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# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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*Blue and Yellow Bunnies, by Justin Novak. See page 7.*



## Gallery of BC Ceramics

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

**Sharon Cohen,**  
Gallery Manager  
[galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com)  
6 04.669.3606



**Hours**  
10 a.m. to 5 p.m.



**Gallery Assistants**  
Anne Moore  
Amanda Sittrop  
Jessica Gilmore-Groome  
[staff@bcpotters.com](mailto:staff@bcpotters.com)



**Gallery Committee**  
Maggi Kneer  
Sheila Morissette  
Pia Sillem  
Jinny Whitehead  
Celia Rice-Jones



*The Gallery of BC Ceramics is a gallery by potters for potters.*

*The Gallery coordinates and curates nine exhibitions a year. Artists must apply to be juried, the deadline is September each year. We also showcase one featured artist monthly—usually an emerging artist—and sell the work of more than 100 artists in the retail shop.*

To download and print a Gallery Jury Application, [click here](#).

For information on Gallery Policy, [click here](#).

## 2009 Featured Artists

The featured artist spot provides an opportunity for one ceramic artist/PGBC member to have a small display of non-juried ceramics for sale at the gallery for the period of one month, one time only. Artists must comply with and sign the Gallery Policy before they can be listed as a featured artist.

### *How and who is eligible to become a PGBC Gallery Featured Artist?*

- You must be an individual PGBC member and your membership dues must be paid or the gallery cannot accept your submission.
- A featured artist can be a recent graduate, an emerging, and/or established potter. This is an opportunity for a PGBC member to display non-juried ceramics that meet our quality standards and are suitable to this venue. It is also an opportunity to introduce

your work to our gallery patrons, develop a new market, or create and display a new line of your work.

All individual PGBC members are welcome to submit a completed form for the PGBC Monthly Featured Artist. The deadline for submissions is November each year. Submissions will be drawn at random. All selected featured artists will be contacted via email. Gallery staff will include further details on timelines and procedures.

## 2009 Gallery Exhibitions

Exhibition Openings/Artists Receptions are on Saturdays from 1 to 3 p.m., the first day of the exhibition. Refreshments served.

### April

**FingerPlay**

April 4 to 13

**2nd Annual Student Exhibition**

April 18 to 27

### May

**Vincent Massey**

May 2 to 25

Artist Reception May 2, 1 to 3 p.m.

### June

**Darrel Hancock**

June 6 to 29

Artist Reception June 6, 1 to 3 p.m.

### July

**Heather Dahl**

July 4 to 27

Artist Reception July 4, 1 to 3 p.m.

### August

**Karel Peters**

August 1 to September 7

Artist Reception August 1, 1 to 3 p.m.

### September

**PGBC Members Show:**

**The Black White 100**

September 12 to 29

### October

**3rd Annual Vancouver**

**Collects - TBA**

October 3 to 26

Exhibition Opening:  
October 3, 1 to 3 p.m.

### November

**Kathryn O'Regan**

November 7 to 30

Artist Reception November 7,  
1 to 3 p.m.



## President's Message

I am pleased to welcome Sharon Cohen as our new gallery manager as of Dec. 1. Not only does Sharon have extensive retail management experience, she has worked in the non-profit sector, and she already has a love of ceramics. She has been a frequent visitor to the gallery and is thrilled to find herself on the other side of the counter!

I would like to thank everyone who contributed time, energy and encouragement throughout the year. The guild is the sum of its parts, and we are lucky that we have a richness of members. I would

also like to extend a special thanks to our gallery staff who not only support the members showing in the gallery, but contribute to the organization as a whole.

Best wishes for the holiday season and a successful 2009! 

—Jinny Whitehead


## Gallery News

By Sharon Cohen

I was thrilled to be appointed the new gallery manager, and hope to be able to make significant contributions to both the gallery and the guild.

Over the years, I've enjoyed shopping at the gallery, and, now that I work here, I have the perfect excuse to shop even more and add to my collection. In the past, I tended to buy gifts for others (mostly), and now it's MY turn! I have some wonderful ceramics in my home from my country of origin, South Africa, and can boast an eclectic collection, a collection as diverse as the skills I hope to bring to my new position as manager.

I have retail, management, merchandising and display experience, and have worked in the non-profit sector for over five years. I feel really comfortable in this environment, this is my niche. I also love to work in an arts environment; I thrive when surrounded by art, beauty and creativity. My new office has a shocking pink wall. I can only flourish in an environment like that! I'm being flippant, but I really felt a complete sense of belonging the first time I walked into the gallery office, and I hope that the excitement and enthusiasm that I feel as I approach this new phase in my life will translate into a highly positive and productive period for the gallery and all the guild members.

I look forward to meeting as many of you as possible, and will strive to establish a long and beneficial collaboration with the gallery staff, board members, gallery committee, guild members and artists. 


## Chop Marks and Signatures

Send in your chops and have them available through the Guild. For the form, click on the link here:

[www.bcpotters.com/forms/chop\\_marks\\_form.doc](http://www.bcpotters.com/forms/chop_marks_form.doc)

You can email it back to Debra Sloan at [sloanyip@shaw.ca](mailto:sloanyip@shaw.ca) as an attachment. Or print and mail your sheet[s] to

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attention: chops. 



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**Did you attend an inspiring workshop this year?**

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Send your stories to: [editor@bcpotters.com](mailto:editor@bcpotters.com)

## Canadian Woodfiring: Train Kilns *Woodfiring Part 3, by Keith Rice-Jones*

The Train Kiln was originally designed by John Neeley of Utah State University, based on ideas from Japanese kilns. It creates natural ash deposits similar to those from an Anagama kiln. The lid of the kiln can be as simple as kiln shelves with insulation on top. This means that the lid comes right off, making it easy to load and relatively easy to fire. Pieces are often piled one on top of another—or tumble stacked—and wadding is used between them. The resist marks and surrounding flashing become part of the aesthetic, leaving interesting surface variations.

Lynne Johnson and Maeva Collins are friends in Courtenay and both now have train kilns. Lynne had always admired Japanese pots, especially the Bizen style, after she studied in Tokanabe in 1993. After a kiln workshop at Utah State, she built her own train kiln from a motley assortment of salvaged bricks. It has done, and continues to do, sterling service. Lynne uses tumble or totem stacking as much as possible. The firings are usually about 36 or 40 hours from start-up to shut-down and use about 21 or 22 cords of wood.

Lynne likes to fire-down or reduction cool using a high iron clay body for the Bizen look. Even when she's not firing this iron clay body she will still use this technique, sometimes varying the length of time of reduction cooling for different effects. You can check out the January 2005 newsletter for a longer article on Lynne's kiln.

After firing some work in Lynne's kiln, Maeva got hooked on the anticipation and excitement that came with it. Her Cone 6 electric kiln just wasn't enough anymore. In 2006, she built her own train kiln, and a very handsome thing it is! She and Lynne continue to fire with each other along with Maeva's husband, two daughters, sons-in-law and grandson—a wonderful family experience. This experience plus the surprise of the unexpected, the thrill of opening the kiln and savouring each pot, is what keeps Maeva woodfiring!

Another pair of train kiln potters, Jinny Whitehead and Pia Sillem, both live in downtown Vancouver and so they have to travel to their kiln. For years, they have been firing in Washington State, initially in an Anagama run by Steve Sauer and more recently in a train kiln owned by Al Tennant. Currently, the pair are building their own train kiln on a 26-acre wooded site on the Sunshine Coast. The plans are based on a design by Judith Duff. A three-hour trip to the kiln makes for slow progress but they have had lots of offers of help. Jan Lovewell and Ron Robb from Powell River have been

there on many work parties, and even Jinny's 91-year-old mother couldn't resist laying a few bricks!


Jinny particularly likes to incorporate movement into her work. The swaying of the trees in the wind and the ebb and flow of the ocean on the shore are factors that influence her work. Living close to the water's edge, seeing the mountains every day, and walking in deep forests, she is inspired by a richness of forms, shapes and textures. It is probably because of that relationship with nature that she enjoys constructing vessels that transport the natural work into an urban living space.



*La Sylphide*, by Jinny Whitehead.



Jinny and Pia's train kiln, a work in progress.

This series of articles on Canadian Woodfiring is an extension of material that I presented at the Sturt 2008 International Woodfiring Conference in Australia. It is interesting to note that one of the key presenters, Sandy Lockwood, who ran a salt glazing workshop and firing at the conference at her own studio, uses a train kiln as one of her two woodfired kilns. If you Google Sandy Lockwood, below her own site listing there is information about her kilns and work in extracts from books by both Phil Rogers and Coll Minogue. Also she is part of [www.sidestoke.com](http://www.sidestoke.com) which is an excellent site on Australian woodfiring run by Arthur Rosser. 

## shadbolt centre for the arts

### Winter 2009 Ceramic Programs

Call Shadbolt Centre at **604.291.6864**, or register online: [www.burnaby.ca/webreg](http://www.burnaby.ca/webreg) Spaces are still available in:

**Big, Bold, Beautiful Pots**  
\$155.96, 8 sessions, 10am-1pm  
Sa (Jay MacLennan), starts  
Jan. 17. Barcode 175159.

**Clay as a  
Sculptural Medium**  
\$179.57, 8 sessions, 7-10pm  
M (Debra Sloan), starts Jan. 17.  
Barcode 174944.

**Continuing Pottery**  
\$155.95, 8 sessions, 7-10pm  
T (Rosemary Amon) starts  
Jan. 20. Barcode 174911.

*Please note: The Owen Rye workshops have been cancelled due to the instructor's unavailability. Replacement workshop:*

**Wood/Soda Firing Workshop**  
\$212.10/\$180.08 senior, 4 sessions, times vary  
Th/F/Sa/W (Linda Doherty & Jay MacLennan), starts Mar. 26.  
Barcode 181162. Please note: regular refund policy does not apply.  
No refunds after Feb. 15th, 2009.



Work by Fredi Rahn.

**Tips and Techniques in  
Clay Construction**  
\$155.95, 8 sessions, 7-10pm  
Th (Fred Rahn), starts Jan. 22.  
Barcode 175160.



## Blogging About Clay *Heather Dahl*

A Blog (a contraction of the term Web log) is a website, usually maintained by an individual with regular entries of commentary, descriptions of events, or other material such as graphics or video. Entries are commonly displayed in reverse-chronological order. (Wikipedia definition)

The world of blogging is huge. I recently got an email from a ceramic artist who said that she has had her work in magazines, promoted in newspapers and on various websites. However, her online sales have improved most when her work was promoted on blogs rather than on any of those other forms of promotion. A good plug on a well-read blog can send interested clients your way. Interesting, I thought. So I began to research blogs. Then I started a blog, in an effort to create awareness about my own work and processes, and to connect with a wider clay community beyond my own studio. Although I'm new to blogging, in educating myself about blogs I have realized that blogs can be an incredibly important part of the contemporary practices of a ceramic artist. Promotion, publication, press, sales—all of these things can increase your ability to make it in the world of clay, and all of these things can be done through blogs.

### Researching Blogs:

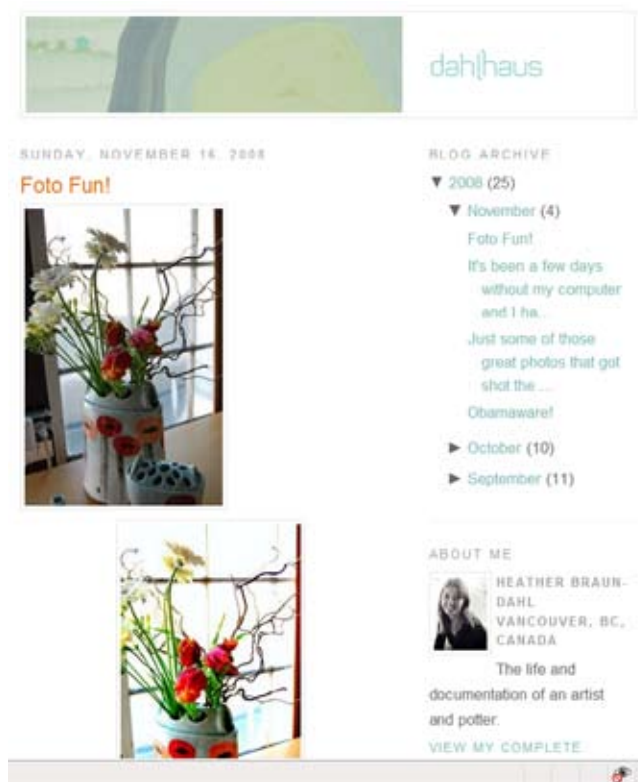
I have found a number of amazing ceramic blogs out there and what I find especially helpful is that each blog lists other ceramic blogs that the writer reads or refers to, creating a perpetual list of blogs for those interested. Let me clarify here: I began researching blogs this past summer to learn how to sell better online as well as to gain interest in my work internationally. I wasn't looking at other people's blogs necessarily for inspiration, albeit, I did get that as a by-product to my research.

This is a mere sampling of interesting ceramic blogs that can lead you to many more great ones:

- this artists life, Whitney Smith, <http://whitneys-pottery.blogspot.com>: a candid approach to life as a ceramic artist! My favourite posts include ones on customer service, thoughts on doing wholesale, and how to move yourself out of business debt!
- circa ceramics, that which is not <http://www.circaceramics.blogspot.com>: a production team, these two have videos on their processes and custom machinery.
- Mel Robson, [www.fefferkookan.blogspot.com](http://www.fefferkookan.blogspot.com): an Australian ceramic artist with work and shows to aspire to.
- Zizziba Studios, [www.zizziba.com](http://www.zizziba.com): lots of step-by-step clay how-to stuff! Great resource!



*Poppy Line-up, by Heather Dahl.*



Heather's blog as it appears online.

- Ceramics Registry, [www.ceramicsregistry.com](http://www.ceramicsregistry.com): a registry of sorts.

Blogs that promote designers, craftspeople and artists (again, just a sample to get you started):

- heart handmade [www.hearthandmade.blogspot.com](http://www.hearthandmade.blogspot.com)
- poppytalk [www.poppytalk.blogspot.com](http://www.poppytalk.blogspot.com)
- design\*sponge <http://www.designspongeonline.com>

Remember, even if you don't have a blog, getting featured on someone else's blog is like getting good press. Remember to have an online presence, like a website or an Etsy site (more on that later) for people to be able to find you when you get a referral!

### Should I write a blog?

Once you start researching blogs, you may think to yourself: I should start a blog! Well, maybe you should, maybe you shouldn't. My opinion is that you need to think about whether or not you are "blog-worthy" before you start one.

### You are blog-worthy when...

- **You have a great camera and take a lot of photos.** Photos that inspire, capture people's interest and that stand out. You have great photos of your work and you have the ability to keep somewhat current photos of your work or your process. Having a program such as Adobe® Photoshop is also handy, you can re-size your images so that up-loading them on a blog doesn't take as long.
- **You are a good writer.** You write easily and enjoy the process of being honest about where you are at, and what you're doing and you can communicate that efficiently and effortlessly.

*Continued on page 6, Blogging*



Photoshoot of Heather's work, by professional photographer Curtis Hildebrand.

## Blogging *Continued from page 5*

- **You are consistent.** You can commit to blogging at least once a week or once a month. You can be a self-promoter, tooting your own horn when you have reason to, but also are willing to promote the work of others. You are okay with having anyone check out your blog. It is a very public audience you could be exposing yourself to.
- **You are willing to become computer savvy.** If this one scares you, you must have someone who can help you. You want this to be fun and not frustrating!

### Getting started:

There are a few common sites that offer free blogs with templates and step-by-step instructions. [BlogSpot](#) and [Wordpress](#) are the most common, free sites. Basically, you let their program walk you through picking a template and adding gadgets on the side, and then writing a post. It's pretty easy to navigate through this, although I had trouble figuring out how to feed my Flickr pictures onto my blog. Flickr ([www.flickr.com](#)) uploads your photo into a photostream, or photo show. You can keep these photos private or make them public and, since it is fairly easy to upload them, you can really keep your blog up-to-date with fresh photos of your work, either directly through your photostream or with a feed to your pictures.

The other challenge was creating a feed to my Etsy shop ([www.etsy.com](#) or [www.trunkt.com](#)—both offer online sales mechanisms for all things hand-made). I was able to find a couple of other bloggers willing to show me where to cut and paste the HTML (computer code used to create web pages) from both the Flickr site and my Etsy site and I would be more than willing to pass that info along, if you are interested. Keep in mind that you want to have photos of your work to up-load to a site like Flickr, and you also want to have a current listing of fresh work on Etsy or on Trunkt to make this feed work for you on your blog.

Writing inspirational posts, whether they be personal, educational commentaries, up-coming news or events, or a press opportunity you received, will be critical to maintaining your blog. With regular updates on all these sites, your blog should keep readers and potential customers coming back again and again!

Here at the Potters Guild of BC, we look forward to connecting to our provincial clay community to pool ideas and to discuss all things clay-related on a monthly basis with our newsletters. Blogs can do just that on a daily basis, inspiring one to understand in a larger way what the contemporary life of a potter is like, what kind of resources there are on the web that can help us sell outside of this province and how small—and large—these communities of clay really are. 🍷

Heather Dahl can be found at: [www.dahlhausart.blogspot.com](#)

## Book Review *By Patty Osborne*



**Raku, Pit & Barrel: Firing Techniques**  
**Ceramic Arts Handbook Series**  
 Edited by Anderson Turner  
 Published by The American Ceramics Society  
 ISBN 978-157498288-6  
 \$29.95

*Raku, Pit & Barrel: Firing Techniques* is a collection of twenty-eight articles from *Ceramics Monthly* and *Pottery Making Illustrated* that will both inform and inspire

anyone who is interested in alternative firing methods. Most of the articles cover raku, from its earliest use in the West to modern innovations such as using underglazes and stains and even high-fire glazes under raku glazes, spraying compressed air on hot pots to increase crackle, and quirky firing practices such as using a cardboard box instead of a metal barrel for reduction in what the author describes as “a pyromaniac’s dream.” Other articles cover saggar firing, pit firing and barrel firing, plus information on different forming methods. Many of the articles on raku start by describing the history of the process and this gets repetitive if you gobble up the book in a few sittings like I did. But the book contains such a wealth of other information—from step-by-step directions, complete with photos, to more philosophical discussions about ceramic practice—that you’ll want to have it near at hand to refer to whenever you’re planning to submit your pots to a hot and smokey firing. The Ceramic Arts Handbook Series also includes *Electric Firing: Creative Techniques, Glazes & Glazing: Finishing Techniques, Throwing & Handbuilding: Forming Techniques, Surface Decoration: Finishing Techniques and Extruder, Mold & Tile: Forming Techniques*. 🍷

*Is there a book that was important to your development as a potter? Send in a short review to share with other members. We'd love to read about it.*



## Celebrate the Everyday— Every Day!!

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# Justin Novak: Bunny Series

By Kathryn O'Regan

*I dropped into the Ceramics Department at Emily Carr University the other day to meet with Justin Novak, who joined the faculty in 2007.*

*I was curious about Justin's recent body of work which is entitled the Bunny Series and asked him to give me some details about his intent behind this project:*

This project draws inspiration from the explosive market in vinyl toy collectibles, a global phenomenon which has grown exponentially in the past ten years.

It is only natural that this genre of object be translated into ceramic materials, as this vinyl toy culture in many ways draws its lineage from porcelain miniatures of old. The culture surrounding contemporary vinyl figures echoes the manner in which porcelain figurines were fetishized and collected in centuries past, and this body of work seeks to highlight this historical thread.

*Bunny* embodies a response to living in a condition of high alert, in a world increasingly mediated by a state security apparatus. He manifests a deep pathology. This hyper-vigilant bunny self-identifies thoroughly as prey. He's so paranoid that he's armed himself, and he's so nervous that he'll shoot at anything that moves. Needless to say, he's become a danger to others; an unwitting predator.

*21st Century Bunny* is a reflection upon the Dick Cheney era, but this fable also serves as a broader allegory. Like so many children's stories, it is a cautionary tale. The goal of the project is to highlight the pathological nature of violent behavior, regardless of how it might be justified or sanctioned by religious or political institutions.

The shift in material from vinyl to porcelain brings an uncommon resonance to this body of work. The hygienic and historical associations of porcelain heighten our timeless predilection toward fetishizing of domestic allegorical figures.

The goal is to adopt the aesthetics and dynamics of commodity culture and mass-production, but to do so in the context of a contemporary art practice based upon inquiry.

## 21st century bunny

*Like any other bunny, 21st Century Bunny is vigilant.  
At all times.*

*Anybody could be a predator.  
Even other bunnies.*

*Bunny has his garden.  
He knows his territory, but it does not comfort him.  
The smell the danger is always in the air.*

*From the day he was born, he felt like prey.  
A sick feeling...  
A feeling that's always there.*

*Even on a good day.*

*Tired of living in fear, 21st Century Bunny has armed himself.*

*He's become a danger to others now.  
But all he's ever wanted is to protect his way of life.*



**Bunny with Baby, by Justin Novak.**

### More on Justin Novak...

Justin was raised in Puerto Rico, Croatia, and Italy. After pursuing a ten-year career as a freelance illustrator and graphic designer in New York City, he began a second career as a ceramics artist and educator. He holds a Master of Fine Arts, Ceramics (1996) from State University of New York at New Paltz.

Prior to accepting the position of Associate Professor of Visual Arts at Emily Carr, he taught for seven years at the University of Oregon in Eugene. He has lectured widely at universities across North America, at the Kunstindustrimuseet (Museum of Decorative Arts and Design) and the Royal Academy of Art in Copenhagen and Brighton University in the U.K.

His solo exhibitions have been shown in New York, Philadelphia, Seattle and Denmark and he has participated in group shows in Taiwan, Poland, and the Czech Republic. Justin has been featured in publications in the U.K., Australia, Denmark, Germany, China and Korea. He also co-authored with Esther Hagenlocher the paper "Architecture as Cultural Labour," delivered last March at the annual ACSA architectural conference in Houston, Texas.

One of the second year courses he conducts at Emily Carr offers students the initial opportunity to develop a command of form and craftsmanship in clay. In the following weeks, the focus is on translating these skills into utilitarian or sculptural objects that explore 'absurdity' (as in the capacity to resonate on a collective unconscious level, and to question the logical constructs of the conscious mind). In the latter stage of the term, the students are introduced to the wheel and mold-making fundamentals of a form, which is then slip cast as a series of six or more multiples.



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## Lougheed Mall Fundraiser

*By Jinny Whitehead*

Many, many thanks to everyone who donated work and time to the guild fundraising sale at the Lougheed Town Centre. We raised \$2,600 and that money will provide us with a cushion as we enter a period of economic instability.

The members who gave of their precious time and energy to make this event happen were: Keith and Celia Rice-Jones, Faye Oakes, Linda Lebrun, Judy Inouye, Jenny Ross, Shirley Inouye, Pat Schendel, Maria Palotas, Jackie White, Pia Sillem, Sheila Morissette, and Maggi Kneer.

Thank you one and all. 🙏



## Thank You for your support!



## THE MAD POTTER is now closed!



## Winifred Shantz Award Winner

**Waterloo, Ontario – Sept. 26, 2008** -

In celebration of Canadian Ceramic Artists, the Winifred Shantz Award for Ceramics supports recipients in their research and career aspirations in the field of contemporary ceramics.

Winner Kasia Piech received \$10,000 to conduct research and travel to Spain to study the paintings of Hieronymus Bosch in the Museo del Prado, and participate in a residency in Italy to explore concepts of faith and religion. This research expands on her most recent work entitled "The Garden of Earthly Delights".

Adjudicating this year's submissions for the Winifred Shantz Award for Ceramics were Rosemary Aicher, a potter from Waterloo, Jim Thomson, an Ottawa artist creating in clay since 1973, and Reed Weir, a ceramist from Newfoundland.

Winners were announced at an Award Gala on Sept. 25, 2008. A highlight of the Award Gala was a talk by the notable international Glass/Ceramic artist Peter Layton.

About the winner:

Kasia Piech is a ceramic, mixed media artist. Piech completed her first degree in Religious Studies at the University of Windsor in 1992. She obtained a BFA Ceramic Sculpture in 2001 from Emily Carr Institute of Art and Design, Vancouver, B.C. and an MFA, 2003 from the University of Waterloo. In recent work, she utilizes runny glazes that make her sculptural figures look like they are rotting or melting. Piech makes her glazes out of canned food, often goods well past their expiration date. One of the themes she is pursuing is the idea of the world turned upside down. For more information on her work see:

<http://www.burlingtonartcentre.on.ca/Exhibits/In%20the%20Garden%20Catalogue.pdf>

<http://kasiapiech.com/index.html>



A piece from *The Garden of Earthly Delights*, by Kasia Piech.

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In late Spring last year, long-time Potters Guild of BC members June MacDonald and I pondered the idea of forming a social group for potters in the Tri-Cities area of Greater Vancouver. After some emails and an announcement of an exploratory meeting to be held at Port Moody Arts Centre in June, we found some 30 people interested!

Gloria Barkley issued a press release which resulted in a photo op and interview of June McDonald by the *Tricity News*. This coverage triggered a good turnout at a September meeting and we voted to form TriCity Potters and hold monthly meetings in Port Moody. June was elected first president, Lewis Kennett vice-president, Gloria Barkley treasurer and archivist, Linda Lebrun secretary and myself events coordinator.

A year later, after Gloria was overwhelmed with too much work, we now have Christine Eastlick as treasurer, Linda assembling a newsletter and stalwart and creative member Myrta Hayes has started a very professional-looking web site, [www.tricitypotters.ca](http://www.tricitypotters.ca).

Meetings are held on the third Wednesday of the month, at 7 p.m. from September to June. Visitors are welcome. For some meetings we have invited speakers who describe their work and/or travels. Sometimes we ask one or more of our own members to show us their work and explain how they came to clay.

We had a field trip to the Koerner Ceramics Gallery at the Museum of Anthropology and we had a pot luck supper at my house with Vince Pitelka who was in Burnaby to give a workshop at the Shadbolt Centre.

As the events coordinator, I have sought to challenge members to

push their own work beyond ordinary. One evening we had a Handle Happening during which we all applied handles to leather-hard mug shapes that members had premade from any cone 6 clay. The resulting collaborative mugs led to interesting critiques on function and were bisqued and glazed by members and sold to each other!

At our most recent meeting, member Maria Palotas introduced us to a technique of piercing leather-hard bowls, a decoration from her home country of Hungary.

Since last year we have outgrown the Port Moody Arts Centre meeting room and now meet in Port Coquitlam's Leigh Square Arts Village. The space is huge and has the basics for pottery classes and workshops, so we are looking forward to offering a variety of clay related opportunities for potters here.

## Better Butter Box Challenge

In June, I challenged members to design a better butter box. Members were asked to make butter containers over the summer and to bring one to the October meeting. This led to another interesting discussion on function and design with a variety of shapes submitted, using different clays and surfaces. The results are now being exhibited in display cases in Port Coquitlam's Leigh Square Arts Village and local residents are invited to be part of the design exercise by voting on their Peoples' Choice.

The winner will be disclosed at our Christmas potluck party and will be presented with a Thrifty Foods gift certificate to buy lots of butter! 🧈



This is just a sampling of the Better Butter Boxes from the TriCity Potters. Clockwise from top left, the pieces are by: Joan Grisley, Monica Viola, Gillian McMillan, Lynne Fanthorpe, Dan Severance, Charlene Vikse, and Martha Meimetis (centre).



# ClayLines

Celebrating Success in our community

## Calls for Submission

Details Available Now for International and National Exhibition Opportunities - National Call for Cheongju International Craft Biennale and BC Call for 2010 Olympics

Canada has been selected to showcase its craft artists at the prestigious **Cheongju Craft Biennale**, to be held in the fall of 2009, in Cheongju, South Korea. Details about this national call for entry are now available on the CABC website under the news section and on the Canadian Crafts Federation website it's [www.canadiancraftsfederation.ca/korea](http://www.canadiancraftsfederation.ca/korea). **Deadline for submission is March 2009.**

The CABC has arranged an additional exhibition opportunity for B.C. craft artists, to be held at the Vancouver Museum and to be shown with a selection of works from Canada's submission to the Biennale in Korea, as well as a travelling exhibit of the fine craft from Korean artists. This exhibit, **2010: Unity & Diversity in Contemporary BC Craft**, will be held from mid-January through April 2010 in celebration of the 2010 Winter Olympics. This is an excellent opportunity to show our work to the world. The Call for Entry for the BC 2010 exhibit and details are available [on our website at Call for Entry](#). **Deadline for submission is May 2009.**

B.C. artists may enter both calls. The timing of the calls allows you to submit to both with the same work, or with different pieces, as you see fit. Online submission process will be available spring 2009.

## 'Chosin Pottery's 25th Annual Sale

Work by Robin Hopper and Judi Dyelle

November 29th - December 7th

10am - 5pm daily

4283 Metchosin Rd., Victoria

[www.chosinpottery.ca](http://www.chosinpottery.ca)

A wide variety of sale items will be in the studio and new work will be highlighted in the gallery. Come and join us for hot mulled cider and coffee in the studio.



## FingerPlay: B.C. in a Box

At the Dawson Creek Art Gallery  
January 12 to February 15, 2009

### Winter Hours:

10 a.m. - 5 p.m. Tuesday through Friday  
Noon - 4 p.m. on Saturdays

101, 816 Alaska Avenue  
Dawson Creek, B.C. V1G 4T6  
250.782.2601  
[www.dcartgallery.ca](http://www.dcartgallery.ca)

## 17th Annual Wildrice Studio Christmas Sale

Sat. & Sun., Dec 6 & 7, 10 a.m.-5 p.m.

8072 - 11th Avenue, Burnaby, B.C.

604.522.8803 • [keith@wildricestudio.com](mailto:keith@wildricestudio.com)



## D'Arcy Margesson ~ Christmas Sale ~

D'Arcy Margesson will be selling his slip-decorated earthenware at the Heritage Hall Christmas Craft Fair:

3102 Main St., Vancouver

Sat. & Sun., Dec. 6 & 7

11 a.m. to 5 p.m.

Contact D'Arcy at [darcymar@telus.net](mailto:darcymar@telus.net)

## Unclassifieds



**SEEKING KILN SPACE:** I would like to rent time on a kiln to biscuit fire and to fire to cone 06, every few weeks; I'm located in Surrey. Any leads or info much appreciated. Contact Deirdre at [deededd@yahoo.co.uk](mailto:deededd@yahoo.co.uk)

**SPRING 2009 CERAMICS CLASS:** D'Arcy Margesson's CRAM 205/305 spring 2009 cone 04 glaze course at Emily Carr University, Sat., Jan. 3-Apr. 18; 10 a.m. to 1 p.m. has some openings. If you are interested in developing a good knowledge of glazes in this temperature range this course has a lot to offer you. **Please register by December 5 to ensure your seat in the class (\$350 + supplies); 604.844.3822.**



## For anyone who is thinking of attending NCECA's 2009 Conference in Phoenix, AZ:

Here's an interesting way of winning 50,000 pennies (U.S.): Design an electric kiln peephole plug and enter it into Skutt Kiln's competition by Dec. 12. Here's how: <http://www.skutt.com/ads/peepshow/>

And here are some whacky examples of peephole plugs:  
<http://www.skutt.com/peepshow/peepshowgallery.html>

**Call for videos:** Ceramic Arts Daily is always looking for great pottery videos to share with readers. They're looking to see anything from the instructional, to the inspirational, to the unbelievable, to the hilarious. But, of course, all Ceramic Arts Daily videos should be ceramics focused. Here are the guidelines:

[www.ceramicartsdaily.org/video/videosubmissionguidelines.aspx](http://www.ceramicartsdaily.org/video/videosubmissionguidelines.aspx).

See the archives here:

<http://ceramicartsdaily.org/video/videoarchives.aspx>

## Submissions & Advertising

Published 10 times yearly, the PGBC Newsletter is an information link for members.

### Submissions:

Send articles, reviews, images, member news, letters and information to: [editor@bcpotters.com](mailto:editor@bcpotters.com) by the 15th of each month for publication the following month. Submissions may be edited for space.

### NEW! 2008-09 Advertising Rates\*:

*All ads are payable upon receipt of invoice*

- Full page, \$185+ GST
- 2/3 page, \$125 + GST
- 1/2 page, \$95 + GST
- 1/3 page, \$65 + GST (horizontal, vertical, or column)
- 1/4 page, \$49 + GST
- 1/6 page, \$35 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: [http://www.bcpotters.com/Guild\\_Newsletter.htm](http://www.bcpotters.com/Guild_Newsletter.htm). Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$20 extra.

### Unclassified Rates:

Members FREE! Non-members: \$22 + GST

*\*Advertising rates subject to change*

Potters Guild of British Columbia

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### NEW! Membership Fees

For 12 months, including GST: Individual, \$55;

Full-time Student: \$35, Senior (over 65), \$35; Institution/Group/Corporation, \$200.

### Membership Renewals & New Memberships

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

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