deborah Lobban, CDAA Vendor Sale Coordinator, 1-800-665-4339 ext. 0 (Daytime Weekdays, 8:30 a.m. to 4:30 p.m.) or visit the Doll Conference 2009 site for more info: [www.dollartists.ca/conference/xx2009/index.html](http://www.dollartists.ca/conference/xx2009/index.html)

These listings and more can be found in the Craft Council Online Magazine: [www.craftcouncil.nl.ca/magazine/](http://www.craftcouncil.nl.ca/magazine/). ALSO, be sure to check out the Clay Studio's Course Schedule online or call 753-2534, or email [claystudio@craftcouncil.nl.ca](mailto:claystudio@craftcouncil.nl.ca).

# Join the colour community

[www.colourlovers.com](http://www.colourlovers.com)

Think you need to get rid of the wintery blues? Not necessarily. Try instead sidling your blue alongside a mellow bullrush brown, a high-pitched skylark blue, and then for a little splash of the unexpected—a strip of dijon yellow. Voila—you'll want to hold on to that blue forever.

This lively arrangement of hue is the kind of colour experience you can enjoy at [www.colourlovers.com](http://www.colourlovers.com), a web site that explores colour and colour phenomenon that will blow your kaleidoscopic mind. The palette section alone is like the pot of gold at the end of a million rainbows. Brush your way past the concepts of primary, second and tertiary colour and plunge into the funky new world of colour combos like *Heaven Beside You*, *Claire de Lune*, *Dig My Olive Branch* and *Jell-O Serenade*.

Members (called 'colour lovers' by the site) use the tools on the site to create their own colour palettes and then post them for all to see. Once you're a member you can do the same, and you can also vote for your favourites. Aside from the sheer fun of playing with colour, this feature of the site is a useful tool for helping you to think outside the colour box.

There's lots and lots of other cool colour info as well. Check out the Popular and Interview tabs for an eclectic collection of short articles on just about anything that has a colour. (And what doesn't?)

Did you know, for example, that pools are painted blue to make the water look more inviting? To be specific, they are painted in cyan, which is the same colour as the planet Uranus, thanks to all its methane.

In the news section, learn about the colours of gothic brides, BMW art cars, and how to make your twitter posts more colourful.

Alongside in the trends section, learn what colour Pantone has selected for 2009 (Mimosa). How other design-

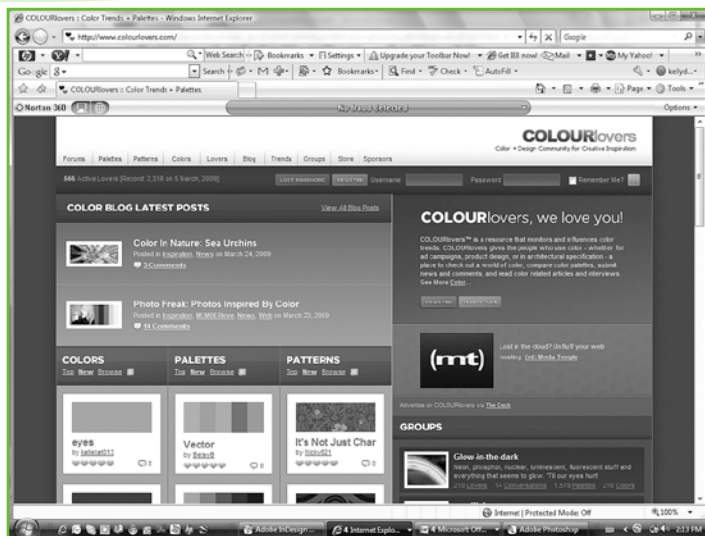
## On exhibit

The **Craft Council Gallery** ([info@craftcouncil.nl.ca](mailto:info@craftcouncil.nl.ca)) at Devon House Craft Centre, St. John's, presents two new exhibitions, March 22-April 26, 2009:

**Contours** Featuring Tara Bryan, Diana Dabinett, Audrey Feltham, Susan Furneaux: a book artist, painter, printmaker and fibre artist interpret their common world of edges, surfaces and form.

**New Heads for Old** Featuring J.C. Bear  
Clay sculptures of human heads that have revealed, like most things closely observed, something else.

**Christine Koch** ([www.christinekoch.com](http://www.christinekoch.com)) is exhibiting her installation of paintings titled **Entropy** in Edmonton, AB, at Harcourt House Art Gallery, from April 30 – May 30, 2009.



oriented products like magazines and web sites are following, setting and playing with the latest colour du jour.

For those of you who want to share your musings on colour, the site also allows members to blog and participate in discussion forums on topics as far-ranging as the many shades of green to how to come up with the colour scheme for your wedding.

Finally, for the pattern-lovers amongst us, there's a treasure trove of samples to fiddle around with. Start mixing in a little colour, a few wacky bits of information, and this site will keep you engaged for hour after colourful hour. ☞

## 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 & project offices
- The Labrador Craft Marketing Agency
- Financial support programs including grants for studio start-up, product development, 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: Shop and Gallery hours:

GENERAL MEMBER: \$40 MON-SAT: 10 am to 5 pm  
MARKETING MEMBER: \$55 SUNDAY: 1 pm to 5 pm  
STUDENT MEMBER: \$15

## Making *Fair* choices

When we started discussions about content for this issue of the Craft Council newsletter, the question about the viability of retail craft fairs in St. John's was a hot topic. Committees and boards met, questionnaires and surveys were sent, and lots of emails and conversations expressed views of every kind.

As you can see by the article on page 13, the question isn't quite resolved, and I expect that when we do reach a conclusion, it will be up for discussion again for next year.

You might wonder just how the Craft Council comes to a decision on how we provide services to our members. Whether we are making choices about the location of our Craft Fair in St. John's or the future of the Craft Council website, we consider the following factors very carefully:

Benefit to the membership; how the event/service fits within current priorities; the potential for success given our financial and human resources; and the short and long-term health of the organization.

But who gets to weigh these factors? Who gets consulted?

The Craft Council depends heavily on volunteer committees. In general terms, the elected Board sets the direction and the priorities for any given year, and committees and staff are charged with carrying these out.

Of course, committees and staff help to build these plans, and each committee has a representative on the Board. So there is a lot of consultation that happens. Normally, a question like the location for an event would be a committee decision.

But the Craft Fair is an exception. Its location is a key factor in the event's success and involves a complex decision-making process. And because it is an event that is of such significance to the membership of the Craft Council, not one, not two, but three member surveys have been conducted in recent months to seek guidance and determine preferences.

Heading into its 36th year, this Fair is a long standing Craft Council event that is a major revenue generator for our members; it is also the highest profile event that the Craft Council organizes and helps strengthen the financial viability of our members – one of our current priorities. Clearly, it is a critical Craft Council event and should have all the support we can provide.

The Craft Council is seeking to do just that in the face of new challenges. Decreasing public attendance and boothholder registration mean that the Fair, once a revenue generator for us, is now losing money. This, of course, has an impact on our ability to offer other important services to our members. Decreasing revenues and member interest signal that we need to consider new ways to reach our goal.

Any change must balance the needs of membership, industry and the Craft Council itself – and it isn't easy. We know, however, that the Board, with the assistance of Craft Fair Committee members and staff, and with the expressed guidance of the membership, will reach the best decision possible.

The comments of each and every member are important, and your support for the Board, and for the decisions that they make, are what gives the Craft Council the ability to provide strong and dedicated service to the craft industry in our province.

When the Craft Council asks for your opinion, it means that your voice is important and is heard. Take the time to respond when you can, or offer to join a committee or Board. There is always more than one route to a common goal.

Together we will make the best choice.

Anne

### Craft Council Board

#### Executive

Chair .....	Janet Davis 536-2533
Vice-chair .....	Brenda Stratton 634-4479
Secretary .....	Mary Hood 753-7819
Treasurer .....	Kim Marshall 895-3928
Past Treasurer .....	Christine LeGrow 437-5287
Past Chair .....	Tim Rast 576-4456

#### Regional representatives

St. John's .....	Tim Rast 576-4456
Eastern .....	Cara Kansala 589-2613
Central .....	Leslee Lake 466-2318
Southern .....	vacant
Western .....	Shawn O'Hagan 634-8138
Northern .....	Colette Samson 247-2353
Labrador .....	Brenda Snook 931-2723

#### Committee representatives

Awards .....	Kim Marshall 895-3928
Clay .....	Nathalie Brunet 437-1067
Craft Fair .....	Shawn O'Hagan 634-8138
Gallery .....	Isabella St. John 576-0831
LCMA .....	Carol Best 896-8506
Loan Board .....	Mary Hood 753-7819
Shop .....	Tim Rast 576-4456
Standards .....	Linda Lewis 229-6296
Strategy .....	Christine LeGrow 437-5837
Studio Guide .....	Linda Lewis 229-6296
West Coast Fair .....	Brenda Stratton 634-4479
Youth .....	Jessica Butler 699-5608

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Shop Manager: Shannon Reid ([shop@craftcouncil.nl.ca](mailto:shop@craftcouncil.nl.ca))  
Financial Manager: Earl Hoyles ([finances@craftcouncil.nl.ca](mailto:finances@craftcouncil.nl.ca))  
Clay Studio Coordinator: Heather Stone ([claystudio@craftcouncil.nl.ca](mailto:claystudio@craftcouncil.nl.ca))  
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Marketing Projects Coordinator: Caroline Clarke ([craftfair@craftcouncil.nl.ca](mailto:craftfair@craftcouncil.nl.ca))  
Labrador Project: Jim Garland 896-2121 ([labcraft@hvqb.net](mailto:labcraft@hvqb.net))  
First Hands Gallery Coordinator: Maaike Charron ([firsthands@craftcouncil.nl.ca](mailto:firsthands@craftcouncil.nl.ca))  
Administrative Assistant: Candace Fulford ([info@craftcouncil.nl.ca](mailto:info@craftcouncil.nl.ca))  
West Coast Craft Fair Coordinator: vacant  
Newsletter Editors: Gay Decker/Kelly Davis, 722-8537/689-0296, Fax: 579-2386 ([sgaydecker@gmail.com](mailto:sgaydecker@gmail.com)) or ([kellyscribe@yahoo.ca](mailto:kellyscribe@yahoo.ca))

The Newsletter is published bi-monthly. While the information in it is gathered from various sources and checked for accuracy, the Craft Council cannot accept liability in case of error. Mention of a product, a producer or a sales/exhibition venue does not imply Craft Council endorsement. Contributions to the Newsletter from members and other readers are warmly encouraged; they may be edited for length and conformity to Newsletter style.

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CRAFT COUNCIL  
OF NEWFOUNDLAND & LABRADOR

[www.craftcouncil.nl.ca](http://www.craftcouncil.nl.ca)

## Buyers cautious at this year's Atlantic Canada Trade Show

With the slowdown in the economy, it is not so surprising that activity at this year's Atlantic Canada Trade Show was a little more muted than in earlier years. According to Janet Costigan, Craft Development Specialist with the provincial Department of Innovation, Trade and Rural Development, buyers were in short supply and those who were there, were making their purchases cautiously.

"Buyers told us that they are mostly filling their stock with the same items they usually buy, rather than taking chances on new types of products," says Janet. "They are focusing on their tried-and-true sellers."

In the past few years, the tourism industry has been gloomy in the Maritimes and this year, the predictions are not any sunnier. Nonetheless, Janet reports that some sellers fared well despite buyer reticence and notes that in some cases, lower price points made some products more appealing.

There were eight booths from Newfoundland and Labrador this year;

some craftspeople were quite pleased with their orders and even picked up shops they had been trying to attract for some time.

Some new exhibitors also did better than they expected, but sales were still low. Overall, says Janet, booth sales were probably on par with last year. "The trade show world has definitely changed. One time, trade shows were the way to market to retailers, but the past few years have seen their importance as a marketing venue declining," adds Janet. "They're still an important part of the mix, but not the be all and end all they used to be."

It is not clear yet how important trade shows will be for craftspeople in the future, but Janet thinks that craftspeople now need to look at many different marketing channels.

Janet's final word? The trade show is not the silver bullet is used to be, but it should still hold a place in the holster. ☞

## New co-chairs

The Friends of the Craft Council have elected two new co-chairs: **Diana Powell** and **Trish Suvak**, both of whom will lead the Friends in putting off its annual fundraising dinner in October. Last year, they raised over \$9,000! Stay tuned right here for more details on this year's event.

## Seconds Sale

The annual Seconds Sale is happening **April 25**, in partnership with the Anna Templeton Centre. So, 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](mailto:info@craftcouncil.nl.ca)

## From up on the Labrador

### New buyers for LCMA

Jim Garland with the The Labrador Craft Marketing Agency reports that the wholesale show in Edmonton (name of show?) was successful this year, with the Agency picking up four new buyers and making sales valuing over \$5,000.

And there's a chance for even more sales down the road. "I made several really good contacts for potential buyers," says Jim.

### 2008 Arts Fest a hit!

As Canada's longest-running children's festival, the Labrador Creative Arts Festival brings together students of Labrador communities and artists from around the world for a week of original student-produced plays, workshops and fun.

The 2008 LCAF took place Nov. 19-25, amidst a couple of snowstorms, but the show went on with great success and its over 19 participating artists taught young people painting, mask-making, movement and dance, filmmaking, theatre and much more.

The 2009 LCAF takes place Nov. 18-24. For more info, visit: [www.labradorcreativeartsfestival.ca](http://www.labradorcreativeartsfestival.ca) ☞



Storyteller, folklorist and writer Dale Jarvis (above); arts educator, actor, artist and puppeteer Jason Sellars (above right); and fiddler extraordinaire Christina Smith (right) share their skills with students at the 2008 Labrador Creative Arts Festival, Nov. 19-25.



Photos supplied by Dorne Brown

# Design intervention



Thoughts on design by  
Sophie Meyer, Brenda  
Stratton, Pete Barrett, Deanne  
Fitzpatrick, Shannon Reid and  
Anita Singh...

# The love and language of good design

By Sophie Meyer



Photo supplied by Sophie Meyer

Designing is the process used to make decisions about how something looks and functions. I have always wanted to make objects that one can “love” – good design is fundamentally important. There are three main aspects of design to consider for every new challenge: materials, engineering, appearance.

Some aspects are fixed (mugs should always feel good in the hand, for instance) while some are very mutable (seasonal colour changes in the silk line are a delight to figure out). The ability to respond quickly and thoroughly to design challenges is what gives the craftsperson an edge over mass production.

I use a simple process: establish the challenge and set goals, research, make drawings and prototypes, source materials and finally, work out production prototypes and packaging.

Taking time with the first few steps makes the process much more efficient. Good drawings are very important. If you produce drawings to scale using relevant materials and techniques, many problems can be sorted out early.

Good research is also very helpful and loads of fun. The Internet is my favorite research tool. I like to see as many different approaches to the problem as possible, from history, from my peers, from industry and naturally I want my solutions to be better than any of that.

Once the first prototype is made and tested, technical challenges

become apparent. This is the point at which I give out samples and instruct people to wear-test my product to the “nth” degree. I really want my work to last for years even with regular use.

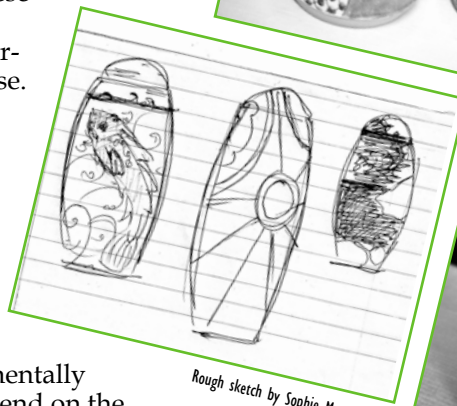
I have no particular loyalty to any medium so I have a great range of materials to chose from. Aside from using the best quality materials available, I look for opportunities to use local materials, recycle if appropriate and choose ethically sound sources. These hidden aspects of design are as important as anything else.

The third aspect of design – surface design – is both the most and least important factor. Surface design decisions are some of the most difficult to make as they are fundamentally subjective and depend on the designer’s sense of style and overall skill. It is also the aspect that is easiest to change and often influenced by trends and changes in popular tastes. I like to think of my personal body of work as “Zen Bauhaus” (integrating concepts of surface following structure), “well considered randomness” and my favourite two related ideas of “knowing when to quit” and “just because I can, doesn’t mean I should.”

Reproductions and reinterpretations of traditional designs require a different approach. In these cases I try to be as true to the source as possible. Using the same materials, tools and techniques helps develop an appreciation and respect for established designs. Special commissions sometimes require me to design to someone else’s vision. In this case it is important to use technical skills to streamline or edit ideas that may not



Photos by Eric March



Rough sketch by Sophie Meyer



always lead to design excellence. If the customer is happy, this process has been a success even if the objects are not what I would personally love.

I’ve made tens of thousands of things over my 30 years as a designer and craftsperson and feel honoured when one of these objects becomes important to someone. It is the relationship between aesthetic philosophy, the object and the end user that makes fine craft special.

In short, the language we use to communicate is good design. ☞

Sophie Meyer specializes in pottery, fine art and design. For more info, please visit: [www.geocities.com/smeyerart/](http://www.geocities.com/smeyerart/)

# What~if design

By Brenda Stratton



Photo: Nancy Jacobsen

For me, the design process is an exploration. Mostly I'm just trying to find the answer to the question: "What if?" At the moment, I explore the 'what ifs' of texture and surface design by making felted scarves and shawls that I have hand-dyed.

## Ideas, ideas and more ideas

More often than not, new designs or ideas pop into my head during the process of 'making.' In other words, while I am making one piece, an idea for another piece will often appear. In fact, one of my design challenges is that I often come up with too many ideas to explore. There are so many techniques and materials to choose from that the possibilities seem limitless - it can be overwhelming.

To help me focus, I make choices, such as what kind of fabrics I will use. For example, my scarves are only made from natural materials such as silk and wool.

I know it's probably a cliché, but I also find inspiration from nature. I usually walk in the woods every day with my dog and many ideas or solutions come when I am not thinking of anything at all.

## My design process

I usually arrive at my final product by exploring three main design elements: materials, technique and colour, and how they will all work together.

Because I live in a relatively rural community and the fabric selection is limited, a good deal of my design time is spent researching materials.

Colour is probably the driving force behind all my design decisions; I make decisions about colour every day, with every piece I make. I don't really keep notes when I'm dyeing because I'm not interested in producing perfect dye lots but I do rely quite heavily on the principles of colour theory.

I worked in the film industry in Calgary before I returned to Newfoundland and Labrador and my experience with colour mixing and the demands of that industry helped hone my skills. Having those skills gives me the confidence to experiment with colour.

## Sketching it out

I have become a lot more confident in my design skills simply because I've been practising them for over 10 years.

My one downfall is that I am not in the habit of keeping journals or sketchbooks. I think my ability as a designer is not all that it could be because of my fear of drawing. I really would like to work on that.



Photos supplied by Brenda Stratton

## Knowledge (and mistakes) is power

I believe in the power of knowledge. For example, ideas come easily when you know how to do something well. I have learned this from production work.

As well, every workshop or class gives you a little more knowledge. I like to constantly improve my skills because I am a great believer that you need to know how to do something right before you can decide to do something wrong.

But sometimes, I like doing things wrong, just to see what might happen. Sometimes it's the mistakes that make the greatest products. What if... ☪

# Designs on ancestry

By Pete Barrett



Photo: Caroline Clarke



I was researching my own aboriginal roots when I came across painted Caribou coats in 2005. A seed was planted and I decided I would design a line of clothing and accessories based on these garments.

I kept my idea alive by reading as much as I could on the Internet. It was my goal to have some pieces ready for our gallery – the Mealy Mountain Gallery in Cartwright – for its 10th anniversary.

I started first by playing with the double-curve motif that is so common in these coats. But as often happens with design ideas, they change as you develop your piece. I downsized some things, upscaled others, added the element of canvas Cossacks, and even began the process of producing a couple of jewellery prototypes in 2008.

I found the drawings were vital in helping me to see new ideas – I would sit back and look at my designs and see new kinds of pendants, broaches and hair pieces.

The first time I wore one of my creations, a young lady looked at it and said she could see it as a motif on the sleeve of a woman's tee shirt.

Suddenly all of my sketches were given new life.

Where am in the design plan now? I have focused on a small number of images, interpreted some, and copied others. I am on track to reach my goal. ☪



Photos supplied by Pete Barrett

## Coat of many colours

The designs for Pete's products are based on the Innu Pishakanakup (Caribou Skin Coat).

The painted Innu coats represent the rich culture of the Naskapi, Montagnais and Cree Hunters of the Quebec-Labrador Peninsula of Labrador. The coats were constructed and painted by women and interpreted hunters dreams; they were a tribute to the caribou and so a means of paying respect.

Originally the animal skin was painted with mainly four and five colours. The yellow was derived from fish roe, the ochre colour from the rich clay and the blue and red were pigments obtained by trading with the Europeans.

"Colour was carefully applied with a bone stylus instead of a brush; parallel lines were drawn with a stylus shaped like a fork. The yellow colour was made of fish-roe, black from burnt bones; most of the red pigments were acquired from fur traders. The reddish-brown around the upper part of the sleeves is a native pigment, absent on later coats..."

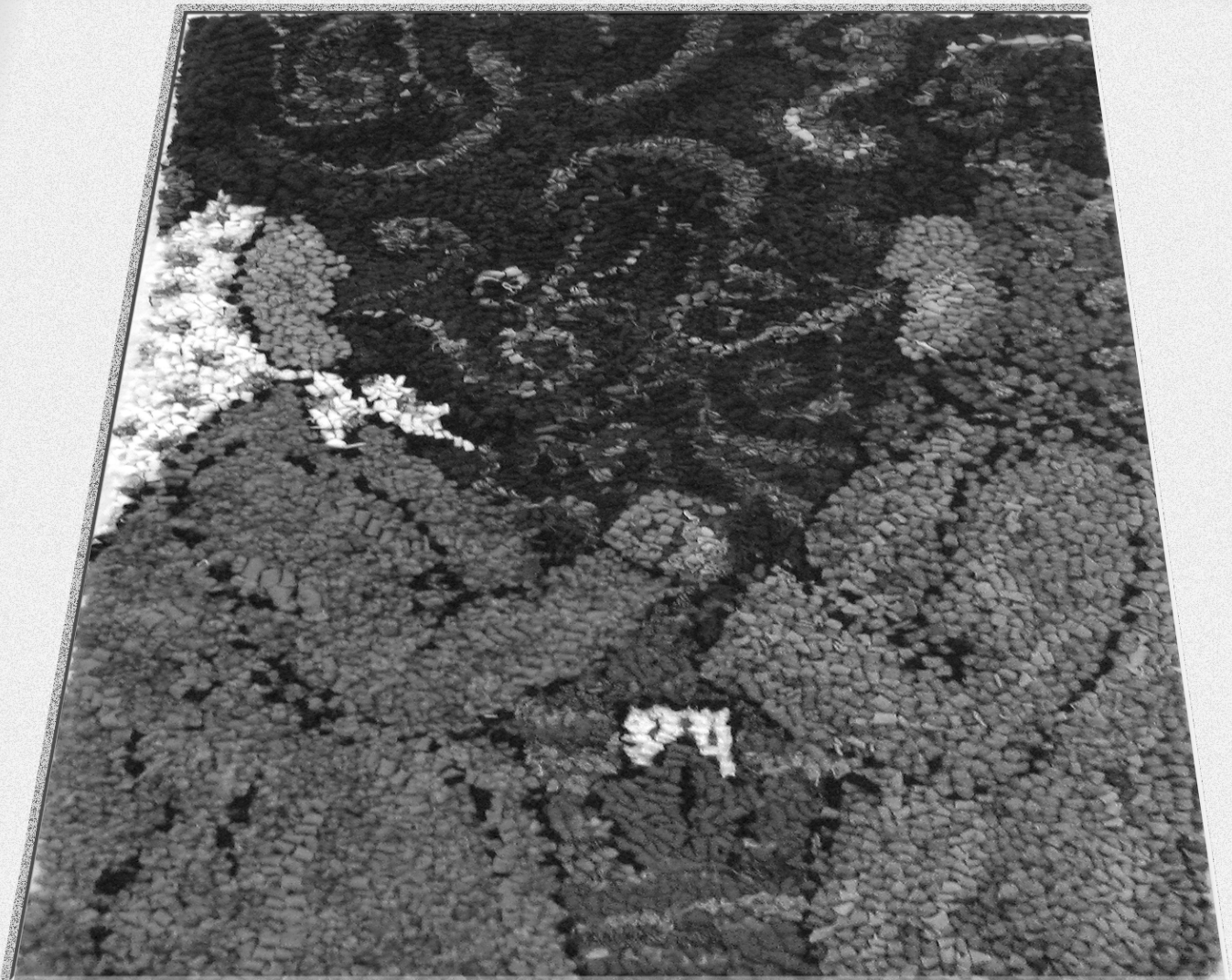
"The off-white colour of the tanned skin is the symbol for caribou, and also in other parts of the Canadian North the Indians have stated that the caribou are attracted by a white dress. Basic to many of the painted designs is a double curve, symbolic of caribou antlers. Parallel lines stand for trails of the caribou herds, and for tracks of toboggans loaded with meat. Red paint symbolized blood.

"The sophistication of women's aesthetic values is manifest in this artwork. In prayer and blessings the new coat acquired magical powers to ensure success in hunting, though these powers were believed to disappear gradually."

(William Jamieson, *Tribal Art*)

# Crossing the threshold

Gay Decker visits with Deanne Fitzpatrick



**I**n one of Deanne Fitzpatrick's rugs, two women are leaning towards each other, their laughter clanging against a golden sky. With teacups in hand and bandanas fluttering in the wind, they look to be the quintessential Newfoundland picnickers – lolling about in the salty air and pine-scented breeze.

## I am dead wrong. But that's fine with Deanne.

According to her, the gals are having more fun with me than they were with her anyway.

"It's your own experience that counts really," she tells me with what seems to be a bit of satisfaction.

In fact, my flight of fancy is one of the reasons Deanne practises her craft. She loves it if her work transports you—even if it's not to the place she had intended.

I am chatting to Deanne about her latest rug exhibit, *Darkening the Door*, which was on display at the Rooms from Friday, December 12, 2008 to Sunday, March 22, 2009 (Level 3). As the name of the exhibit suggests in these parts, the series is based on the theme of visiting.

Some works depict more traditional visits, like the rug that peeks in at a woman in the middle of serving a meal. (Funny how some people have the uncanny ability to drop in just at supper time.) Or the couple trekking home over crispy moonlit snow, their neighbour's house retreating into the night.

Still others explore visits of a more metaphysical nature. In one work, entitled *Grace, Mercy, Peace*, a woman is sitting across from me at the dinner table, but she is unable to look me in the eye. Her head is bowed and her face is cradled in the palms of her hands. Between us, on an oval plate, lies the skeleton of a fish. To its left stands a lone sorrowful crow.

I think she is grieving the loss of her husband. He is a fisherman, I venture, who has worked hard his entire life; a man who has courted her with the sweetness of field flowers and the sweat of hewn logs. He is a man who has made his living from the sea, from timid morning to torrid night, day after day, until this final day.

Not only am I hopelessly melodramatic, but, again, I am morbidly off-path.

"It's a reflection on the changes in the fishery," says Deanne. "This is a woman dealing with stress and strain; seeking peace and needing mercy. I suppose she could have lost her husband and that's as good a story as the one I have. But when I see those fish bones, what it means to me is that's where the industry is now."

In another rug entitled *Alone with a Beer*, I watch uncomfortably as a man reaches for another swig from his bottle. He is wearing a white sleeveless undershirt that swells like an unbroken whitecap over his ample mid-section. I don't sense this man is celebrating. Instead, I tell Deanne, I think he has descended into the unsightly paunch of alcoholism.

She agrees, saying that drinking beer is yet another way of visiting. "Men went to the bar and they still do. It's him alone with a beer turning to company outside of his home. That was 150 of the men that I know."

She qualifies that the story of alcoholism belongs to every place. And she suspects that it's one way that people

"I have a lot of questions about life and why we're here and all of those things...you know... philosophical questions about people and life," she says. "I'm constantly looking for answers knowing that there aren't any, but I'm always looking, and because you're always looking, you're always watching right?"



Photos supplied by Deanne Fitzpatrick

everywhere, not just men, attempt to deal with the perennial human questions: Why are we here? Why do we suffer? What happens afterwards?

They are questions that Deanne acknowledges have accompanied her throughout her life, from her childhood in Placentia Bay, to her time as a counsellor in transition homes in

Nova Scotia and now in her work as an artist. She's even working on a new book, *A Philosophy in Fibre*, that continues her exploration.

"I have a lot of queries about life and why we're here and all of those things. Philosophical questions about people and life," she says. "I'm constantly looking for answers knowing that there aren't any, but I'm always looking, and because you're always looking, you're always watching, right?"

One way that Deanne watches is through the act of sketching. In fact, unlike many artists these days, she rarely bases her images on photographs. Instead, she prefers to spend her time with pad and pencil, taking in the way people move and trying to capture what she calls their *essence*.

As an example, she refers to her rug called the *Boy from Point Verde* and points out how she based it on a friend of hers, knowing full well that her version doesn't really capture his likeness. Rather, she says, it 'feels like him.'

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Small wonder then, that walking through this exhibit is so absorbing. Each rug is pulsing with emotion, inviting me across a threshold into the endlessly varied dwellings of human experience.

The images in these rugs are a far cry from the traditional designs that Deanne started with nearly 20 years ago as a 'gentle little hobby.'

"My first rug was from a kit," she says. "It was a traditional looking pattern with four scrolls in the corner and I still have it. I used three, maybe four colours."

Today, Deanne's images are her own, even though she still uses the scatter scroll or creeping vine in homage to the old ways and her colours number well into the hundreds.

Thank goodness. Anyone who has ever walked over a Newfoundland bog knows that this stubby little three-letter word has no business describing the complexity of textures and hues that abound under each doughy step.

Think Jackson Pollock with a hook. And then imagine hues that harmonize like a Gregorian chant, ache like a Rachmaninoff rhapsody and howl like a Cajun squeeze-

"We remain vulnerable. We are... which is why we need each other."

box. That's how this woman can orchestrate colour. The result is that each rug, no matter its sadness or its joy, is a work of such great beauty that its ultimate effect is to provide comfort.

These rugs will likely never see the sole of any boot, but like their traditional predecessors, they still buffer against the biting winds. At least, this is how I feel as I meander from one lushly textured work to another.

At one point, while I am contemplating the sheer size of the rugs, and the number of loops, I think about the countless repetitions needed to create each one. I visualize the actual loop, stab and hook process and realize that the making of a rug is itself a meditation and might well be Deanne's way of answering her most philosophical questions.

When I ask her, she laughs. "No, it raise more questions." But pausing, she concedes. "Sometimes it does. A little bit. But I think we remain in that way of not knowing the answers," she says. "We remain vulnerable. We are.... which is why we need each other."

And I think, perhaps to visit? ☞

## Design \* \* challenge

### Creating a complementary and compelling background

By Anita Singh

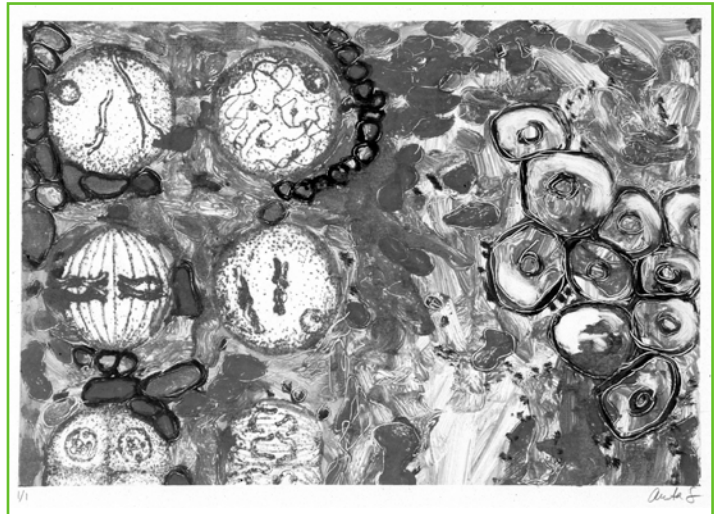
Let us say the focal point of your painting is a fish. For me, some of the obvious background images that come to mind are water, rocks, dirt, sand, wood, land, seaweed, underwater animals and plants.

But generally, I do not look at the background of my artwork as a separate component of the painting. Instead, I see it as the part of the artwork that the eye is not drawn to right away.

So, the background is as important as the foreground or focal point; it plays an essential role in telling the whole story or creating the mood I want others to experience.

In my artwork, the backgrounds are frequently solid colours, simple textures and patterns that are created by layering or using clearly defined sections. I then determine where the focal point will be by considering the subject's colour, size and overall placement in the entire composition.

In terms of technique, I work with a variety of print-making methods: etching, monotype, collograph, wood cut, serigraph as well as painting and collage. Sometimes I begin by creating a simple texture or pattern and then print



"Cell Meiosis" by Anita Singh (monotype and etching, 1/1, 9.5" x 14")

Photo: Eric Walsh

a more detailed image on top. Then, I may even create a third layer with collage or paint.

Once I have decided what my images will be – whether they will be focal point, in the foreground or in the background – I usually have a variety of visual references near me. Sometimes I rely on photos, but I also use actual subjects, such as fish, rocks, and seaweed.

I frequently work from my own photographs or, alternatively, I'll research specific images from books and the Internet that I will then hang close by for inspiration.

If I have a specific idea of how I would like a finished piece of artwork to look, I may do preliminary sketches or work with my images on the computer, playing with composition, colours and image size to help me get the results I want. ☞

# Package design:

## it's all that and a...



By Shannon Reid

The world of retail is always changing and extremely competitive – especially so in these delicate economic times. Now, more than ever, craftspeople and retailers alike have to be on top of their game.

While our members place a tremendous amount of energy and thought into the development of their products, they may overlook that final, most vital design step: how their products will be presented in retail settings.

As the manager of the Craft Council Shop, a store which carries the work of close to 300 craft producers, I am very aware of how attention to these final design details are so important to completing that all-important sale. While salespeople help, they cannot replace the power of well-designed product packaging and marketing.

With handmade items in particular, it is important that customers feel they have purchased something unique. In a craft fair or studio setting, the craftsperson is often on-site and able to speak knowledgeably, even passionately, about his or her work. But in most retail shops, the craft product must speak for itself – which means you have to teach your product to speak for itself. Here are a few pointers that will get your product heard...

### 1. Packaging

Packaging can say it all. If you are creating gorgeous silk scarves, please do pass on the zip-lock bag and think about packaging options that are in keeping with the quality and craftsmanship of your product.

### 2. Take charge

Do not leave it to the retailer to decide how your product will be presented. Think about how you want the customer to experience your product and pay attention to the design of your business cards, hangtags, brochures, boxes and bags. Each of these items adds extra sales value to your product.

### 3. Display

Give your retailer suggestions on how your work should be displayed. Very often, small items end up tossed into a basket (that's laid next to a bin, that's behind a display) so you may want to consider designing a display unit specific to your product.



Pictured above, Newfoundland Naturals and below, Northeastern Folk Art.

### 4. Seasonal presentation

Many retailers wait all year for the record sales they make at Christmas and you too can take advantage of this peak buying season. Try adding seasonal accents or designing packaging that will make your product an appropriate gift at this time of the year. Similarly, ask yourself if there is one simple embellishment that would make your product a must-have for Valentine's Day.

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# Design

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## 5. Current trends

While your designs are your own, it does not hurt to stay up-to-date on current trends in both home and fashion. Stay abreast of the hottest colours, textures and materials. Customers often purchase items that match a particular décor or style.

## 6. Establish lines

You may begin with an idea for one piece of jewellery, but leave the door open for complementary additions that, as a whole, create a line. A customer may only buy one piece on her first visit, but will be tempted by matching pieces on her next. If someone loves your work, why let her suffer?

## 7. Function

Sometimes, a customer will love a piece but cannot make the leap to how it could be used in her home. For example, a hand-bound paper book is a treasure, but its very beauty can prevent its new owner from actually writing in it. Help the new scribe out by adding a small cover plaque that gives the book a purpose. For larger albums, you might see it as a photo album, recipe or guest book. Smaller books might be just the thing for movies to watch, or books to read, or how about word of the day?



Anna Clare Guest clay earrings and pendants.  
(photo: Tiffany Cuthbert)

## 8. Signage

Is there something extra special about how you create your product? A special technique, a natural dye from a native plant or a historical reference? Customers are often very interested in these pieces of information. It adds to the story of the work and gives it a personal history of its own. Consider providing professional signage that highlights the facts that make your work unique. For example, if you do Raku fired pottery, provide the retailer with a sign that explains the process.

If you hook rugs, include signage that explains the tradition of your craft, or where your inspirations come from.



There is no doubt that the work created by our Craft Council members is outstanding. But it is a busy world and people mill through shops quickly in order to get on to the next thing on their list. As a craft producer, the more that you can do to attract a customer to your work the better! Do some research. Go out and see how your favourite shops are merchandising work, and how some of your favourite products are packaged and displayed.

(Hmmm..... I wonder if you were first drawn to those products because of their packaging?) ☞

## Spotlight On Craft

**Maker:** Shawn O'Hagan

**Title/product:** Hand-spun yarn

**Materials:** Merino, mohair, shetland, angelina, hemp, and novelty fibres

**Size:** Sold in skeins, by the yard

**Retail price:** Priced by the yard, in stock currently \$24-\$40

**Of note:** Shawn O'Hagan's foray into spinning began when she fell in love with a skein of wool she came across at PurlSoho in New York City. It was a nubby handspun skein of orange and turquoise with flecks of golden yellow. Shawn wanted to knit with it, but knew she couldn't sell the final product for a price that would cover her costs. So she learned to spin, starting first with a drop spindle and then later with her own wheel. Shawn uses all kinds of fibres in her funky skeins – natural, animal, plant and synthetic and even raw, which she then dyes using only natural dyes. "My inspiration for my yarn: my colour choices and my titles come from everywhere – what I watch ("Bingo Night"), what I remember (Provence), or what I read ("The long-necked birds took flight"). Making yarn is like painting."

[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.]



# Location, location, location?

## We need your input on the best venue for our Craft Fair

As many of you are aware, expenses for the Craft Fair's current venue – the Convention Centre – have increased while booth participation has decreased. For example, this year alone, the cost of the Convention Centre space will increase by \$2,000 and last year (2008) the Fair lost 31 exhibitors, a loss that was only somewhat offset by the recruitment of 17 first-timers. In 2007, the Fair also lost exhibitors.

As a result, the Fair is not currently sustainable. In 2008, the Craft Council provided an extra \$10,000 to make ends meet, meaning not only is the Fair losing money, but the Council is forced to divert funds from other important member programming.

To address the issue, the Craft Fair Committee has spent the last two years researching solutions, including new venues – especially ones suggested by members.



Photos: Tiffany Guthbert

### The findings are as follows:

- 1) The Curling Club (or Remax Centre) would only be able to host our event in the spring or summer as there is no way to cover the ice.
- 2) The Geo Centre, Majestic Theatre and Masonic Temple are all too small.
- 3) For the same price, convention space at other hotels would only accommodate one third of the booths currently housed at the Convention Centre.
- 4) The arena in Torbay is a bit expensive and the location is remote for winter travel.
- 5) The management of the new sportsplex at the Swiler's Rugby Club was not interested in hosting the fair; similarly the Works declined.
- 6) Mile One is just as costly as the Convention Centre and has the same parking issues.
- 7) The Glacier does not seem suitable given it already hosts a well known local fair (Christmas at the Glacier).
- 8) Arts and Culture Centre gallery spaces: although this venue is smaller, it is affordable and has parking. This venue would hold approximately 42 4'x8' booth spaces. Exhibitors would be able to book more space if they so desire, although more space to one boothholder would obviously mean fewer boothholders.

In light of this information, the Craft Fair Committee, along with the Board of the Craft Council, is currently considering three options – all of which would keep booth fees close to what they are currently:

- 1) The Fair would be held at the Arts and Culture Centre over two weekends to try and accommodate the number of booths it would normally have and to make it financially feasible. This approach would appeal to those exhibitors who have requested a longer Fair. Exhibitors could participate in one of three ways: have a booth for the whole 10 days; have a booth for four days; or have a booth for six days.
- 2) Hold a four-day Fair at the Arts and Culture Centre over one weekend.
- 3) Hold a three-day fair at the Convention Centre. Ninety members would need to provide a solid commitment to participate in order to make this choice feasible. Exhibitors' booth fees would not be raised in this option but the Fair would be one day shorter than past fairs.

To solicit member interest in these options, a survey has been sent to Craft Council members with a required response date of March 16, at which point a decision will be made. The Committee is doing its best to resolve the growing fiscal challenge of holding the Craft Fair. As usual, your input and suggestions are welcome. ☺

## West Coast craftspeople tune into 2009 ECMAs

Several west coast craftspeople got into the swing of the East Coast Music Awards Show and Conference held in Corner Brook from February 26 to March 1, 2009.

And many of them sold products as well.

In total 10 craftspeople – Shawn O'Hagan, Brenda Stratton, Molly White, Nancy Jacobsen, Urve Manuel, Craig Strang, Tessa May, Shannon Coyle, Hope Clarke and Barb Hunt, Rilla Marshall, Colette Urban, Niki Hollohan and Joan Payne – participated in a mini craft fair and display organized in the foyer of the Pepsi Centre on Saturday and Sunday.

Predictably, traffic ebbed and flowed depending on the activity in the centre, but Shawn says that conference attendees expressed a lot of interest in the craft and overall the experience was positive.

"Most of the sales were from people attending the awards show, some performers and some industry people," she says. "Some of us had excellent sales."

One hot seller was Nancy Jacobsen who fashioned necklaces using images and text from the ECMA poster. And one performer was so taken with Niki Hollohan's eco-bracelets that she bought one to wear on stage that night.

The crafts on display were eclectic, ranging from metal sculpture, wooden row houses, and hooked rugs, to soap, scarves, hand-spun yarn and more.



Photos: Shawn O'Hagan

Pictured above is Shawn O'Hagan's yarn display at the 2008 ECMAs and at left, musician Daniel Payne and local school children perform and dance in front of the West Coast Craft Collective's set-up.



Shawn says the fair was a great way for the west coast craftspeople to promote their work. "Conference delegates were really happy to meet with local craftspeople and take home a beautiful object, especially one that told a story."

Stay tuned: the West Coast Craft Collective is planning a repeat performance at the Woody Point Writers' Festival in July. ☘

## Design e-learnings

If you want to learn more about design, why not try an online workshop? Craft Council member Judy Cooper recently took an e-course called *The Studio Journal as a Designer's Workhorse* through a website called [www.joggles.com](http://www.joggles.com).

**CC: Tell me about the course.**

**JC:** As its name suggests, the course is about keeping a designer's journal. Students are encouraged to share their activities, but it is not compulsory. Samples of stitching, interesting pictures, drawings/sketches, and watercolours, are just a few of the things that students are encouraged to put in their journal. The designer's journal is useful for keeping track of your ideas, colour combinations, shapes in your surroundings, and digital photographs. In this way the journal becomes your personal source book for new designs.

**CC: How is the course structured?**

**JC:** This course runs for six weeks. A supply list and other preparatory information are sent before the workshop starts. On the first day of class, students are sent an email with the

class URL, User ID and password. Each week a lesson is posted on the class webpage where students can download it to their computer. You can find out more about how the classes work at <http://www.joggles.com/classdetails.htm>. Each lesson has vital information to the topic as well as colour examples. As well, there are a number of assignments. It is up to the students whether they do some or all.

**CC: Are there any advantages or drawbacks to taking a course like this online?**

**JC:** I like the online format as I can do the class activities at my leisure. The level of feedback you receive depends on how much you share. One advantage of this kind of structure is that students learn from each other as well as from the instructor. Posted questions are answered daily.

**CC: What was the most important thing you got out of this course?**

**JC:** This course was very beneficial as it improved my ability to record and organize my ideas. I had been keeping journals but this course helped me put things in perspective.

## Opportunities knock

### INTRD Product Review Dates

To access any of INTRD's craft funding or marketing programs, your products must first be submitted to the department's Product Review committee. Please note that INTRD's Product Review process is not the same as the Craft Council Standards jury and one does not substitute for the other. 2009 Product Review dates coming up are: **June 4, September 10 and October 29**. Additional meetings may be added if the number of submissions warrants. Download Product Review forms from [www.intrd.gov.nl.ca/intrd/ProductReview.htm](http://www.intrd.gov.nl.ca/intrd/ProductReview.htm).

### New Deadline for the EVA Awards Program

Visual Artists Newfoundland and Labrador announces that the deadline for submissions to the fourth annual Excellence in Visual Arts Awards (EVAs) has been changed to **April 15th, 2009 (until 5 pm)**. The awards will be presented on May 29th 2009 at a reception at The Rooms. For more information on the awards, see <http://www.vanl-carfac.com>.

### Call for Entry: Art to Wear

Deadline: April 24, 2009

You are invited to create a work of wearable art that is inspired by and communicates a commitment to nature and the environment. Wearing your heart on your sleeve or your art on your shirt? Of all the ways we choose to share our feelings with the world, clothing and jewellery have a special place. Jewellery speaks of commitment; clothing broadcasts opinions and taste in everything from politics to music. In this exhibition innovative, sophisticated, whimsical, sculptural and organic works of 'art to wear' will celebrate nature's textures, colours and materials and a vision of living lightly upon the Earth. Download the Entry Form here: <http://www.craftcouncil.nl.ca/about/forms.asp>.

### Call for Submissions: The Anna Templeton Award

Deadline for applications: May 31, 2009

This award has been made possible through the generosity of the late Dr. Anna Templeton who spent a lifetime committed to the training of thousands of Newfoundland and Labrador women in craft development. The purpose of this Award is to further upgrade the education and skills of the recipients. The Award is open to anyone who:

- \* is continuing his/her education beyond the first year of training at a Craft School
- \* and/or is a member in good standing of the Newfoundland and Labrador's Women's Institutes

The Award(s) for 2009 will have a value of up to \$500.00 and will be awarded in June for use in the following 12 months. For more info: contact: Chairman, Anna Templeton Award, 11 Warren St., St. John's, NL, A1A 2A3, 722-3029, [dandbmoore@nl.rogers.com](mailto:dandbmoore@nl.rogers.com).

### Call for Submissions: Iron Wire Jewelry, Lark Books

Entry deadline: April 27, 2009

If you're a talented, skilled jewelry designer working with iron, Lark Books needs you! We're seeking high-quality images for the gallery section of Iron Wire Jewelry, to be released in Fall 2010. Send us pictures of your best earrings, necklaces, bracelets, rings, or other creative jewelry showcasing your original designs and amazing skills. Visit the Lark Books site to download an entry form: [www.larkbooks.com/submissions/artist-submissions](http://www.larkbooks.com/submissions/artist-submissions)

### Art Jewelry Forum Emerging Artist Award 2009

Deadline: June 14, 2009, midnight MST

The purpose of the Art Jewelry Forum's (AJF) Emerging Artist Award is to acknowledge promise, innovation, and individuality in the work of an emerging jewellery artist and to help advance the artist's career. The \$5,000.00 award consists of: \$4,000 award, \$1,000 for travel to attend award presentation at SOFA Chicago.

The competition is open to makers of wearable art jewellery who: have completed their academic/professional training; have been out of school for one year or more; have not had a solo artist exhibition in a commercial gallery or museum. Work submitted must have been unsupervised if from an academic setting. Applicants are asked to submit the following:

- \*Current resume (one page)
- \*Artist statement relating to the work submitted (approximately 200 words or less than 1000 characters)
- \*Ten digital images of up to 8 pieces of work
- \*One of the images must show a piece being worn.

Each image must include:

- \*Name of artist
- \*Title of piece
- \*Dimensions
- \*Year Produced
- \*Materials

For every image submitted, the winning applicant must have a high-resolution (300dpi or higher TIFF file) that is immediately available to AJF to be used in print media. More information about the award may be found on the AJF website: [www.artjewelryforum.org/](http://www.artjewelryforum.org/). Applications may be submitted at [www.callforentry.org](http://www.callforentry.org).

### Rug School, Rug Hooking Guild of NL

August 13-16, 2009

Arts & Culture Centre, Prince Philip Parkway, St. John's, NL  
Stay on site or commute daily. Beginner through advanced classes taught by experienced teachers. For more information on classes, send a SASE to Diana Dove, Registrar, 7 Musgrave St., P.O. Box 127, Carbonear, NL, A1Y 1B4, Phone: 709-596-1888  
email: [nageirahouse@nf.aibn.com](mailto:nageirahouse@nf.aibn.com)

### Canadian Doll Artists Assoc. Conference/Vendor Sale

"Celebration"! 10th Anniversary Conference

30 April-3 May 2009 (Meadowvale Four Points by Sheraton, Mississauga, ON)

At the conference: daily workshops on various techniques and projects, figurative art competition and display, welcome banquet and awards banquet, Sunday round tables and brunch, and the opportunity to converse "art" with like-minded people!

May 1st and 2nd will see our vendor sale: Friday, 6 to 9 p.m., and Saturday, 10 am to 3 pm. Our members and the public are always looking for supplies and new art work. Become a Member and have access to our boutique in the vendor sale. For more information, contact Deborah Lobban, CDAA Vendor Sale Coordinator, 1-800-665-4339 ext. 0 (Daytime Weekdays, 8:30 a.m. to 4:30 p.m.) or visit the Doll Conference 2009 site for more info: [www.dollartists.ca/conference/xx2009/index.html](http://www.dollartists.ca/conference/xx2009/index.html)

These listings and more can be found in the Craft Council Online Magazine: [www.craftcouncil.nl.ca/magazine/](http://www.craftcouncil.nl.ca/magazine/). ALSO, be sure to check out the Clay Studio's Course Schedule online or call 753-2534, or email [claystudio@craftcouncil.nl.ca](mailto:claystudio@craftcouncil.nl.ca).

# Join the colour community

[www.colourlovers.com](http://www.colourlovers.com)

Think you need to get rid of the wintery blues? Not necessarily. Try instead sidling your blue alongside a mellow bullrush brown, a high-pitched skylark blue, and then for a little splash of the unexpected—a strip of dijon yellow. Voila—you'll want to hold on to that blue forever.

This lively arrangement of hue is the kind of colour experience you can enjoy at [www.colourlovers.com](http://www.colourlovers.com), a web site that explores colour and colour phenomenon that will blow your kaleidoscopic mind. The palette section alone is like the pot of gold at the end of a million rainbows. Brush your way past the concepts of primary, second and tertiary colour and plunge into the funky new world of colour combos like *Heaven Beside You*, *Claire de Lune*, *Dig My Olive Branch* and *Jell-O Serenade*.

Members (called 'colour lovers' by the site) use the tools on the site to create their own colour palettes and then post them for all to see. Once you're a member you can do the same, and you can also vote for your favourites. Aside from the sheer fun of playing with colour, this feature of the site is a useful tool for helping you to think outside the colour box.

There's lots and lots of other cool colour info as well. Check out the Popular and Interview tabs for an eclectic collection of short articles on just about anything that has a colour. (And what doesn't?)

Did you know, for example, that pools are painted blue to make the water look more inviting? To be specific, they are painted in cyan, which is the same colour as the planet Uranus, thanks to all its methane.

In the news section, learn about the colours of gothic brides, BMW art cars, and how to make your twitter posts more colourful.

Alongside in the trends section, learn what colour Pantone has selected for 2009 (Mimosa). How other design-

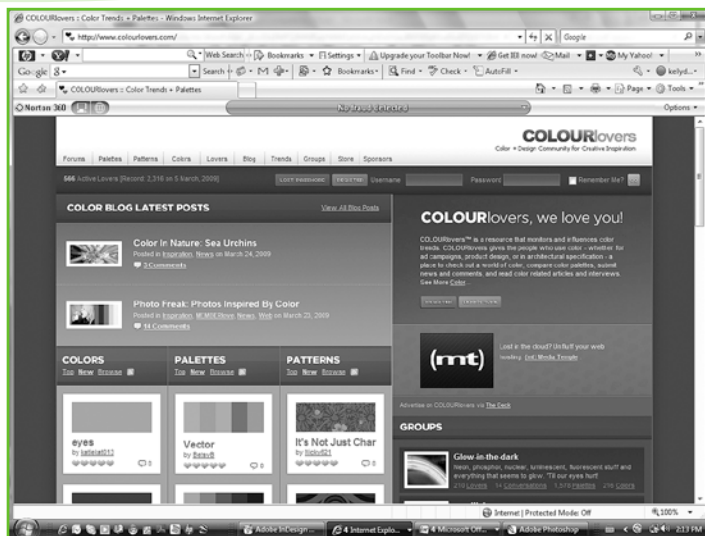
## On exhibit

The **Craft Council Gallery** ([info@craftcouncil.nl.ca](mailto:info@craftcouncil.nl.ca)) at Devon House Craft Centre, St. John's, presents two new exhibitions, March 22-April 26, 2009:

**Contours** Featuring Tara Bryan, Diana Dabinett, Audrey Feltham, Susan Furneaux: a book artist, painter, printmaker and fibre artist interpret their common world of edges, surfaces and form.

**New Heads for Old** Featuring J.C. Bear  
Clay sculptures of human heads that have revealed, like most things closely observed, something else.

**Christine Koch** ([www.christinekoch.com](http://www.christinekoch.com)) is exhibiting her installation of paintings titled **Entropy** in Edmonton, AB, at Harcourt House Art Gallery, from April 30 – May 30, 2009.



oriented products like magazines and web sites are following, setting and playing with the latest colour du jour.

For those of you who want to share your musings on colour, the site also allows members to blog and participate in discussion forums on topics as far-ranging as the many shades of green to how to come up with the colour scheme for your wedding.

Finally, for the pattern-lovers amongst us, there's a treasure trove of samples to fiddle around with. Start mixing in a little colour, a few wacky bits of information, and this site will keep you engaged for hour after colourful hour. ☞

## 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 & project offices
- The Labrador Craft Marketing Agency
- Financial support programs including grants for studio start-up, product development, 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: Shop and Gallery hours:

GENERAL MEMBER: \$40 MON-SAT: 10 am to 5 pm  
MARKETING MEMBER: \$55 SUNDAY: 1 pm to 5 pm  
STUDENT MEMBER: \$15