



# *Book No. 8*

*spring × summer 2010*

*independent from the uniform standard*

**lifetime™**

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



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

# Contribution

**Creative Director**

Reid Stewart

**Contributing Writers**

Reid Stewart  
Annie Lam

**Contributing Photographers**

Bartek  
Vincent Skoglund  
Reid Stewart  
Kale J Friesen  
Ana Ura  
Andy Bond

**Copy Editor**

Rhianon Bader

**Special Thanks**

To everyone who helped make Book No. 8 possible, everyone at Lifetime, friends and family, Rhianon Bader, Annie Lam, Ben Tour, Constantines, Ladyhawk, Lightning Dust, Lauren & everyone at 826 National, Shira & everyone at the Portland Hotel Society, Janice & everyone at Lower Haters Gallery, Jay Howell, Simon Redekop, Chris Slorach, Hiro, Suzuki & Tim for the Selector show at PLSMIS, Paul Wong, Vincent Skoglund, all the artists involved, and to all of you who have helped support us.

opposite:  
**Blue Wash Series #3**  
Mixed media on paper  
20 x 30'  
2008

# Contents

**COLLECTIVE**

**ARTIST COLLECTION**

Ben Tour x Electric Orphans : 3-6

**EVENTS**

**SELECTOR**

Selector: Tokyo, Japan: 7-8

**MUSICA**

Constantines x Ladyhawk x Lightning Dust @ Lifetime HQ: 9-10

**GALLERY**

Cool, Calm & Collective: Lifetime group show in San Francisco: 11-12

**COMMUNITY**

Musica Project: Spring/Summer 2010 NON-PROFIT T-Shirt Collection

Handsome Furs x Portland Hotel Society (Vancouver, BC) : 13  
My Morning Jacket x 826 National (San Francisco, CA): 14



# Ben Tour

## Electric Orphans Collection

Foreword by Ben Tour & Annie Lam  
 Interview by Reid Stewart  
 Photo by Bartek

This season's artist series brings us the work of Lifetime collaborator, Ben Tour. Working with Lifetime's designers, Ben Tour interpreted Electric Orphans into eight varying garments for both men and women. From short-sleeved Henley shirts with contrast stitching for guys to light cap-sleeved bateau tunics for ladies, Tour's collection fits perfectly with Lifetime's overall Spring/Summer 2010 collection.

**Artist Statement:**  
 Electric Orphans is a series of large format drawings done with inks and spray paint on heavy stock paper. I

worked on this series in the last few weeks of 2008.

The imagery is primarily studies of women rendered in a cold palette of blues, which is a colour I'm attracted to and use to shadow a feeling of alienation in the viewer. Each of these portraits is of a single character and suggests a sense of solitude and aloneness. The red washes in the lips I use to symbolize a hope within and an idea of renewal and strength.

Using traditional mediums, my art attempts to bend the icons and symbols

back from the illustration and graffiti realms into the realm of fine art.

For more information on Ben Tour visit:  
[thetourshow.com](http://thetourshow.com) &  
[lifetimecollective.com](http://lifetimecollective.com)

opposite:  
**Blue Wash Series # 1**  
 Mixed media on paper  
 20 x 30'  
 2008



**Recently you've made a move from Vancouver out to the Sunshine Coast [BC]. What was the motivation behind the move? How has it been out in the sticks? I'm guessing it's a hell of a lot less Blade Runner these days for you?**

I am enjoying it. I have spent a lot of time out here and have friends and family so it's not a huge change. After my son was born it seemed like a good plan to be in a slower, quieter setting. The city suddenly felt very overwhelming with a newborn. I guess I really saw the worst in society and wanted to shield my son from it. I know that is impossible but escaping to a small community felt natural, so here we are.

**What are you working on right now? You have a show coming up in New York called "Crash & Burn", explain the idea behind the show.**

I chose to use those words to reflect how I feel about my personal situation in life. Being an artist with responsibilities I have had a strained two years financially and emotionally. My art has been my relief and salvation. I've used these words to psyche myself up when I am creating. Crash & Burn is painted all over my studio walls and it acts as an inspiration when I walk through the door. Once again my art attempts to bend the icons and symbols back from the illustration and graffiti realm into the realm of fine art. It's an all new cast of self destructing dark females. Enjoy.

**How are you feeling about showing your work these days? I know talking to you in past conversations you thought about packing it up? What about this side of the art world do you like or don't like? It seems like such a huge commitment for potentially little payoff?**

I am excited about showing, despite the fact that it is hard. Not getting paid for months at a time in order to create work is crazy plus there is pressure to achieve and sell work. Self doubt can be a killer. Nobody said this was an easy road which is why most people I know who can draw seek industry jobs. I have thought a lot about going that route but don't want to lose everything I have achieved. I have made all this art without government grants or anyone in Canada besides Lifetime and *Color magazine* supporting me. It's a miracle we are all still here. The glass is half full.

**What about showing your work publicly makes you want to keep doing it?**

Looking back over the last five years I would say that I keep going because I am still looking to do a series of paintings I think are my best work, striving for some sort of satisfaction which you can only get from experimenting. I haven't gotten there yet.

**Where has your artwork taken you over the years?**

Since the early days in Toronto I have travelled with my art to Los Angeles, San Francisco, Philadelphia, Vermont, Calgary and New York.

**From what I can see you've really made some changes in the colours you've been using along with some of the subject matter. Can you talk about the inspirations that are now making their way into your new works?**

I have wanted my work to become more minimal and less about elaborate scenes and details. With the drawings on paper the ink washes are permanent - once you make a mark you can't go back. I compare it to Zen art where the movement is fast but the initial thought behind it is very calculated. The paintings are a lot more forgiving, as I can scrape or paint over the parts I want to remove or push back. I am still very into sensuous imagery and quality of line and paint marks.

**You recently completed a collaboration collection with us for the Spring 2010 collection. How was the process for you? Can you explain a little bit behind the line?**

Electric Orphans is a series of large format drawings done with ink and spray paint on heavy stock paper. I was impressed by the outcome of the printing on the garments for the line. It's going to be dope when it finally comes out.

**What about Lifetime makes you want to work with us?**

Free clothes! Lifetime has really helped to establish me in Vancouver and Western Canada. It's been a great experience since 2004 when I had just arrived in town and was attempting to establish my shit. My kit was busted back then.

**Do you like changing mediums from painting to clothing? What aspects do or don't you enjoy about it?**

I have never had any issue with making art for clothes. It has always seemed natural. For the most part the biggest fans of my work are younger and don't buy expensive paintings. It's important to be able to get your art to people who want it at every level and price point.

**What was growing up like for you? Was there a lot of creativity in the house?**

My parents were into collecting art. They like traditional English marine watercolours. My dad enjoyed photography in the 60s and 70s taking many photos. In recent years my mother has become an avid quilter. Being an only child my parents encouraged me to draw when they saw I was into it. When I got into comic books they supported the habit. I think they realized I displayed no interest in anything else. A lot of kids draw, the difference with me

is I never stopped.

**Where do you draw your inspiration from? What inspires you to want to create and make art?**

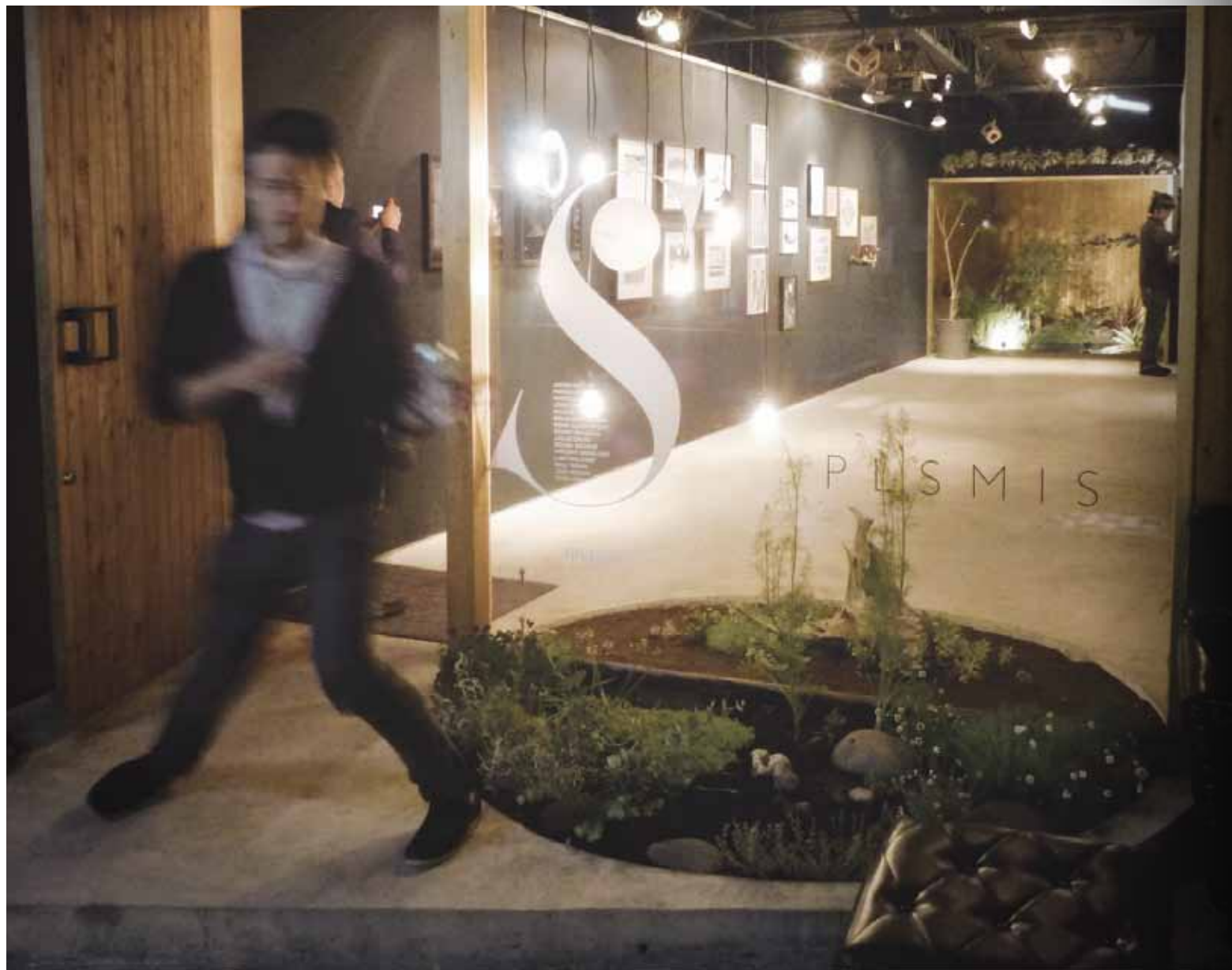
I am always relentlessly drawing, it is what I love to do. I have a desire to take things I find and see and make them into a picture. I draw my inspiration from the representation of human form. I also love 60s and 70s *Playboys*.

**What are you listening to right now? Does music make its way into your work? I only ask because a lot of the people I talk to draw huge inspirations from listening to music, including myself.**

Right now I am listening to "Broken Language," by Smooth the Hustler. I'm an early 90s throw-back Rap fan, the golden age. The dub-tape age. Old and bitter.

opposite:  
**Blue Wash Series #2**  
Mixed media on paper  
20 x 30'  
2008





# Selector

## PLSMIS Gallery × Tokyo, Japan

Photography by Vincent Skoglund & Reid Stewart

*Selector* was an exhibition dedicated to showcase the works of those chosen for the inaugural issue of *Selector magazine*. This extremely talented group of artists, photographers and musicians come from all over the world including New York, Paris, Vancouver, Stockholm, Tokyo, London, Los Angeles, Burlington & Montreal. They have all played an integral role in the contribution to the process and vitality of *Selector's* first issue.

This show is a celebration of their work, which revolves around illustration, paint, video, music and design. Individually, they have spanned the world with their artwork, showing in galleries from Stockholm, New York, Tokyo, Brussels and Paris. It's their self-expression, work ethic, commitment and love that truly bring them together for this show.

Contributors:  
 No Age  
 John Copeland  
 Leslie David  
 Handsome Furs  
 Benbo George  
 Mario Hugo  
 Jason Nocito  
 Jody Rogac  
 Radio Silence  
 Vincent Skoglund  
 Paul Wong

For more information on Selector visit:  
[selectorpublishing.com](http://selectorpublishing.com)





*Constantines, Ladyhawk & Lightning Dust*  
 Lifetime HQ × Vancouver, BC  
 June 16th, 2009

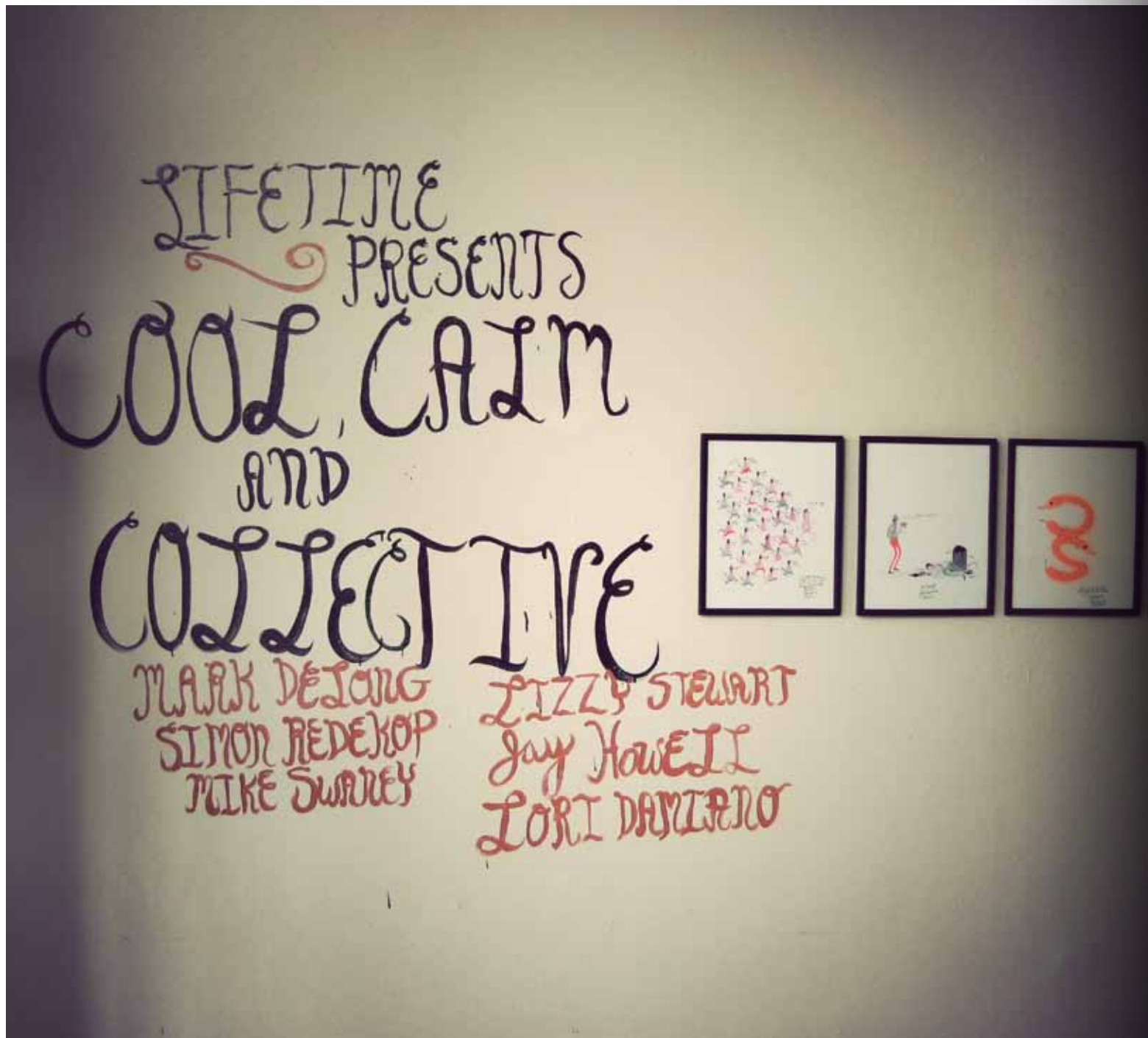
Photography by Kale J Friesen

On June 16th we were fortunate enough to host our first ever live show including some of our favorite bands. The night included sets from the Constantines, Ladyhawk and Lightning Dust. It was a great night that brought out friends, family and the rest of the community in which we live here in Vancouver, BC. We would like to thank everyone that was able to come out and support both Lifetime and the bands that played.

We hope to see you at the next show.

For more information on the bands visit:  
[constantines.ca](http://constantines.ca)  
[ladyhawkladyhawk.com](http://ladyhawkladyhawk.com)  
[lightningdust.com](http://lightningdust.com)





# Cool, Calm & Collective

Lower Haters Gallery × San Francisco, CA  
June 12th - July 12th, 2009

Photography by Reid Stewart

Artists:  
Mark DeLong  
Simon Redekop  
Mike Swaney  
Lizzy Stewart  
Jay Howell  
Lori Damiano

For more information on the gallery visit:  
[lowerhater.com](http://lowerhater.com)





## 826 National x My Morning Jacket San Francisco, CA

Photograph by Ana Ura

826 National is a non-profit tutoring, writing, and publishing organization with locations in seven cities across the country. Our goal is to assist students ages six to eighteen with their writing skills, and to help teachers get their classes excited about writing. Our work is based on the understanding that great leaps in learning can happen with one-on-one attention, and that strong writing skills are fundamental to future success.

After the founding of 826 Valencia, the flagship center in San Francisco, educators around the U.S. joined in to pursue the same goals in their local communities. Now 826 Valencia also serves as the headquarters of 826 National, an umbrella organization that coordinates the adaptation of 826's tutoring and mentorship model in other cities. Already, 826 has sister centers in New York, Los Angeles, Ann Arbor, Chicago, Seattle, and Boston. Through volunteer support, each of the seven 826 chapters provides drop-in tutoring, class field trips, writing workshops, and in-school programs—all free of charge. 826 chapters are especially committed to supporting teachers, publishing

student work, and offering services for English language learners.

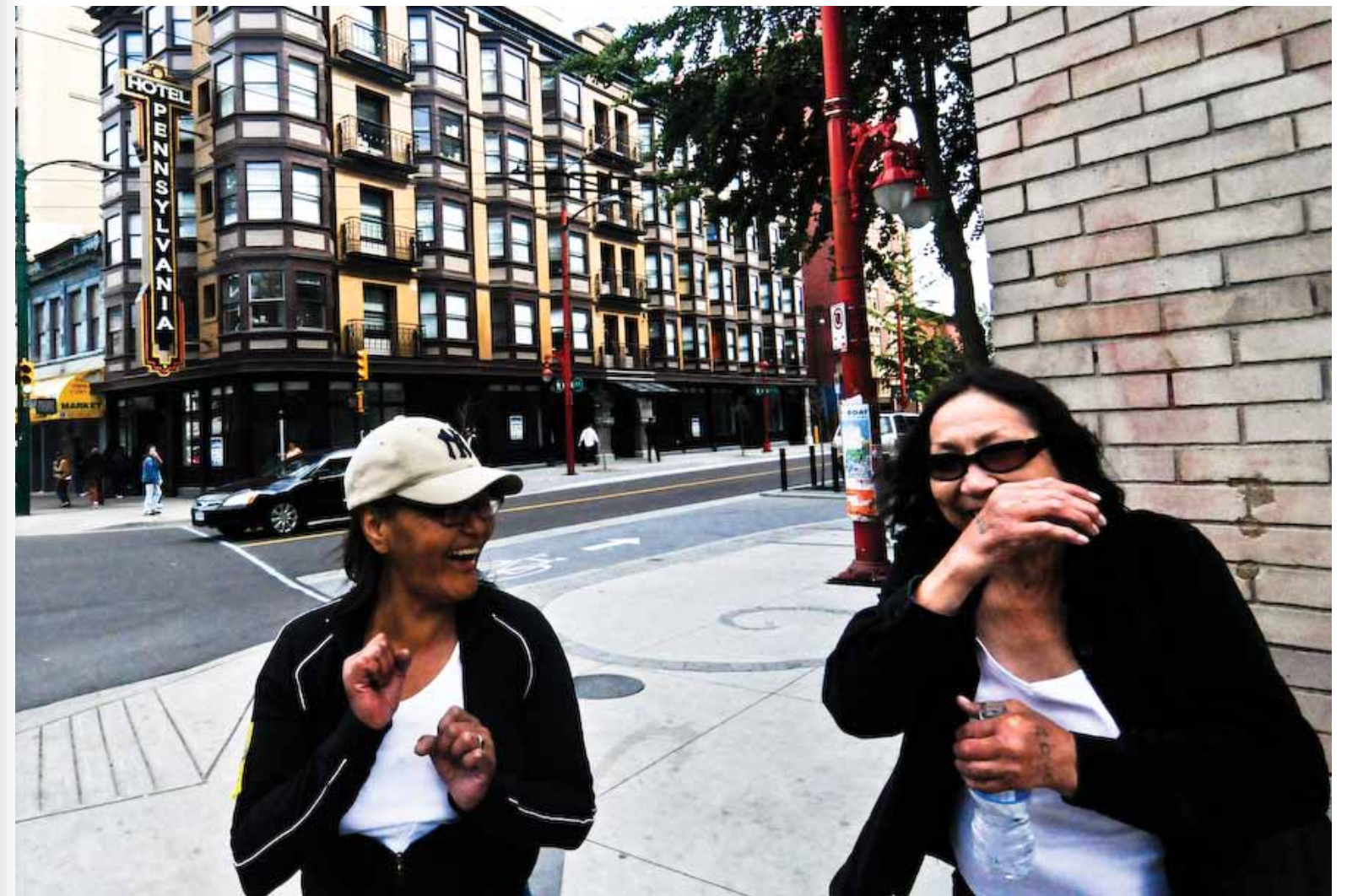
Because we believe the proof is in the pudding, 826 programs almost always end with a finished product, such as a newspaper, a book, or a film. This teaching model, known as project-based learning, encourages students to collaborate and to make creative decisions, and gives them ownership over the learning process. Working toward a goal, our students are inspired to revise until their work is perfect. They leave with new skills and a newfound passion for writing. And then they come back. Each 826 chapter is a warm, welcoming place where students can get things done. Maybe they'll produce a chapbook. Maybe they'll make a movie, or polish a college-application essay. We offer all of our services for free, serving families who could not otherwise afford the level of personalized instruction their children receive from 826.

Our corps includes thousands of enthusiastic volunteers who make this all happen. Our volunteer tutors include law professors, college students,

authors, retirees, and advertising copywriters. They come from all fields, but have one thing in common: they love to help students learn. The demand for 826's services is tremendous. At many of our centers, our field trips are fully booked almost a year in advance, and the majority of our evening and weekend workshops have waiting lists. And new teacher requests for in-school tutor support continue to pour in.

Our friends in My Morning Jacket chose 826 National in San Francisco to get the proceeds of the sale of the Lifetime x My Morning Jacket t-shirt collaboration, an annual project Lifetime does to work within their communities, both locally and globally.

For more information on 826 & My Morning Jacket visit:  
**826national.org & mymorningjacket.com**



## Portland Hotel Society x Handsome Furs Vancouver, BC

Photograph by Andy Bond

The Portland Hotel Society [PHS] grew out of the Downtown Eastside community [DTES], in an initiative that began in 1991. An agreement was signed with the owners of an old Hotel (now named the Pennsylvania Hotel) at 412 Carrall St. in the heart of Vancouver's poorest community. This 70 room single occupancy hotel was to be operated by a non-profit society, to house the homeless. The Society was formed in 1993, spearheaded by Liz Evans, a former nurse who began working at the Hotel in 1991.

The Society was established due to the fact that the Portland quickly became home to some of the city's "Hardest to House" residents. People for whom housing stability had previously been impossible. A group characterized by tremendous personal chaos, emotional instability, living in extreme poverty, frequently suffering from mental illness, living with addictions and often facing serious illnesses such as HIV/AIDS, Hepatitis, TB and malnutrition. Since its inception, the PHS has been attempting to provide housing and services to people living in the community, in a way that is realistic and

relevant, and has tirelessly supported the basic housing needs and rights of this group. This objective has become increasingly clear over the years, as the low-income community has had to face the increasing threat of gentrification, and obsolescence. The PHS knows that there is a continual struggle to secure enough decent housing units to stabilize the lives of those still considered homeless or 'under-housed,' before there are huge numbers displaced in the community as a result of new developments that are unwelcoming towards existing residents.

In its hotels, the PHS has built a model of housing that attempts to do a little bit more, with one of the only housing resources available to a certain population living in the DTES. The PHS attempts to operate its hotels in a humane and supportive way, to secure and stabilize tenancy, for a group otherwise frequently faced with eviction. The resources that go into the hotels to support this work are minimal, but as such, they are a good beginning. They do not, however, replace the need to build new and better-equipped homes.

The PHS has also become involved in a number of other initiatives targeted at creating capacity within the community. These projects and programs have all grown out of the direct lived experience of the people housed by the Society. The goal of any project the PHS has developed is that it provide a real and relevant service effectively and efficiently. The current scope of programs offered by the Society reflects this commitment and desire.

Our friends in the Handsome Furs chose PHS in Vancouver, BC, to get the proceeds of the sale of the Lifetime x Handsome Furs t-shirt collaboration, an annual project Lifetime does to work within their communities both locally and globally.

For more information on PHS & Handsome Furs visit:  
**phs.ca & handsomefurs.com**

# *Book No. 8*

*spring × summer 2010*

*independent from the uniform standard*

**lifetime™**

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

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