

March 2008
Volume 44 No. 2



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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We want to hear from you!

Let us know what you want to read about in your newsletter. Take five minutes and fill out our online survey by [clicking here](#).

Thank you!



*By Mary Fox, Ladysmith, B.C.
See **ClayLines**, Page 15
Arrowsmith Guild Masters Series.*



Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,
Gallery Manager
galleriofbc ceramics@bcpotters.com
604.669.3606

Hours

10 a.m. to 5 p.m.

Gallery Assistants

Anne Moore
Amanda Sittrop
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,) showcases one featured artist monthly—usually an emerging artist—and sells the work of over 100 artists in the retail shop.

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

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

2008 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.) Artist must comply with and sign the Gallery Policy before they can be listed as a featured artist. Sign up for 2008 is complete. The featured artists for this year are:

- **March:** Vin Arora
- **April:** Carol Demers
- **May:** Julia Greares
- **June:** Nathalie Strul
- **July:** Stephanie Simpson
- **August:** Craig Walker
- **September:** Dawn Vachon
- **October:** Jackie Frioud
- **November:** Gabrielle Burke

—Brenda Beaudoin

2008 Gallery Exhibitions

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

March

John Reeve & Martin Peters

Mar. 1 to 31

Works in the tradition of
Leach pottery

April

Alison Tang

Apr. 5 to 28

Architectural themed sculptures

May

St. George's Student Exhibition

May 3 to June 2

Resisting

June

Laura McKibbin &

Jasna Sokolovic

June 7 to July 1

Se Souvenir /
Creating Memories

July

Matthew Freed

July 5 to 28

Contemporary functional
pottery for everyday

August

Holly McKeen

Aug. 2 to Sept. 1

Crystalline Colour
and Curves

September

Group Show of

Kootenay Artists

Sept. 6 to 29

KSA Out There: Samantha Dickie,
Robin Dupont, Maggie Finlayson,
Julia Gilmore, Garry Graham,
Katharine Hofmann, Lise Kuhr,
Sarah Lawless, David Lawson,
Pamela Nagley-Stevenson,
Donna Partridge, Tanis Saxby

October

Second Annual

Vancouver Collects

Oct. 4 to 27

TBA

November

Meg Ida

Nov. 1 to 24

New works

President's Message

As the year unfolds, the Guild is experiencing many changes. Not only are we welcoming Melany Hallam as our new editor for the newsletter this month, but we will also be seeing new faces in the gallery.

I would like to take this opportunity to say a huge thank you to Sarah and Samantha for your years of working on our behalf in the Gallery. During this time you have come to know the many artists' work intimately. In fact, I understand you both have extensive

collections in your possession, so I know that no matter what you do or wherever you go in this world, you will always have something to remind you of your years with the Potters Guild. We will miss your welcoming smiles and the many personal touches that have made the gallery a special place for artists, members and visitors. Sarah and Samantha, I wish you good luck and happiness and: wherever you go, go with all your heart. 🍀

—Jinny Whitehead

March 2008 Gallery Exhibition

John Reeve and Martin Peters

Exhibition: March 1 – 31

Artist Reception: Sat., Mar. 1, 1-3 p.m.



**All ceramics in the exhibition
are for sale.**

Please join us in celebrating John Reeve's and Martin Peters' first collaborative exhibition in decades. John and Martin first worked together at the Leach Pottery, St. Ives, Cornwall, England when John was managing the studio and Martin was an apprentice. They returned to Roberts Creek in 1975 and held an exhibition of their work in 1976. Since that time, John has lived and worked in California, New Mexico and Minnesota. Martin worked in Toronto and then most recently returned to Vancouver.

John and Martin have been working at their Dunbar Pottery throughout the past year. These pots are some of the first they have made together since their time in Roberts Creek in the 70's. 🍀

2007 Top Sellers

- | | | | |
|------------------------|-------------------|----------------------|----------------------|
| 1. Geoff Searle | 8. Sandra Dolph | 16. Sarah Lawless | 21. Gunda Stewart |
| 2. Darrel Hancock | 9. Bruce Nyeste | 17. Hsiao-Chen Peng | 22. Winnie Tam |
| 3. Penny Birnam | 10. Matthew Freed | 18. Celia Rice-Jones | 23. Harriet Hiemstra |
| 4. Lynne Johnson | 11. Kathi Hofmann | 19. Laura McKibbin | 24. Lewis Kennett |
| 5. Laurie Rolland | 12. Mary Fox | 20. Dianne Young | 25. Faro Sullivan |
| 6. Junichi Tanaka | 13. Meg Buckley | | |
| 7. Elaine Brewer-White | 14. Karel Peeters | | |
| | 15. Judy Burke | | |

Gallery News

We have moved gallery openings / artist receptions to Saturdays this year, because weekends most definitely reach more gallery patrons.

The 2007 Gallery Top Sellers list showcases, as always, the diversity of artists who are successful with their ceramic sales at the gallery. There is not one secret form, or colour, or function to ensure sales. What all these artists have in common is this: they keep the gallery freshly-stocked year-round with their work. One-third of the artists are new to the gallery in the last few years. The gallery could not exist without numerous repeating regulars, whose works are its foundation. Congratulations to Geoff Searle who tops our list for the second year in a row and special mention to Darrel Hancock who sells significantly more individual ceramic pieces than anyone.

I have had the extremely fortunate pleasure of working alongside two of the most joyous and hard working gallery assistants for the last few years: Samantha MacDonald and Sarah Belley. They are bidding farewell to the gallery at the beginning of March as they move on to pursue new adventures. To say I will miss our daily interactions would be a huge understatement. I also know many of you will miss them as well. I thank them for their commitment and much laughter over the years, absolute best wishes girls!! 🍀

—Brenda Beaudoin

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Thank you!

Making Pots in Laos

By Andrea Maitland

Ceramics is an art, a craft and a way of life. A group from North America and Britain found all three while studying pottery in a small Lao village last spring.

The pottery village of Ban Chan sits on the west side of the Mekong River. Intense communal effort produces large single-fired red pots for lanterns and food storage for Luang Prabang, a small city a short boat ride away.

None of us spoke Lao, and the people of Ban Chan don't speak English, but potters will always find ways to communicate and we were accompanied by a brilliant translator and guide, Phonsavan Bilavarn, who magically appeared whenever hand gestures failed us.

Lao potters sit on or close to the ground and work on a hardwood wheel used as a banding wheel to build coil pots. Momentum comes from the toes of the potter or a second potter pushing the wheel around. In either case, the posture is next to impossible for an aging westerner.



Crouched on a small bench, I found it hard to work with my right ear in close proximity to my right knee. It didn't bother the Lao though. They have made pots this way from early childhood.

The gritty red clay is mined by village women from a nearby pit and minimally processed before being used for roof tiles, bricks or pots. The people of Ban Chan also make ingenious little stoves used roadside everywhere in Luang Prabang. They combine small clay pots and recycled metal with ashes for insulation between the two.

We were in Ban Chan to learn how to make large pots, Lao style.

The potter lays down a circular bottom, and then adds coils, pushing down with his thumb as he goes. When the pot is about six inches tall, he begins to compress the clay, using two hardwood ribs. Coil after coil, he works, gradually tapering the sides

of the vessel in and out to a graceful shape. After about 45 minutes of two potters working together on this process, a large functional pot emerges, usually three or four feet high. It's lifted off the wheel to wait in the sand for firing. No trimming and no hair driers are involved.

The clay has no plasticity whatsoever. I couldn't throw a pot the way I do at home. In my clumsy hands, it was like trying to throw sand. Better potters in our group had more respectable results, but all of us were impressed with how well Lao methods matched the difficult materials at hand. None of us was able to build anything like their pots.

Ban Chan kilns are built deep into the clay foundation of this Mekong River village. Villagers dig a triangular pit, and then tunnel in a few feet before opening up a cavern to hold

Continued on Page 5 / Laos



the pots. Another tunnel comes to the surface as a flue. Once the cavern is loaded with pots, villagers stack hardwood by the doors to the cavern and set it on fire.

Once the pots are pulled out of the still-hot kiln, that's it. There is no glazing process, though some may be stained. The resultant pots are not food safe but the Lao find many uses for them.

We did take a look at other methods of making pots. One day, after spending the morning in Ban Chan, we boated back across the Mekong, walked across the peninsula of Luang Prabang, took a swaying bamboo bridge across the lovely Nam Khan River and visited two women potters.

The first was a 71-year-old potter who works and fires alone. She had a vast pile of greenware, thrown in her basement. She fired in an empty lot near her home. She piles up the pots on the ground, covers them with palm fronds, coconut shells, and even

sometimes tires, then sets the whole thing ablaze. She sprays the heap, spewing water from her mouth, and feeds the flames until she deems the pots are ready. It's a long way from the exactitude of computer firing.

I made two visits to the other woman. She mines her clay from a secret location somewhere behind the fence at the airport. It seems about the same texture as the Ban Chan clay, but her methods are different.

The clay is formed into a hollow oval then placed on a low wooden banding wheel, again turned with a toe. She ribs the clay into a round vessel about 10 inches high, then sets it aside. The next day she paddles the bottom of the pot closed. A potter from New York, an avid pinch-potter, was fascinated with her method.

A couple of serious potters from England went home with what sounded like great ideas for their work. The few non-potters enjoyed Ban Chan as well, playing a ball game with the villagers, joining a visit to the school that serves all the surrounding villages.

The company of the other travelers was an important part of this trip. We spend most evenings together, eating and discussing the day and refining what we wanted to do next.

In Laos, the higher people live from the river, the poorer they are. Several people in our group backpacked high into the mountains to bring school supplies and toys to impoverished villagers.

For me, the best part of the trip was being in Ban Chan, a community where everyone works together. Toddlers are everywhere as their parents make pots. Chickens and dogs wander about. I was delighted to sit a few inches from the dusty ground, using clay to bring me closer to a very different life from mine in Vancouver. 📷

Andrea Maitland is president of the *Aberthau Potters Club* in Vancouver, and kindly proofreads our newsletter each month. Her journey through Laos and Cambodia last spring was led by ceramic artist *Denys James* of *Salt Spring Island, B.C.*

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Excellence Within Diversity Exhibit:

Where it all began *By Kathryn O'Regan*


The first planning meeting for the *Contemporary Craft in BC: Excellence Within Diversity* took place in early 2005. Little did we realize that our dream for a collaborative exhibition of the finest contemporary craft in B.C. would solidify and would ultimately be staged in the remarkable venue of the Vancouver Museum on English Bay.

In 2005, while serving on the Crafts Association of British Columbia (CABC) Board, I approached Jinny Whitehead, President of the Potters Guild of BC, realizing that she already had a more than full plate, but hoping that she would be interested in a joint venture. There was an immediate meeting of the minds and energies!

Jinny has a remarkable eye for the big picture—both the planning and execution of such a large scale project. During the three years of collaboration, I have learned a great deal from Jinny. Words such as

energetic, gracious, diplomatic and upbeat are only a few that I would use to describe this very loyal, talented leader!

The three years of work were celebrated first at the CABC Gala on Feb. 1 and then a great opening celebration with the artists on Feb. 7. We are thrilled to report that attendance on each evening was about 250. The exhibition has surpassed our expectations with over 90 artists juried into the exhibition, including fibre, glass, wood, metal, ceramic and mixed media artists. Make it a must on your calendar. Some of the best ceramic artists in B.C. are in the spotlight! The show will be in place until Apr. 6.

For a complete list of artists see: <http://www.cabc.net/news/craftyear2007/craftyear2007-artistnames.htm> 



Left to right:

Jinny Whitehead *President PGBC*

Sid Samphire, *Ceramic Artist, Director CABC*

Kathryn O'Regan, *Ceramic Artist, & Co-chair Contemporary Craft in BC: Excellence Within Diversity Committee; Chair FingerPlay Committee*

Brigitte Rice, *Director CABC, Fabric Artist, and Co-Chair Contemporary Craft in BC: Excellence in Diversity Committee*

Yvonne Chui, *Executive Director CABC*

Clay Courses & Workshops at the Surrey Art Gallery

Spring 2008

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Sat, May 24, 10am - 4pm & Sun, May 25, 12noon - 4pm

COURSES

Pottery - Level 1

10 Sessions \$148.50

Thu, Apr 3, 9:30am - 12noon #599906

Thu, Apr 3, 7 - 9:30pm #599907

Mon, Apr 7, 9:30am - 12noon #599902

Mon, Apr 7, 7 - 9:30pm #599903

Wed, Apr 9, 7 - 9:30pm #599904

Instructor: Murray Sanders

Pottery - Level 2

10 Sessions \$148.50

Tue, Apr 8, 9:30am - 12noon #599947

Instructor: Jodi Beazley

Tue, Apr 8, 7 - 9:30pm #599948

Instructor: Jim Etzkorn



Pottery - Level 3 New

10 Sessions \$148.50

Wed, Apr 9, 9:30am - 12noon #599974

Instructor: Jim Etzkorn

Built By Hand

4 Sessions \$85.75

Sun, Apr 6, 1 - 4pm #599739

Instructor: Cheryl Stapleton

REGISTRATION

604-501-5100 | www.register.surrey.ca

Registration deadline:

4 days prior to start date



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A Conversation with Brenda Beaudoin *By Lewis Kennett*

This month I took the opportunity to interview Brenda Beaudoin, the General Manager of the Gallery of BC Ceramics—a chance to ask some questions about the unique function that the gallery performs for all the potters of B.C.

Lewis - What do you like about working in the Gallery?

Brenda - The fact that I am part of the arts community, the fact that people love the work they do. Here on Granville Island you are surrounded by the arts and artists, it is a great place to work. I get to wake up in the morning and look forward to the environment that I work in and look forward to meeting the people who buy, and create the work that we sell.

L - Is Granville Island changing?

B - Yes, the mix of businesses on the island, many more private stores. There is a sense of fear among some the tenants that rents may become out of reach for artists and arts organizations.

L - How has the change in the customer base affected the gallery?

B - The gallery survives on three months of high volume sales: July, August and December. The gallery's only source of revenue is ceramic consignment sales. With the rise of the Canadian dollar the U.S. tourists are staying in the U.S. and Canadians are going south for the sales, so our customer volumes are hit both ways. We have not had a marketing budget for two years and the rent on the Island has tripled so we are trying to be as creative as possible to make the gallery visible and attractive. We have had to rely on a local customer base so we try to make the customer experience as unique as possible. The quality of the work and the personalized service brings customers back.

L - What are some of the things that have helped attract new customers?

B - The gallery must always be a welcoming place to visit and visually appealing, staying in touch with our customers via email, a variety of ceramic styles for purchase in both retail and exhibition, creating unique themed exhibitions such as Vancouver Collects and exhibition collaborations with Emily Carr Institute of Art and Design and St. George's High School.

L - What kind of customers does the store attract; do you have a specific customer profile?

B - Not really, pottery attracts a broad spectrum of customers. We also have a broad range of work, from \$15 mugs to \$2,500 pieces of sculpture. We are always changing the displays so that when customers come back they see new pieces, things they missed last time. There is a lot to take in and it is hard to see everything in one



The Gallery of BC Ceramics on Granville Island, Vancouver.

visit. The staff is very professional; they don't push the customer, rather trying to meet the customers' needs in a friendly and welcoming environment. Some customers come in looking for a specific artist's work; others have a favourite colour, for others it is a special gift. Customers make their choices based on visual impact, colour, form, touch, weight, texture--basically it is a full body experience.

L - You mentioned something about educating the customer, could you expand on that?

B -The gallery furthers the PGBC mandate of education and encouraging new talent while providing a venue for ceramic artists to sustain a livelihood as potters. Sometimes it is difficult to simplify a very complex process into just a few words but we try to bridge the gap between the customer, the artist and the process. This makes the customer's purchase much more personal and meaningful.

L - How much significance does form play in a customer's purchase decision?

B - Again it tends not to follow a specific pattern. A customer buys a mug that feels good when they pick it up, the shape and weight of a bowl has to make a connection to the customer's needs. The beauty is that each customer is different and the gallery carries a wide variety of work so almost everyone can find something that works for them.

L - What are potters like to work with?

B - Potters love what they do and each potter is different, but I have noticed that there is much more of a sense of community than in other artist's groups.

Continued on Page 8 / Beaudoin

L - Any advice for potters new to the gallery?

B - I like to look at our relationship to all of the potters as a partnership. We try to listen and learn from the potters and they should be sensitive to listen to the staff when they ask for more work of a specific type. New potters need to start a market base, so listening to the staff's suggestions can be helpful.

L - What about advice to more senior potters, those who have been in the gallery for a while?

B - We try not to interfere or push too hard with existing potters but really the suggestions are the same. Listen to the staff's suggestions and don't be afraid to ask about how your work is doing. Look at the work that was juried in, see what is selling and create more. Some potters create

a wide spectrum of work. Others focus on only one or two forms, but if the work is not selling then the customers are making a statement and the potters should at least listen to the reaction. Look at what sells and make sure that the gallery is always well stocked. It seems simple, but sometimes it is hard to see. The gallery exists because of sales; if work doesn't sell, the gallery will not survive. The gallery is a business and needs to survive based on the business reality of sales.

L - What is your greatest frustration?

B - The fact that I don't get enough time to really focus on the art, to learn how it was made, how it came about; speak to the potters for more than just a few minutes. The day-to-day reality of keeping the gallery alive, dealing with power surges that take out all the computers, the rat problem on the Island, the leaky roof, things like this take up more of my time than I like.

L - What is your greatest enjoyment?

B - Waking up in the morning and realizing that I get to go to work at the Gallery of BC Ceramics; that the staff is great and the work that comes in is always amazing.

L - What is your definition of success?

B - Success for me is being happy with your surroundings and the people that you work with. Here in the gallery the quality of the people that we work with is excellent.

L - What didn't I ask you that you would like to add?

B - I take pride in my work; I strive for the success of the gallery, staff, and potters even when very difficult decisions and tasks need to be implemented or undertaken. That's the hardest part of my work, being the person to say no to an artist or an idea or collaboration, often due to lack of funding. Although sometimes difficult to juggle budget restrictions and priorities with artistic integrity, I relish every day nonetheless. Basically, I am a glass-half-full type of person. 🍷

Greenbarn's catalogue is
now available online.



In an effort to be more environmentally friendly, by reducing our use of paper, we are phasing out our printed catalogue, in favour of a downloadable version available on our website.



Now you can check prices and item descriptions just by logging onto

www.greenbarn.com

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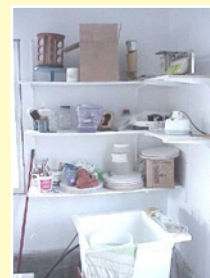
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BC in a Box: FingerPlay – Behind the Scenes!

by Kathryn O'Regan, Chair, BC in a Box: FingerPlay Committee; Board of Directors PGBC

The success of this incredible project depends on the willingness of artists to take that big leap, leave the shelter of their studios and place their work on display for the scrutiny of the public. Thank you to each individual who took that initiative!

Thank you to volunteers around the province!

Before that leap can happen, however, essential work needs to take place behind the scenes—all handled by a team of volunteers and sponsors willing to do whatever is required to bring the project to the public stage.

Volunteer Niki Berry undertook the task of intaking all entries and transferring the information to our database. The results of this task will provide us with information upon which we will base future exhibition planning. Good on you Niki!

The planning of a travelling exhibition continues to be a unique learning experience for the BC in a Box Committee, and each exhibition brings with it unique challenges. This year, inclusion of a digital image with your applications enabled us to easily “drop” the images into our catalogue design. This expedites the printing of the catalogue, and saves innumerable hours of volunteer time. Volunteers Heather Berry and Nicole Charles have completed the catalogue design. The printing of the catalogue now awaits the results of the March 26 jurying.

Thank you to the following guild members who stepped forward to volunteer to act on behalf of the PGBC and its members, during the coming year:

Gillian McMillan - Port Moody (Blackberry Gallery)
Pat Wahlstrom – Quesnel
Alice Hale – Invermere
Rosemarie Greedy – Kelowna
Jeanne Hungar - Kamloops
Lianna Carlson – Prince George
Heather Hannaford – Fort St. John
Al Riederer – Dawson Creek

Obtaining Sponsorship

In addition to organizing the volunteers, our biggest challenge was to obtain sponsorship. Without these in-kind donations we would not have been able to facilitate such a project. My earliest inquiries were met with positive responses from Greenbarn Potters Supply Ltd. and the Mad Potter through their cash donations. This was followed by:

- Home Depot and General Paints donating the plywood and paint for our shipping/plinth boxes.
- Allworld Packaging's donation of packing materials and shipping containers


- My studio building manager Morley Farber and his assistant Gene Bouget who helped build the 50 boxes. Painting crew: Zhana Zedelcheva, Tilley Thomas, Hsiao Chen Peng, and Jinny Whitehead.
- Copythis publishers who printed and donated our brochures
- Opus Art Supplies and The Granville Island Hotel for their gift coupons.

To date we have received cash donations directed to the publishing of our exhibition catalogue from The City of Kamloops, Two Rivers Art Gallery, and the Dawson Creek Art Gallery.

Thank you so much and congratulations to all of those who came forward to submit their work, volunteer their skills, or donate materials and funds.

Interest from cities in all regions was immediate. Unfortunately we had to disappoint some requests for the exhibition because we ran out of the time and funding needed to take it further abroad. Plans are already underway for the next BC in a Box Exhibition, to hit the road in 2010!

For more info: http://www.bcpotters.com/bcbox/bcinabox_index_alternate_2.htm

See Page 11, “Introducing the 2008 Jury Team” 

2008 FingerPlay Schedule

The entry fees from artists pay for the shipping of the exhibition's 50 pieces from Vancouver throughout the province and back. Here is the schedule:

February 1	Entries Due
March 1	Intake of Work to the PGBC - Gallery Office
March 26	Jurying takes place at the Blackberry Gallery, Port Moody
March 27	Exhibition Opening Reception at the Blackberry Gallery, Port Moody
June 6	Quesnel Arts & Recreation Centre
July 22	Invermere Pynelogs Cultural Centre
August 8	Kelowna Rotary Arts Centre Clayfest
September 5	Kamloops Heritage Courthouse
October 3	Prince George Two Rivers Art Gallery
November 7	Fort St. John North East News Offices
December	Xmas Season in storage at Dawson Creek
January 12	Dawson Creek Art Gallery
February	Gallery of BC Ceramics

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British Columbia, Canada

August 8-12, 2008

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www.kelownaclayfestival.com



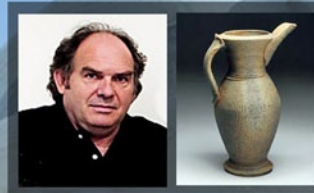
Jim Robison, UK

2 day demonstration and 2 day hands-on workshop. Jim draws on the textures and patterns of the landscape in Yorkshire for much of his inspiration.



Paul Andrew Wandless, USA

2 day demonstration and 2 day hands-on workshop. Monoprinting, screening, relief & stenciling on plaster & clay slabs, along with stamping & embossing.



Tony Clennell, Canada

2 day demonstration. Tony will teach the fine points of making great pots including throwing techniques & surface embellishments.



James Hibbert, Canada

1 day demonstration on throwing technique, adding texture, stretching & making alterations to the form



Lorel Sternig, Canada

1 day demonstration covering the various methods of creating large clay sculptures or wall pieces.

2 days of demonstrations, fun day openhouse, 2 days of hands-on workshops and exhibition at the Art Ark Gallery



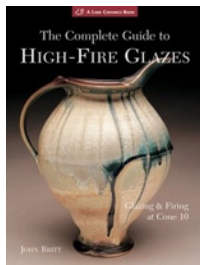
Festival sponsored by The Okanagan Potters Association with the generous support of Greenbarn Pottery Supply and Aftosa



Kelowna Clay Festival, c/o 2663 O'Reilly Lane, Kelowna, BC Canada V1W 3B7

Book Review

By Don Jung



The Complete Guide to HIGH FIRE GLAZES
Author: John Britt
Published by: Larkin Ceramic Books
2004 (Paperback 2007), 184 pages

ISBN: 1-57990-425-4
\$19.95 Can.

John Britt has been a potter for almost 20 years, many of those years spent as a studio technician and adjunct teacher, firing a tremendous number of student pots as well as his own. He's written a book that compiles an immense amount of experience, training, and trial and error with glazes, so that new potters won't have to go through all that he did in order to achieve some great results. *The Complete Guide to High Fire Glazes* really is a complete guide, and will get you going in any glaze you could possibly imagine in the high fire palette.

I recall the first time I saw this book. On the cover was a nice full-bellied Steven Hill jug with a merge of blues and browns showing through a blanket of white crystals and a skirt of minty snow with rust and beige tints. The glaze seemed to flow freely, yet under gentle control, to highlight the shape and accent the edges, belly and foot.

I gazed at the pot and glaze work. I've seen Steven Hill's pots before and even attended his workshop when he was in town. Yes, he does do marvelous pots and even more wonderful glaze work. I wondered to myself, "Perhaps this book will enable me to glaze my pots like a genius and then perhaps my pots will turn out so exquisitely from the kiln. I must pick up the book and look."

As I picked up the soft cover book, the pages felt solid and held

the promise of many great glazes. I was not disappointed. A quick flip through showed me dazzling photos of amazing pottery and glazes from many well-respected clay artists working today. There must have been a full colour image on nearly every page, with loads of recipes, charts, and illustrative photos.

Oooh, this was a good one. I needed a bit more time to sift through a few pages just to see if it really had the right stuff to elevate my pots to another level. I must have been blocking the aisle as I stood mesmerized for quite a while. Needless to say, this book now graces my small-but-growing collection of ceramic books.

The book includes a fairly complete section on glaze materials, and also covers the basics on how to mix, measure, and fire a glaze. Britt has put enough technical material and detail into the pages to satisfy a technical geek like me, but there's not so much that it reads like a text book. He manages to sufficiently condense large amounts of information into a practical form so that all you need to do is pick out the gems you want. It'll

serve well as a reference book but, at the same time, inspire and amaze.

The book is divided into sections, with glazes grouped into irons (temmoku, teadust, kaki, oil spot, mashiko, and celadon), shinos, copper reds, greens, blues, purples, blacks and yellows. There are also sections that focus on matte, crystalline, wood fire, single fire, salt/soda and ash glazes. He even covers glaze safety, faults and fixes.

Where was this book when I was just starting to explore high fire glazes? Much of my accumulated knowledge of glazes, materials and techniques learned from many books, potters and plain old trial and error are nicely summarized by Britt.

My only complaint is that it would be nice to have a photo for every glaze mentioned in oxidation, reduction, and on multiple clays. There are lots of photos, and with variations too, but not for all. I can wish, can't I?

And one more thing: it failed to make me an overnight glaze genius. I guess I'll need to put in a bit of work on that. At least, with this book, I've now got a better head start on it. 🍯

Introducing the 2008 FingerPlay Exhibition Jury Team

By Kathryn O'Regan

On March 26, our jury team will review the work on display at the Blackberry Gallery in Port Moody. From the entries received, 50 pieces will be juried into our travelling portion of the exhibition. I'm very pleased to introduce our exhibition jury team:

Liane Davison, Curator of Exhibitions and Collections for the Surrey Art Gallery. Liane is responsible for the Gallery's permanent collection of artworks, and the institution's publishing program. She has curated well over 100 exhibitions and her writings have been published in over 30 catalogues. Liane has also worked for the Royal B.C. Museum, the Art Gallery of Greater Victoria, and has taught at Camosun College.

Julie York, Head of Ceramics, Emily Carr Institute of Art and Design, Vancouver. Julie is originally from Toronto, Ontario, and now lives and works in Philadelphia. She is an Assistant Professor of Art at Tyler School of Art. Julie gained her BFA in Ceramics (1996) at ECIAD, and MFA from Alfred University (2000). She has worked and exhibited both in Canada and the US. (See story: "BC in a Box: FingerPlay" Page 9) 🍯

Stories from the Shard Pile *By Melany Hallam*

Potters are fearless. And by fearless I don't necessarily mean brave. The definition here is something closer to blissful ignorance. If you have any desire to work as a potter, I invite you to read on and then forget what you've read as quickly as possible.

Some years ago my significant other and I started taking beginner pottery lessons at our local community centre in Vancouver. Getting past the pinch pot stage, we managed to centre and make a few pots. Mugs that we could drink coffee out of ("the pinkie-sized handle is fine, sweetie, I'll just hold it with two hands") and funky vases for those occasional bunches of flowers purchased from the convenience store around the corner. We dipped our pots in glazes that someone else had kindly made for us and were amazed at "our" results as they were unloaded from the kiln that someone else had carefully fired.

We congratulated ourselves on our creativity.

Sometime later we realized that we wanted more space than we could afford in the big city. We wanted a house and we wanted our own studio. We were making too many pots to fit easily into our kitchen cupboards in our one-bedroom apartment. I had finally been admitted into the community centre pottery club—a huge accomplishment that involved putting my name on a list and waiting. A long time. But, man, we were potters!

Obviously, the next logical step was to organize our own studio and build an enormous Minnesota Flat Top kiln using a book and some mail order plans. We had never mixed a glaze, fired a kiln or owned a piece of equipment larger than a bamboo trimming tool. But we told ourselves we were smart people, and resourceful. What could possibly go so wrong that we couldn't fix it? Look, we said, at the failed mugs that we'd turned into cat food dishes and the bowls weighing as much as boat anchors that we saved by copious trimming. Ah, yes, definite cranial agility was at work here.

A few months after making the decision to leave the city, a newspaper help-wanted ad took us to a small town on the Sunshine Coast. A flurry of quitting jobs and packing boxes of what helpful friends complained were "every *!#@*!# empty yogurt container you've ever owned" (we were convinced that we needed them for our new studio,) and we were moving to a town we knew



*"What
could
possibly
go so
wrong...?"*

practically nothing about. In fact, I had never set foot in the place before jumping out of our U-Haul and exclaiming blissfully, "I can't believe we live here!"

Well, I could go on and describe in excruciating detail the painful process of constructing an outbuilding and a kiln with absolutely no experience—really no clue whatsoever. But you know what? I think many of you know

exactly what we went through. Because you're potters.

A couple of years later we had produced enough pots to fill our roughly 25 cubic feet of kiln space and got it to the point of being ready to fire, which we subsequently went ahead and did—once. Results were mixed but not entirely disastrous. We sold a few pieces at a local craft sale and declared the income on our tax returns. I promised a full set of temmoku dishes to a close friend living in Japan—five of everything, since four is bad luck. We were now professionals.

We immediately moved on to designing and building a timber frame house on our five-acre property.

It's now seven years later and we're living in the house we built. The hardwood floor is sitting in a pile in our library, we have no heat on the second floor and the entrance to our house is a temporary ramp of questionable integrity which has been there since 2005 when the frame was raised. We are comfortable.

In the meantime, I've creatively managed to leave my job for most of a year allowing me to get back to the original plan of making pots.

Yes, I am fearless still. My friend, you should be getting your temmoku dishes any day now. 🍵



Melany Hallam is the new editor of the Potters Guild of BC Newsletter. She is a wannabe full-time potter with a journalism degree, currently on sabbatical from her "real" job as a continuing education administrator. She resides with her significant other, Derek, and their two cats in Powell River, BC.

Stories from the Shard Pile is a new monthly column on what it is to be a potter, random thoughts or philosophies, comments on the ceramic artist's process, or those "happy accidents"—basically, any ideas that every person who works with clay might identify with. The hope is that it will be written by a different person each month so if you have an idea to submit please contact the Editor at:

editor@bcpotters.com ■ 604.487.1597

C-53 Nassichuk Rd., RR#3, Powell River, BC V8A 5C1

AN EDITOR LEAVES... *By Don Jung*

Our many thanks go to Amber Alyne Kennedy, who is stepping down from the Newsletter Editor position. She joined us about one-and-a-half years ago to revamp and continue the newsletter. She was instrumental in creating the new look and feel, graphic headers and page details. She was with us to usher the newsletter into the electronic age, as it's now sent via email and accessed from the website.

Amber went through a major career change in 2007 and landed the job of Marketing Manager for Dyrand Systems, an IT Infrastructure and Security Solutions Company. It was quite a switch and a whole new challenge for her in the high tech field, a far cry from the low tech of clay and pots. Putting together the Guild newsletter is quite a task. There are dozens of things

to keep track of and staying on top of them requires constant attention. With all the demands on her time, I'm amazed she could put together the newsletter, even with burning the midnight oil. It seems very appropriate that Amber has Disaster Management as one of the roles in her CV. Handling the Guild newsletter has certainly honed her skills.

We hope to hear from Amber through future articles and stories. Perhaps she will find more time to write and get back into pottery. That may be a challenge, though. I'm also in the hi-tech field and I know it requires continuous education and training to go along with the constant demand to do more. I hope that she'll savour the excitement and enjoy the learning and creating along the way. I hear she's trying to get more of a social life too! We wish you all the best in your future endeavours and hope that you find your way back into clay one day. 🏠

Shadbolt Centre FOR THE ARTS

Spring & Summer 2008 Programs

Registration for Adult Spring & Summer programs at Shadbolt Centre for the Arts begins February 18, 2008. Pick up a Leisure Guide at any Burnaby Parks & Recreation location or call 604-291-6864, or visit www.shadboltcentre.com. Instruction is provided for all skill levels. Participants must be 18 years or older, unless otherwise indicated. Register early to avoid disappointment!

Beautiful Pots that Pour

Instructor: Jay MacLennan
W, 10am-1pm, 8 sessions
Starts April 16
\$147.38
Barcode #155233

NEW!

Crystalline Forms & Firing

Instructor: Linda Doherty
M,Th, 6-10pm, 4 sessions
Starts April 14
\$112.60
Barcode #156839

NEW!

Continuing Pottery

Instructors: Rosemary Amon (Tu),
Charmian Nimmo (W)
T, 7-10pm, 8 sessions
Starts April 15
\$147.38
Barcode #155214

W, 7-10pm, 8 sessions
Starts April 16
\$147.38
Barcode #155213

Daytime Pottery

Instructor: Sabrina Keskula
M, 10am-1pm, 8 sessions
Starts April 14
\$157.88
Barcode #155212

Daytime Pottery

Th, 10am-1pm, 8 sessions
Starts April 17
\$157.88
Barcode #155211

Introduction to Pottery

Instructors: Jay MacLennan (Su),
Darlene Nairne (Tu)
Su, 10am-1pm, 8 sessions
Starts April 13
\$147.38
Barcode #155201

Tu, 7-10pm, 8 sessions
Starts April 15
\$147.38
Barcode #155202

Portraits in Clay

Instructor: Debra Sloan
M, 7-10pm, 4 sessions
Starts April 21
\$91.01
Barcode #155238

NEW!

Printing Images on Clay

Instructor: Sabrina Keskula
Sa, 10am-1pm, 6 sessions
Starts April 19
\$152.53
Barcode #155252

NEW!

Throw & Build

Instructor: Fredi Rahn
W, 7-10pm, 8 sessions
Starts April 16
\$147.38
Barcode #155265

Wood/Soda Firing Workshop

Instructors: Linda Doherty and Jay MacLennan
Th, F, Sa, W, times vary, 4 sessions
Starts May 1
\$197.40
Barcode #162167
(Note: Regular refund policy does not apply)

Pottery Open Workshops

Su, M, W, 1:30-5:30pm
M, 5:30-9:30pm
April 13 - June 8 (spring)
June 23 - July 23 (summer)
\$7.35 (student),
\$10.50 (non-student)

SUMMER PROGRAMS

Summer Pottery

Instructors: Sabrina Keskula (M,W)
Fred Rahn (Tu/Th)
M/W, 10am-1pm, 8 sessions
Starts June 23
\$157.88
Barcode #157583

Tu/Th, 7-10pm, 8 sessions
Starts June 24
\$147.38
Barcode #157584

Plaster Casting with Santo Mignosa

Instructor: Santo Mignosa
Su, 10am-4pm, 1 session
July 13
\$73.50
Barcode #157588



Vince Pitelka is head of the Clay Program at Tennessee Technological University's Appalachian Center for Crafts.

Handbuilding & Tricks of the Trade

Instructor: Vince Pitelka
Sa/Su/M/Tu/W, 10am-4pm, 5 sessions
Starts July 26
\$255.41
Barcode #157591
(Note: Regular refund policy does not apply; no refunds after June 1)

NEW!

Soda Firing Workshop

Instructors: Linda Doherty & Jay MacLennan
Th/F/Su, times vary, 3 sessions
Starts July 17
\$98.70
Barcode #157590

Throwing Intensive Workshop

Instructor: Jay MacLennan
T/W/Th, 10am-4pm, 3 sessions
Starts July 22
\$138.10
Barcode #157587

Register now by calling 604.291.6864

ClayLines

Celebrating Success in our community

Vincent Massey: Award *By Stephanie Graves*

Following up on a short news item in our February newsletter, here is an exceptional story and one of interest to fellow potters, as well as Canadian history buffs:

Ceramic artist Vincent Massey of Whistler, B.C., will be awarded the Governor General's Medal of Bravery this year. On March 5, 2005, Massey (a trained search and rescue technician), helicopter pilot Steven Flynn, and mountain rescuer Paul Skelton teamed up to rescue a stranded ice sailor who had broken through the ice on Green Lake, in Whistler. As he drove past the scene, Flynn soon realized that responding emergency personnel needed assistance and that a helicopter rescue was needed. He rushed to a nearby heliport where he met with Massey and Skelton. All three boarded a helicopter and, within minutes, they flew to the scene. While Flynn performed a precision hover, allowing the craft to get close to the ice, Massey and Skelton reached for the hypothermic victim and pulled

him safely into the helicopter.

All three are being awarded the Governor General's award for bravery. This award is Canada's most honoured recognition for outstanding courage, and is given to members of the public who have risked injury or death in an attempt to rescue another person.

A Canadian history note: Massey was named for his great uncle, Charles Vincent Massey, the first Canadian to serve as governor general (1952-59.) Governor General Massey was a passionate supporter of the arts in Canada and instrumental in the creation of the Canada Council.

Vincent's wife Cheryl, daughter Michela and very proud father, Geoff Massey, will attend the 2008 award ceremonies at Rideau Hall. For more information on this award see: <http://www.gg.ca/media/doc.asp?lang=e&DocID=5258>

Congratulations, Vincent, from your pottery family. 🏠

CALL FOR ARTISTS:

The Community Arts Council of Kamloops needs Artists for *Art in the Park*, held annually on July 1 at

Riverside Park in Kamloops, B.C. Up to 30,000 people attend annually. Early Bird deadline Mar. 15, final deadline Apr. 1.

www.cackamloops.ca

250.372.7323

CERAMIC
DONATIONS *Auction*

This year the Emily Carr Institute of Art + Design auction is being held on Friday, March 7, 7 p.m. to 10 p.m. in the brand new Intersections Digital Media Studio. The auction will feature artwork from local artists, alumni and current students. It will be a great evening of good food, good music and of course exciting bidding wars.

Why should you donate work?

You'll be supporting the ECI Ceramic department. All proceeds will go towards educational fieldtrips and lectures from visiting artists. Plus you'll get free admission to the auction. To donate contact us by email:

ceramicauction@gmail.com
by Monday, March 3, 2008

500 Ceramic Sculptures: Call for Entries

Lark Books seeks images to publish in a juried celebration of international ceramic sculpture to be released May 2009. Open to contemporary ceramic sculptural practice, from representational and figurative, to abstract, non-narrative work. Submit high-quality transparencies, slides, or digital images with entry forms; no entry fee. Entries must be postmarked by Mar. 14. Guidelines and entry forms can be found at:

<http://www.larkbooks.com/submissions/ArtistEntryForm-Sculpture.asp>

Cassie Moore, Assistant Editor
Lark Books
phone: 828-253-0467 x730
fax: 828-253-7952
cassie@larkbooks.com 🏠

Blackberry Gallery

There is still time to check out these pottery-related shows until March 23 at the Blackberry Gallery in the Port Moody Arts Centre:

In the 3D Gallery:

"A stream of Consciousness", by Jacqueline Sheridan. A clay "blog" inspired by nature: coral, barnacles, fungus



The Forest I,
by Jacqueline
Sheridan.

and flowers; her influences are from the forest and the sea. Sheridan is the Artist in Residence at the Port Moody Arts Centre.

In the Display Case: "Here's my Spout!" by Patricia Haley-Tsui. Made from molds, these one-of-a-kind teapots are functional and collectable. Haley-Tsui was born and brought up on Cape Breton Island, and now lives in Burnaby.

2425 St. John's Street, Port Moody B.C.
Tel: 604-931-2008

<http://www.pomoartscentre.ca/pages/gallerycurrent.html> 🏠

ClayLines

...Continued

Celebrating Success in our community

Arrowsmith Guild: 2008 Masters Series of Workshops

We hope you can make arrangements to come to Parksville, B.C. for Arrowsmith Potters' Guild's 4th Masters Series of workshops and presentations on April 26. The workshop series is offered every two years, and this year is shaping up to be another fabulous opportunity for potters from all over B.C. to get together and learn more, get inspired and be rejuvenated.

Parksville is centrally located on Vancouver Island, making Arrowsmith the centre for pottery education on the Island. Taking advantage of the guild's great teaching space, the Masters Series has brought in some excellent presenters over the 13 years of the Arrowsmith Potters' Guild's history. Another wonderful group has been gathered for this series:

Paul Lewing—Seattle, WA

Paul is known for his painterly style of glazing, and employs a wide diversity of imagery, styles and techniques in his tile art.

Graham Sheehan—Gabriola Island, B.C.

He's made a life as a high fire reduction potter, but has dabbled here and there at other temperatures, building kilns to suit. These days Graham mostly woodfires, making functional ware which he thinks of as domestic art.

Wally Asselberghs—Flanders, Belgium

'Naked Raku' is a raku-based ceramic technique which uses a sacrificial slip and glaze layer which act as catalysts to capture patterns and surface textures left behind by smoke and fire.

Carol Ann Michaelson—Ontario

To take your work to the next step, and get your creative juices flowing again, Carol Ann will explore textured surfaces and some hand building methods that will allow you to build all kinds of new forms.

Mary Fox—Ladysmith, B.C.

Mary has been potting since 13; her focus is on expressing beauty and



Recent work by presenter Mary Fox.

strength in pure forms. Mary will share her evolution as a self-taught studio potter working since 1979, with slides and discussion.

Registration deadline is Apr. 12, with early bird rates available until Mar. 7.

Phone: (250) 954-1872

info@arrowsmithpottersguild.bc.ca

www.arrowsmithpottersguild.bc.ca

B.C. Motion Pitchers a hit at the 2008 Oscars®

Oscar® nominees who didn't win the coveted gold statue this February consoled themselves with a unique hand-crafted piece of ceramic art by Vancouver-based artist and PGBC



member Suzy Birstein. She was the only artist and one of the few Canadians asked to contribute to the Everybody Wins At The Oscars® gift bag given to this year's non-winning Academy Award Nominees in the major categories by Distinctive Assets.

Birstein's Motion Pitchers are a limited edition of 80 one-of-a-kind pieces. Look for upcoming articles in the March editions of *Elle Canada* and *BC Business*, and the April edition of *American Style*. For more photos see:

<http://www.suzybirstein.com/>

Unclassifieds

FOR SALE: 1.4 cu.ft cone 10 Paragon elec. kiln incl. pyrometer, hardly used \$350. Kiln furniture. 12" plate cranks & spacers \$15. Ohaus triple beam scales \$80. Drilled batts, 17 for \$20. Sieves, 200 & 80 mesh, \$30 for both. Glaze materials, oxides, 1/3 list price. 604-985-9374

FOR SALE: SKUTT ELECTRIC KILN \$900, Model 231, 47 amp, 11,250 watt, cone 10, approx. 39.5" high, 28" wide. Rarely used. Shelving included. Located in Victoria. Contact Paul at 250-598-9919 or pgzakus@hotmail.com

POTTERY APPRENTICE NEEDED: Sandra Dolph on Galiano Island needs an apprentice this summer. A place to live and studio space will be provided, in return for gallery and gardening work. Wheel instruction provided. Contact sldolph@telus.net

Emily Carr Institute of Art + Design

Lectures open to the public at ECIAD

A lecture by Jason Walker was held Feb. 27. Walker's work deals with nature and how it is being impacted by technology. His work merges ceramics and painting, creating a record of objects that reflect his everyday experience and his perception of nature in our contemporary landscape. Walker lives in Bellingham, WA, and is represented by the Ferrin Gallery in Lenox, Mass.

Watch this space for upcoming lectures and events at Emily Carr!

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 **by the 15th of each month** for publication the following month. Submissions may be edited for space.

Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$170 + GST
- 2/3 page, \$115 + GST
- 1/2 page, \$85 + GST
- 1/3 page, \$55 + GST (horizontal, vertical, or column)
- 1/4 page, \$45 + GST
- 1/6 page, \$30 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: 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 \$10 extra.

Unclassified Rates:

Members FREE! Non-members: \$20 + GST

**Advertising rates subject to change*

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Membership Fees

For 12 months, including GST:

Individual: \$50, Full-time Student: \$25,

Senior (over 65): \$30 Family Studio (2 max.): \$70,

Institution/Group/Corporation: \$100

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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