

July/August 2008
Volume 44 No. 6



POTTERS

BC

Newsletter of the Potters Guild of British Columbia

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Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,
Gallery Manager
galleryofbcceramics@bcpotters.com
604.669.3606



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



Gallery Assistants
Anne Moore
Amanda Sittrop
Jessica Gilmore-Groome
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, 2009 deadline is Sept. 17), 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:

- **August:** Leon Popik
- **September:** Dawn Vachon
- **October:** Jackie Frioud
- **November:** Gabrielle Burke

2008 Gallery Exhibitions

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



Chopstick bowl, by Matthew Freed.

July

Matthew Freed
July 5 to 28
One Glaze

August

Holly McKeen
Aug. 2 to Sept. 1
Crystals, 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

November

Meg Ida
Nov. 1 to 24
New works

Remember to renew your membership this September!

Are you attending a workshop this summer?

Did you have an interesting visit to a fellow potter's studio while travelling around or outside the province?

Share your experience with fellow guild members by writing about it for *your* newsletter!

Send your stories to: editor@bcpotters.com

President's Message

Summer is here and many of us are traveling to different parts of the world for tourism, family visits, or doing residencies or workshops. If you have a clay experience why not share it with your fellow members by submitting an article and/or photos to our newsletter? Look for my article on my visit to Berlin (Page 5.)

Don't forget that September is membership renewal month for everyone and the rates will be changing (new rates are listed on the back page of this newsletter.)

The weather people are promising us a warm July and August. I hope they are right! Enjoy the warmth. ☀

—Jinny Whitehead

August 2008 Gallery Exhibition

Holly McKeen, Crystals, Colour and Curves
Exhibition: August 2 to September 1
Opening reception: Sat., Aug. 2, 1-3 p.m.

By Holly McKeen

Working with crystalline glazes for the past several years has been an amazing journey. Although difficult to produce, fine crystalline glazes shimmer and shift with the depth of a hologram, and are literally three-dimensional.

Once able to coax these zinc-silicate crystals from the firing, I began a continuing process of testing new glaze formulations and firing techniques to enhance the crystalline surface. All the while, I work to craft each porcelain piece with a quiet elegance, intended to offer a suitable palette for these stunning glazes. Forms with curves and sensuous flowing lines fill my day and my spirit.

The processes involved demand patience, the technical mindset of a "precisionist," and a keen interest in the complexities and chemistry of glazing. By overlaying combinations of various glaze formulations through the painterly utilization of an air gun, I am able to achieve different background colours and textures contrasting the distinctive crystal formations. Working with rare-earth metals, such as silver-nitrate, brought yet another dimension. Experimenting with various firing schedules and post-fire techniques, in both oxidation and reduction, has allowed me to discover brighter colours and unusual crystal growth patterns.

Over the past few years, I have been fortunate to meet and work with a group of talented crystalline potters who first came together in Kansas City at an all-crystalline event called *Lattice Structures*, followed by



Nickel curved bowl, by Holly McKeen.

another week long glaze-fest in California, and most recently, *Krystallos*, an exhibit and symposium in Pennsylvania. I have been honoured to be included in this group, and the sharing amongst friends has positively impacted both my work in crystalline, and growth as a potter.

I continue to work on new innovations, as I strive to create unique art-pieces that have presence, grace and depth. ☼



Galaxy Platter, by Holly McKeen.

Gallery News

What a fantastic end to spring as May retail sales hit another all-time record high! Once again, many of you sold your yearly sales requirements in one month. Just be sure to replenish your inventory with us for the busy upcoming summer months.

Our first annual Student Exhibition far exceeded my expectations from the quality of the student's work to the overwhelming positive response from gallery patrons. A special thank you to Sheryl McKay for her coverage of our first student exhibition on *North by Northwest*, CBC Radio.

We're so pleased that Matthew Freed is our July exhibition artist, not just because he's a top selling gallery artist with a long list of fans awaiting new work, but mostly because he's a genuinely fantastic person and hard-working professional artist whose gallery visits always leave us with a smile. ☼

—Brenda Beaudoin

shadbolt centre for the arts

Wood/Soda Firing Workshop at Shadbolt Centre

Our two-chamber Ombu kiln provides not only an exquisite warmth to your work, but also the experience of being involved first-hand in the firing process itself. Firing ends on Friday, September 19 at the Night of Lights Festival.

**\$198.66/170.00 Senior, 4 sessions W-M, starts Sept. 17
Barcode 175172**

Call today!

Fall 2008 and Winter 2009 Programs at the Shadbolt
Adult registration begins July 21, 2008 at any recreation centre. Call Shadbolt Centre at 604.291.6864, or register online at:

www.burnaby.ca/webreg

ZANZIBAR POTTERY PROJECT

By Tim Padmore

There were coral-sand beaches, palm forests, handsome and friendly people, colourful markets. What is missing from this picture? Pottery!

That was the reaction from my partner, Horseshoe Bay potter Ronda Green, when we visited Zanzibar for the first time in 2003, as tourists exploring the African continent. Ronda's observation was the seed of an idea: to give local people, most of whom are very poor, the skills to make pottery to sell to tourists, who are coming in growing numbers to this little-known but beautiful tropical island. Today, five years and three visits later, the seeds of a pottery industry have been planted in Jambiani, a fishing community on the east coast of the Island of Zanzibar. Clay is being dug, a workshop for teaching and production is operating, and ceramic fish are on sale in shops in Stone Town, the port and urban hub of Zanzibar.

Zanzibar is barely 100 kilometres long, nestled a few degrees south of the equator on the east coast of Africa, home to a million devout but moderate Muslims. The mainstays of the economy are fishing and agriculture, trade (Zanzibar was once the centre of world trade in spices and slaves) and, now, tourism. The water is warm and the summer interrupted only by brief monsoons in November and April/May.

We returned in 2005, having tracked down two Canadians from Victoria who volunteered in Jambiani, setting up a tourism training centre and a wellness centre. Among their patients were women who worked at low tide picking seaweed—hard labour yielding only a few dollars a month—and who often suffered from back problems. Pat and Alistair encouraged us to come, and gave us valuable introductions and advice.

We rented a new but unfurnished house from a Danish family and set up camp. Clay? We had heard there was clay on the island. We bought rickety bikes and explored. Soon we had three or four sources and it was obvious there were lots more clay deposits. One source had a lovely, clean, plastic clay that is easy to work and fires a gorgeous rust red. A studio? Ronda knew what to do. We collected and cleaned rags from the beach, scavenged bits of metal, wood and glass for tools, bought some plastic buckets that had originally contained cooking oil, and spread out on the Danes' wide front porch, which came to look a bit like a tinkers' camp.

Students? The children were always at our gate looking in. Most of them lived in a fishing village next door, a faded group of thatched houses with a couple of boats made from dug-out mango trees. Ronda would invite the kids in to play. Soon there would be a dozen or more happily shaping clay. Older siblings would turn up. Then some of the moms. Two men who operated a part-time beach-shack restaurant came, and then kept coming back to learn and study.

And a kiln? Ronda started by building a raku kiln. We searched out a used oil barrel which we had a guy cut and then we lined it with Fibrefax (spun silica) that we had with us. We also brought a propane burner and some glazes. Ronda worked out how to bisque fire without a pyrometer and then did raku firings. There were challenges: adapting the hardware to butane, dealing with the strong prevailing winds, even finding the barrel! Ronda began experimenting with pit fires, burning tree scraps and litter, which was easier and arguably more authentic.

The project has evolved over our three working visits (the latest in March to May of 2008.) On the second visit, a small Italian NGO



Left to right: Sida, Asha, and (in background) Mtumwa.

working got interested in us. They helped us reach a wider range of women and agreed to pay the two men to move the studio to their house and teach the women while we were gone. By the time we got back this year, the group was firing with coconut husks, which they use to build intense, fast fires stoked by the strong winds. The pottery emerges very hot and some of the carbon burns off in the air, creating elegant red and black surfaces.

The main product for now is ceramic fish. For the women, it was a thrill to see their work in high-end souvenir shops. They were also thrilled to be able to make dollars a day compared to dollars a month. The women are now an independent group, with their own executive, and they are learning accounting and marketing, taking advantage of our friends' tourism training centre. The two men continue to help but also plan to strike out on their own. Ronda continues to experiment with products and techniques. Maybe other Canadian potters would like to help out with this ongoing project. For more information, see the project website: <http://members.shaw.ca/biskelion/zanzibar/>



Earthenware fish, still hot from the coconut-husk firing.

A visit to Berlin

By Jinny Whitehead

In May, I spent a week in Berlin. My husband and I walked through some wonderful museums—among the most splendid in the world. Although the war brought enormous destruction and ruination to Germany's centre, most of the Berlin art treasures survived because the Nazis had packed them away carefully against allied bombing raids. Now the collections are again being properly consolidated and the museums themselves are being splendidly refurbished.

The most wondrous museum was the Pergamon Museum, named after the famous Greek altar of Zeus from Pergamon in Eastern Turkey. This immense and exquisite marble altar was disassembled in its entirety and rebuilt inside the new museum. The Pergamon frieze is not only enormous, but the great figures in it are not nearly as worn and weathered as the Parthenon marbles, and they remain still astonishingly alive. The frieze features a great battle among the Greek gods and the ultimate triumph of Zeus.

Moving to the next gigantic room, one finds oneself before a reconstructed Roman city gate, standing above exquisite floor mosaics.

And from this room, one passes through the reconstructed "Ishtar Gate" of ancient Babylon into the entry hall of Nebuchadnezzar's Palace. It is quite breathtaking. Working from pieces and broken fragments of the original ceramic tiles from Babylon, the German archaeologists effectively rebuilt portions of ancient Babylon inside the Pergamon—all winged Assyrian-style bulls and slinking lions—in brilliant blue and gold glazed ceramics.



The Pergamon Frieze, Pergamon Museum, Berlin.

The wonders don't end there—after Babylon one encounters a complete Syrian merchant's house from Aleppo with wonderful wall and ceiling paintings, walls and altars from the Islamic period from a desert caravan city and many, many other wonders.

These antiquities were wonderful, but I also wanted to see some contemporary German ceramic works. I met a passionate collector of ceramics who directed me to the Ceramic Museum Berlin. Although the museum was not actually open on the day I visited, my contact called ahead and Museum Director Heinz-J. Theis very kindly offered to open the doors for me.

Continued on Page 6 / Berlin

Clay Courses & Workshops at the Surrey Art Gallery Fall 2008

WORKSHOPS

Hands-On Throwing Workshop

Improve your basic techniques on the wheel through repetitive disciplined throwing exercises. Focusing on the dynamics of the basic cylinder, you will learn to have more control of this form, which will allow you to create a broader range of work.

Instructor: D'Arcy Margesson

2 Sessions \$136 | #679810

Sun, Nov 9 & 16, 10am - 4pm

Kiln Operations Workshop

Learn all about electric kiln operations from an experienced pottery instructor and kiln manager. Topics include: kiln loading and stacking, firing schedules, cones and temperatures, trigger adjustments, troubleshooting, maintenance and safety.

Instructor: Murray Sanders

1 Session \$22.50 | #679754

Sat, Nov 22, 10:30am - 1pm

COURSES

Built By Hand

4 Sessions \$88.50

Sun, Sep 14, 1 - 4pm #681845

Instructor: Cheryl Stapleton

Pottery - Level 1

10 Sessions \$153

Mon, Sep 15, 9:30am - 12noon #665496

Mon, Sep 15, 7 - 9:30pm #665497

Wed, Sep 17, 7 - 9:30pm #665498

Thu, Sep 18, 9:30am - 12noon #665500

Thu, Sep 18, 7 - 9:30pm #665501

Instructor: Murray Sanders

Pottery - Level 2

10 Sessions \$153

Tue, Sep 16, 9:30am - 12noon #674154

Instructor: Jodi Beazley

Tue, Sep 16, 7 - 9:30pm #674155

Instructor: TBC

REGISTRATION

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

Registration deadline:

4 days prior to start date



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www.arts.surrey.ca





Bauhaus forms, Ceramic Museum, Berlin.



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or visit selkirk.ca

Berlin / Continued from Page 5

Founded in 1990, the museum only opened its doors to the public in 2004, after being awarded its home in an historic building constructed in 1712 and located in the Berlin district of Charlottenburg. The collection focuses primarily on German-influenced ceramics from the 19th and 20th century and includes vessels, sculptures, architectural ceramics and stove tiles. I found the display of Bauhaus-influenced work most interesting—my eyes were immediately drawn to the clean lines and forms and the clear functional aspects of the work.

Attached to the museum is the Galerie Theis-Keramik where you can find contemporary ceramics by more than 25 artists. The gallery holds two major exhibits per year. Immediately I entered the gallery, I recognized the forms on display! Right now you can see an amazing exhibition of five famous German artists: Beate Kuhn, Karl Scheid, Ursula Scheid, Gerald Weigel and Gotlind Weigel. These artists are some of Germany's most renowned potters and were pioneers of the German studio craft movement. They have played an important part in the German ceramic art scene since the late 1950s

In 1969, these artists participated in the first exhibition of German potters in England since WWII. The work was very different from that of Bernard Leach whose influence reigned in England at that time. After this historic event, the London Group, as they came to be known, formed a cooperative. They exhibited off and on together throughout the world. You can find examples of their work in many ceramic reference books. I felt truly lucky to see their work up close and hold it in my hands.

If you happen to find yourself in Berlin check out these websites for information on location and hours of opening:

Museum: www.Keramik-museum-berlin.de

Gallery: www.galerietheis.de



Saved from the shard pile...literally:

Guild Fundraising Sale

By Jinny Whitehead

Our annual fundraising sale at the Lougheed Mall is scheduled for October 18 and 19. This is an important event for the Guild—it gives us that extra financial cushion that we need in this era of never-ending rising prices!

Please start putting aside a few of your tests, orphans, misfits, and seconds for this cause. Work will be priced to sell—mugs and bowls are particularly popular. I will announce regional collection points in September, but if it's more convenient, you can drop off work in the gallery at any time or, if you are sending in stock for the gallery, you could throw in a couple of pieces for the fundraiser, just make sure they are clearly marked for the fundraiser.

This is a two-day event and we will need at least 16 volunteers to cover the half-day shifts. It is fun, and a chance to meet some of your fellow members.

Contact Jinny (vwhitehead@shaw.ca) if you have any questions or if you can help with the event.

Sturt Woodfire 2008

By Keith Rice-Jones

Three members of the guild went to Australia for this conference, April 18 to 21. Eliza Wang went via her native Hong Kong and picked up her sister. Myself and my wife, Celia, had a well-earned stop over in Fiji for some intense R&R on the way.

Initially, Celia and I went up to Townsville in Queensland and gave a two-day tag-team workshop with Celia throwing and altering and myself handbuilding. It makes for a good workshop as there is always something happening! It was a little warm up there but back in Sydney and at Sturt, which is just over an hour out of Sydney towards Canberra, fleece jackets and occasional Gore-Tex—the usual Vancouver uniform—were more appropriate most of the time.

Sturt Contemporary Craft Centre is actually part of Frensham Girls' School, set up by visionary Winifred West. The centre's pottery department recently celebrated 50 years of being a starting point and seminal influence for many prominent Australian potters, including people like Les Blakebrough (Southern Ice) and Gwyn Hanssen-Pigott. There is a wood school, weaving and jewelry programs and a whole series of ongoing courses and an extensive summer school program.

When we got to Sturt, it was straight into a firing shift on the Noborigama in which Yasuo Terada had tests for his upcoming Oribe workshop and conference firing.

Conferences get you fired up and give you new ideas. They are also partly about catching up with friends and making new contacts. There were about 250 delegates at the conference and workshop presenters from as far away as Denmark and Germany, not to mention Canada! It was an interesting confluence of us Canadians being the common contact and bringing together Yasuo, with whom we worked in Seto Japan, and Paul Davis, the current Sturt potter. Paul is soon to leave Sturt to focus on his new studio complex in Newcastle, north of Sydney, which he will share with his partner Jaquie Clayton. Australian woodfire potters have an excellent connected network that we don't have in Canada, largely supported by Arthur Rosser's excellent website www.sidestoke.com

Before the conference itself there were three workshops related to each of the kilns.

The whole workshop area was buzzing and large tents outside had tables for assembling the groups of glazed work for each of the firings.

Celia and Eliza did the salt-glazing workshop with Sandy Lockwood and Robert Barron using the two-chamber Noborigama. Yasuo fascinated everyone with the intricacies of Oribe decoration while Ron Meyers from the States made some really loose work for some raw packing of the Anagama. It was quite something to see all three of the kilns going at once.

With two of the kilns cooling (the Anagama was going all through the conference,) things got officially under way with a great 'Barbie' and the opening of one of the many different



Pots ready for loading into the Noborigama.

exhibitions that were part of the conference.

It really took the whole conference to get round and absorb everything in these varied shows. There was also a brilliant variety of presentations and topics from people like Steve Harrison, talking about environmental issues and his journey with local materials, through Geoff Crispin on firing in East Timor and the ebullient Chester Neale, demonstrating, to Janet Mansfield and other big names like Owen Rye and Peter Rushforth. With a lot of help with materials from numerous potters, I gave a presentation on Canadian woodfiring, which turned out to be mostly B.C.! (The presentation is available on CD if it is useful to any groups—there are more newsletter articles to come on this topic.)

It was frustrating not being able to take in everything—but there will be another conference!

www.sturt.nsw.edu.au/events.htm 

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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Clay Festival Presenter: Paul Andrew Wandless

By Lynda Jones

Born in Miami, Fla. and raised in Delaware, Paul Andrew Wandless has never been to Canada. He's looking forward to coming here in August to present at the Kelowna Clay Festival. Currently he lives and has his studio in the Philadelphia, PA area. His current body of work utilizes the figure/torso as a point of departure. Wall-mounted and free-standing clay sculpture, mixed media sculpture, oil painting and printmaking are all mediums in which this theme is pursued. The works are abstract expressive self-portraits reflecting concerns, beliefs and musings of his surroundings and day-to-day experiences. Mixed-media elements in the work include found objects, ready-mades, tar, construction materials and digital media. Texture, text and bold colors are important facets of the work to add narrative and content. His custom glazes combined with commercial materials are applied in multiple layers with multiple firings to create rich surfaces. Printmaking techniques used in his clay work include, screening, stenciling, monoprinting, relief printing and custom decals.

Paul authored *Image Transfer on Clay* (Lark Books, 2006), co-authored *Alternative Kilns & Firing Techniques* (Lark Books, 2004)



Tools of the Trade, by Paul Andrew Wandless.

and also writes articles for *Pottery Making Illustrated* magazine as a regular contributor.

Along with the clay work, a number of his oil paintings, drawings and prints are collected privately. He gives workshops regarding his art and techniques around the country and has taught as a visiting assistant professor since 1999 at different universities while maintaining his studio work. Currently Paul is a Visiting Assistant Professor of Ceramics at Rowan University, NJ. In 2002, he received the Distinguished Young Alumni Award from Minnesota State University, Mankato. He also received the 2007 NCECA Outstanding Achievement Award for editing and creating the *Demonstrating Artist Series* on DVD.

During the Kelowna Clay Festival, Paul's demonstration will be an introduction

to various image transfer techniques. Monoprinting, screening, stenciling, embossing and relief printing onto plaster and clay slabs will be covered during each two-day session. How to create images in screens, relief blocks, stencils and clay seals will be demonstrated as well. He will cover most of what is in his book *Image Transfer on Clay* plus new techniques not covered in the book.

Visit his website at www.studio3artcompany.com 

See our latest addition!

Kelowna Clay Festival

August 8-12, 2008 www.kelownaclayfestival.com

2 days of demonstrations, fun day openhouse, 2 days of hands-on workshops, exhibition of presenters work at the Art Ark Gallery and "FingerPlay" BC in a Box, a travelling exhibit of miniature ceramics made by BC ceramic artists.



Yosuke Koizumi, Japan

Yosuke is a graduate of Tulane University and has demonstrated for Shimpo Ceramics in Japan, China, Korea, Singapore and throughout Europe & USA. He will be throwing large pieces on the wheel and lecturing with slides on the history of Japanese ceramics.



Jim Robison
UK



Paul Andrew Wandless
USA



Tony Clennell
Canada



James Hibbert
Canada



Lorel Sternig
Canada



Festival sponsored by The Okanagan Potters Association
with the generous support of Greenbarn Potters Supply, Aftosa, Arts Council of the Central Okanagan (Artsco), Ceramics Monthly, Pottery Making Illustrated, Art Ark Gallery and the British Columbia Arts Council





Recent work by Donna Partridge.

The benefits of guild membership

By Donna Partridge

After graduating from Kootenay School of the Arts in Nelson, I was encouraged by my former teacher to jury into the Gallery of BC Ceramics on Granville Island. I mustered up the courage, filled out the forms, carefully dropped off my work and waited. To my great disappointment, I was rejected.

I nursed my bruised ego for a few months and then slowly went back into the studio to begin a new series. One small piece at a time, the series grew and I began to sell it at studio sales and craft fairs around Vancouver. With the feedback I received from clients and other potters, my skills improved over time and I developed a more cohesive body of work that truly reflected my love of clay.

I found the courage one more time to drop off my work to be juried at the guild. Thankfully, the second time I was accepted into the gallery.

In hindsight, it was a good thing I didn't get juried in that first year. I would not have been able to keep up with the sales the gallery makes or be able to keep the gallery with a full stock of my work. I'm always a little surprised



and extremely pleased when I receive a cheque each month from my gallery sales. But that's not the only benefit that comes from selling there.

Shop owners and gallery managers from across Canada come to the Gallery of BC Ceramics to see the work of British Columbia's ceramic artists. Most of the stores that carry my work first spotted it at the gallery or on the guild website.

My sincere thanks go to our gallery committee of volunteers, our gallery manager, Brenda, and her fantastic staff. With their help, my work is now in hands and on tables across Canada and around the world. 🙏

Do you consider yourself a professional potter?

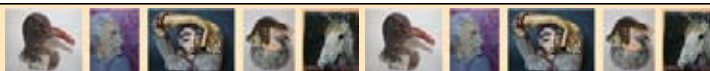
By Jinny Whitehead

Recently, I received an enquiry from Tourism BC. The caller was working on a project on how artists contributed to the economy of B.C. and she wanted to know how many of our members were professional potters.

We don't actually have that kind of info, so I posed the question to a few members. The immediate response was that you had to make your living from your art in order to consider yourself "professional." Another response was that not all income needed to come from working with clay, providing it was your main occupation. Yet another said that it didn't even need to be your main occupation, if it was your passion.

For myself, it is something I feel deep inside me. When people ask me what I do, I respond "I'm a potter". And yet, I couldn't survive on what I make from my art, other people do; I wish I did, but I don't. I guess that puts me into the third category of having a passion.

What about you? How do you identify yourself? What are your views on the question? This is such a subjective question. I would particularly like to hear from the professionals out there. Email me at vwhitehead@shaw.ca. 🙏



Art in the Country

Summer art workshops for Jr/Sr students & adults



Now entering its sixteenth year of summer art classes in Aldergrove, **Art in the Country** offers participants an intensive yet refreshing opportunity to study and create. Susan Gorris (BFA, MFA, Certified Art Teacher & Professional Artist) and Santo Mignosa (Diploma, Art Institute of Florence, MFA Alfred University) offer workshops throughout July and August. Beginners are always welcome!

Wheel-Throwing & Hand-building Clay Fundamentals

July 28-Aug. 1 — \$265

S.Mignosa

Foundation techniques of wedging, centering, opening, pulling and forming on the wheel; hand-built sculptural forms with slab and coil. Basic and advanced processes; all work to be finished and glazed. Materials included.

Pit-Firing Workshop

Aug. 18 (9-3), Aug. 21 (9-12), Aug. 23 (9-4), Aug. 24 (1-3) — \$265

S.Mignosa

Create figures, pots and more in first session. Then apply terra sigillata, followed by an exciting all-day pit-firing and pot-luck dinner on the Art in the Country Aldergrove farm. On Sunday, stunning finishes are revealed as participants dig their masterpieces from the earth.

Pre-registration & information:

604.856.0634 • www.susangorris.com (click on Class Registration)



Remember to renew your membership this September!

Editor's Geek Odyssey

(No, that's not a typo) By Melany Hallam

You may have noticed that your June newsletter was a little late in arriving at your virtual (or actual) mailbox this year. I confess, my mind had been elsewhere for the previous month—in Greece.

My significant other and I finally made the journey after years of talking about it. We now have an extensive collection of about 1,500 Greek photos, many of which feature large storage or funerary urns, plus photos of the accompanying descriptive signs in case we can't remember later what the photo is meant to be.

We spent half an hour of our holiday in a 30' x 30' Rhodes museum containing about ten urns as we tried to get a good photo without using a flash. The photo on the right is about the best shot we managed to get. We kept on trying because, yes, we're pottery geeks.

I was fascinated by these huge pots that someone spent days or weeks making on a slow wheel built up with coils of clay, and roller/stamping the entire surface just to have it stuffed with a formerly living

Continued on Page 11 / Greece



Early Cycladic III pottery from Phylakopi I, 2300-2000 B.C. This beaked jug is a characteristic shape.



Cycladic burial pithoi, about 6 ft. in height, 550-ish B.C., Rhodes.

Discovery Art Travel

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person and buried, supposedly never to be seen again. What I keep thinking about is: how did they get the people through those skinny urn necks?

But if the Greeks (and many other ancient civilizations) hadn't been so devoted to their dearly departed, I wonder how many fairly intact examples of ancient pots would still be around today?

As you may have guessed by now, I don't know much about the history of Greek pottery, but I do know that I love to see it. I love the shapes and I love the fact that whoever made them—probably thousands of years ago—worked in the same way that many potters do today.

I'm proud to be a pottery geek. If you get the chance, get to Greece and see the pots—they're everywhere. The National Museum's ceramic exhibit in Athens was closed when we were there and the Akrotiri dig (something like a mini-Pompei) on Santorini was closed as well, but, really, you don't need to go to a major museum. Some of the examples you see on these pages are from little hole-in-the-wall exhibits on Rhodes and I was just as happy to see them.

For a small taste of what's available in Athens, see:

www.athensguide.com/museum.html

For something a little more manageable out on the islands, see the Archaeological Museum of Rhodes at:

www.travel-rhodes.com/place.php?place_id=19

And remember to drink the ouzo and eat the yogurt—*opa!* 🍷



Three-handled palace-style amphorae. These vases are distinguished by the high quality of the clay and paint, and by the naturalistic rendering of the decoration. From the Mycenaean cemetery at Argive Deiras, 15th century B.C.



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ClayLines

Celebrating Success in our community

Artisan Tours: Chilliwack area

With the support of our Chilliwack Tourism team, we now have a great new Artisan Tour brochure featuring four potters and several galleries, a metal sculptor and other visual artists in the Chilliwack area. You can download the brochure from a link on the homepage of www.tourismchilliwack.com

And another tour:

Come and visit Greendale Pottery and Country Guest House on August 23 for our "Greendale Country Sampler" Tour, just west of Chilliwack. This very popular day in the country offers an interesting sampling of local artisans, gardens and agricultural stops, including honey, herbs, soaps, organic grains, cheese, alpacas and more. Pick up your button and passport to win a huge grand prize basket, at Greendale Pottery where you will find, along with Holly McKeen's crystalline and stoneware pottery, guest artists specializing in glass work, silver jewellery, fabric sculpture and more! Come out to the country for the day—find a map and more details at www.greendalesampler.com

Greendale Pottery & Country Guest House
42245 South Sumas Road
Chilliwack, British Columbia V2R 4W3
604-823-6430

American Craft Council Opens Shows to Canadian Artists

For the first time in its 65-year history, the American Craft Council is inviting artists who are residents of Canada to apply to the organization's legendary wholesale show and six retail shows.

Canadian artists making functional and non-functional sculpture, jewelry, clothing, furniture, home décor and more, can now apply to any and all of the 2009 wholesale and retail shows by submitting digital images via the Council's online application system (www.zapplication.org) which will be reviewed by a jury of 21 professionals in the field.

To apply and/or download a prospectus, visit:

www.craftcouncil.org/apply

Applications due: July 31, 2008. Artists will be notified mid-September. For more information:

1-800-836-3470; 212-274-0630 Phone

212-274-0650 Fax shows@craftcouncil.org



U 2 Can Raku was a Smokin' Success

By Donna Partridge

The sun was shining on July 1 as over 10,000 people packed Granville Island to Celebrate Canada Day and we had a great day full of fun and raku firings as part of those celebrations. The *U 2 Can Raku Fundraiser* on Granville Island was a huge success measured not only in the 100 or so pieces we fired but also in the smiles on the faces of the volunteers and participants.

I want to give a big thank you to those volunteers; Joan Barnet (and her friends Mike and Judi), Heba Ghobrial, Dan Severance, Winnie Chen, Hisae McMichael, Jackie Frioud, Beverly Lawrence, Diane West, Nancy Cramer, Michael Massia, Phyllis Schwartz, Zhana Nedelcheva, Etka Nadeau, Dorothy Warwicker, Christina Peressini, Deb Sloan and Kathryn Youngs. Thanks also to our tireless firing coordinator, Lolli Cook and to our Guild President, Jinny Whitehead, for her support.

Don't miss out. We're already planning a bigger and better event next year so be sure to join us. 🙌



Hurry on down, July 26!

CUSTOMER APPRECIATION SALE: Gallery of BC Ceramics

25% off everything in stock Saturday, July 26, 10 a.m.-5 p.m.

A huge thank you to our loyal gallery patrons for your support! Sale applies to in stock items only. All sales are final. No holds, no returns, no exchanges. Shipping fees are calculated on regular retail value before discount, and discount does not apply to shipping fees.

As by popular request, for those of you who cannot make it to the

gallery in person, we will do our best to respond to phone voice mail messages and emails in the order we receive them on Saturday, July 26. The gallery is extremely busy on sale days. As such, we cannot guarantee we will be able to answer and process phone calls or emails on July 26, although we will certainly do our best to accommodate all of our valued patrons.

ClayLines

Celebrating Success in our community

...Continued

Laurie Rolland chosen for Australia, Ontario exhibits

By Laurie Rolland

In March of 2008 I traveled to Shepparton Australia. One of my pieces entitled *Circinate #7* was selected for the Sidney Myer International Ceramic Exhibition 2008. The organizing committee then asked me to speak and present a workshop at the related symposium.

It was extremely gratifying to see my work in the context of this international exhibition. The importance of the Australian landscape, which is harshly beautiful, is very evident in much of the local work. This underlined, for me, the connection we all share to the earth and how we as makers are influenced by it.

I also traveled to Ontario in May of 2008 to install my exhibition entitled *Homage* currently showing at the Burlington Art Centre until August 2008. At this time, I presented a talk at the Gardiner Museum of Ceramic Art in Toronto about the idea development of my work. A bus tour was organized by the Gardiner to view *Homage* at the Burlington Art Centre the following day.

The work at Burlington is a culmination of technique, intent and invention. It pays tribute to the archeologist [Marija Gimbutas](#) and the profound influence her work has had on so many.

How it was made (see photo on the cover of this newsletter):

The boat part of Salvage Boat was built over a bisque clay mould, using soft slabs and hard rolled coils. I use a variety of texturing tools that have been specially-made to achieve the various surfaces I want. After the piece set up, it was removed from the mould and more detail work was done on the interior. It was bisque fired, then dipped in an oxide wash and a slip glaze sprayed overall. The dock component was made with textured paper clay. After being bisque-fired it was dipped in an oxide wash and then dipped in a slip glaze. Both pieces were fired in oxidation to cone six. 📷

FingerPlay Update



The exhibition in Quesnel.

The BC in a Box: FingerPlay exhibition hasn't disappeared! It is currently travelling the province to rave reviews. Here is some news received by Kathryn O'Regan, exhibition chair, via email from Quesnel, where the exhibition was on display June 6-July 4:

First of all, I love the pottery. Such a high calibre of work from B.C. artists—how can you view this show and not recognize this? Some comments from the numerous visitors to see the show:

"I have come back to see this show three times now and find a new favourite each time."

"Why are there no local potters in this show?"

"Hope we get another showing of this quality."

Many, many people have been by to see the show in the Arts foyer. We greatly regret not putting out a guest book to really capture all the wonderful comments around this lovely show. We do get a lot of traffic through this place and the showcase constantly changes, which keeps people looking and looking and looking at all the wonderful pottery... Thank you so much for shipping to Quesnel. Please consider us again in any future shows...again...thanx.

Maggie Ferguson-Dumais, Arts Coordinator, Quesnel Art Gallery

If you're travelling this summer, FingerPlay is now in Invermere at the Pynelogs Cultural Centre until August 3, and then in Kelowna August 8-30. If you're attending the Kelowna Clay Festival be sure to check out the exhibition at the Rotary Arts Centre. Enjoy!

CALL FOR SUBMISSIONS

Winifred Shantz Award

SUBMISSION DEADLINE: August 15, 2008 by 5 p.m.

AWARD GALA: September 25, 2008

The Winifred Shantz Award for Ceramists is a national award for ceramic artists and potters. Thanks to the ongoing partnerships with Mrs. Shantz and the Canadian Clay and Glass Gallery, the award is presented every year to a practicing artist working between 5 to 10 years consecutively from the date of the annual application date. The winner of the Winifred Shantz Award receives \$10,000 intended to allow for a period of independent research at a key moment in the artistic practice of the applicant.

For eligibility criteria, eligible projects rules and other submission requirement details see: www.canadianclayandglass.ca/AGM.html

Unclassifieds

FOR SALE: Slip Casting Table. Lily Pond "Big Puddle": 1/2hp mixer, pump and nozzle, holds up to 70 gal, 2' x 6' casting table surface. \$600. Contact: Kathryn Youngs 604.506.0602 kyoungs@telus.net

FOR SALE: The Old Theatre Building in town centre of Agassiz, B.C. 3 bdrm up, large studio, street level store frontage. Ideal for artist/s see: <http://vancouver.en.craigslist.ca/rfs/760527395.html> Call: Goran 604.796.1241



National Call for Entry being released soon

CHEONGJU INT'L BIENNALE UPDATE

The national Call for Entry for the Cheongju International Biennale will be released very soon and made available on all provincial and territorial craft council websites, publications and on site at all council offices. Deadline is March 2009 for submission. We encourage all craft makers to seriously consider this international exposure opportunity in Korea and in Vancouver during our 2010 Winter Olympics. A separate broadcast will go to all members once the call is posted.

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.

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. 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*

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Potters Guild of BC Board

Jinny Whitehead, President

604.687.3590 · vwhitehead@shaw.ca

Kathryn O'Regan

koregan@novuscom.net

Janet Smith, Treasurer

604.738.2954 · jrsmith@shaw.ca

Sheila Morissette, Secretary

604.484.5090 · sheilamorissette@mac.com

Matthew Freed, Membership

604.899.3383 · freed_matthew@hotmail.com

membership@bcpotters.com

Don Jung, Communications/Website

604.873.1836 · don.jung@shaw.ca

webmaster@bcpotters.com

Leon Popik

604.255.3580 · generalinfo@bcpotters.com

Donna Partridge

604.876.1120 · donna.partridge@telus.net

Laura McKibbin

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**Remember to renew your
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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](#).

Communications Committee

Don Jung

604.873.1836 · webmaster@bcpotters.com

Gillian McMillan, Newsletter advisor

Melany Hallam, Newsletter editor

604.487.1597 · editor@bcpotters.com

Andrea Maitland, Proofreader

