

Dec/Jan • 2009/10
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BC POTTERS

Newsletter of the Potters Guild of British Columbia

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**Happy
Holidays!**



Judy Was Too Hot For Her Own Good,
By Elaine Brewer-White (Summer 2009)
See *Creativity and Clay*, Page 5.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Sharon Cohen,
Gallery Manager

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 a.m. to 5 p.m.



Gallery Assistants

Aparna Kapur, Carita Ho,
Roxanne Gagnon, Sarah Cannon,
Nadiya Chettiar, Etsuko Asano (Intern)
staff@bcpotters.com



Gallery Committee

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



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

- The Gallery coordinates and curates
nine exhibitions a year.

*Artists must apply to be juried; the
deadline is September each year.*

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

- Every month we showcase an artist,
usually someone just starting
his or her career.

- We also sell the work of more
than 100 artists in the retail shop.

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



Featured Artists for 2010

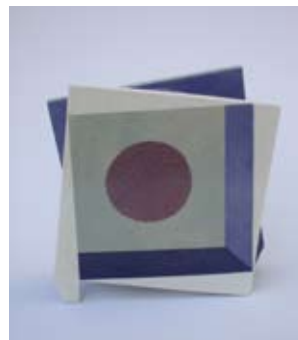
The Featured Artist slot affords a non-juried artist the opportunity to sell work in the gallery for a month-long period. All Potters' Guild members are eligible to apply, and may show work other than the mugs and tiles to which non-juried potters are usually restricted. Please apply (include images of your work) directly to the gallery manager at galleryofbcceramics@bcpotters.com

2009 Gallery Exhibitions

A year in review



March • FingerPlay



April • Tam Irving



May • Vincent Massey



June • Darrel Hancock



August • Karel Peeters



July • Heather Dabl



October • Roxanne Gagnon



September • Black-White 100

President's Message

This has been a bit of a rocky year, so I am not sorry that 2009 is coming to an end. I am pleased to report, nonetheless, that we are ending this year in a stable position. Although the economic downturn has affected our sales figures, we have been able to weather that storm by cutting expenses to the bare bones. And since the guild doesn't rely on government funding we were not directly affected by the government cuts. I hope 2010 will be smoother!

There are so many people who make the guild what it is; volunteers, board members, gallery staff. I would like to extend a sincere thanks to everyone who contributed time and energy to the guild over the past year.

Best wishes for the holiday season and an inspirational and successful 2010! 🍂

—Jinny Whitehead

Gallery News

By Sharon Cohen and Gallery Staff

I've been away in Morocco for most of this month, and have only just returned, struggling to play catch-up, so I thought I'd approach Gallery News a little differently. I'll provide a brief snippet, and leave the other news to Carita and Aparna, our two full-time gallery assistants, to relate.

Exhibition Jury

Just prior to my departure, we held the annual exhibition jury. It made for some interesting debate. We received fewer applications than expected, and have therefore decided to hold fewer solo exhibitions in 2010. I'd like to offer my thanks and to all the artists who applied, and to congratulate those to whom solo shows have been awarded – Amy Chang, Keith Rice-Jones and Laura van der Linde. A complete list of the 2010 exhibitions will appear in the next newsletter. There is some interesting work to look forward to!

—Sharon Cohen (Gallery Manager)

Discount Day

With the rainy fall weather about to leave us, winter with all its fluffy white snow will soon be on its way. But before you curl up in front of the fire (or your kiln) with some yummy hot chocolate in your handmade ceramic mug, it's time to get some holiday shopping done first!

On Saturday, Dec. 5, get ready to come by the Gallery of BC Ceramics for our Holiday Sale where everything in the gallery will be 25% off! It's the perfect time to get some of that holiday shopping done for your family and friends, and maybe even get something special that you have been eying for yourself. Make sure to mark your calendars so you don't miss this sale!

—Carita Ho (Gallery Assistant)

Review of Exhibition

Everything Wears Something was the last exhibition here at the Gallery of BC Ceramics by Roxanne Gagnon and others. The show was done brilliantly and was very well received. The delicacy of Roxanne's wearable art inspired the transformation of the gallery space into a comforting dining room setting that displayed her beautiful jewellery and functional tableware.

Excellent stated by the [World of Wearable Art](#) (Museum & Competition), Roxanne's work takes "art off the wall and out of static display, adorning the body in wildly

wonderful ways." Gagnon's work insists upon the uniqueness of each piece. She engages in a constant crossing over of disciplines by combining different techniques that range from drawing, traditional printmaking, decals and glass slumping. Her hand-building techniques redefine our relationship with art; its function in space and on body.

The gallery is now taking submissions for featured artists in 2010. Please submit your proposals and get ready for more transformative art!

—Aparna Kapur (Gallery Assistant) 🍂



The Gallery is proud to host a solo exhibition of work by Laura van der Linde in spring next year.

New Beginnings

By Sarah Cannon, Gallery Assistant



Afripots (2003), by Sarah Cannon. This project was strongly influenced by my research into traditional African ceramics, ceremonies, costume, scarification and body decoration.


Some say that a change is as good as a rest. Well, for some, maybe. However, when Nick and I moved from London to Vancouver in July, my excitement at the change was tempered by an uneasy feeling that my career as an artist, a ceramicist, and designer was being put at risk. Would it be just family and friends that we left in the UK, or was my creative pool in danger?

Perhaps I worried too much. Time will tell, but I have certainly been blown away by the amount of creative talent here in Vancouver. Of course the setting, the environment, would inspire an artist of any discipline. For a newcomer, that in itself it is amazing, but it is not just that. Everywhere I look there is activity and plenty of resources for creative talent: community centres, art co-operatives, non-profit galleries, craft fairs, the cultural crawl. In three short months, I feel that I have seen a lot but not yet skimmed the surface.


Notwithstanding my past work in interior design and architecture, it is my creative work as a potter that is my true love, along with painting. It is not easy to make a name for yourself as a potter locally let alone internationally. It has therefore been great for me to find that the Gallery of BC Ceramics provides a platform for new potters that are just starting out alongside well established makers. It gives me courage. For years, I have tried to fit my love of pottery into a hectic working life, snatching whatever time I could in my own home studio, working on my own with poor equipment and no creative buzz with other people. Yes, my work has been exhibited a number of times in the UK (and occasionally sold!) But a fresh start, new opportunities, a change in environment—these are always welcome. For art is always a reflection of perspective.

I have found that there are lots of places that you can go and be creative in Vancouver, be it a classroom or a drop-in situation. I go to the Roundhouse, one of many community centres that offer arts programs. It is very well-equipped and staffed by knowledgeable, friendly people who are so approachable and helpful. Places like this provide newcomers and locals alike with a place to hone their creative skills. In my case, they give me a place to work and meet people while I find a studio space where I can spend more time and get stuck into new projects.

Well, here I am—a new beginning in a truly wonderful environment. And I am finding friendship and support in one of the most breathtaking, beautiful cities in the world. 📍



kootenay school of the arts



Chris Watt
KSA Alumni

Chris moved from Vancouver to attend Kootenay School of the Arts (KSA) in Nelson where he graduated in 2006. Chris is currently working as an assistant to renowned ceramist Betty Woodman in New York.

KSA offers a 2-year diploma in Art Craft & Design with a Major in Clay. The program focuses on hands-on training with an emphasis on studio practice and is transferable.

APPLY NOW for 1st year or direct entry into 2nd year. Applications accepted for September or January entry.

1.877.552.2821 | selkirk.ca/ksa

Selkirk College

Creativity and Clay: Metchosin Memories Abound *By Pat Preston*

Grace has been patient. She's been sitting, cross-legged, on my work table since September waiting for me to add the finishing touches of paint to her clay sweater. Her grey hair, pensive smile and her blue-grey pants remind me daily of my Metchosin promise to finish this sculpture project quickly and move on, a promise I am slow to keep. Grace also reminds me of the wonderfully challenging and creative time I, as a beginning potter, spent in July at the Metchosin International Summer School of the Arts (MISSA) on Vancouver Island. It's a magical place and, if you haven't already been there, something to be experienced.

Creativity abounds: among the instructors and the students, amidst the setting, and throughout the conversation and the entertainment. Instructors are artists selected by MISSA from a variety of disciplines and geographic areas. Students range in age from 19 and up and also have a wide range in skill and experience, from beginner to professional. They mix and mingle, sharing ideas and experiences as they meander around the campus, swim in the Olympic-sized pool, relax in residence or enjoy hearty meals in the dining room. Last summer, courses included figurative sculpture, throwing, raku, glaze, painting, photography, writing, jazz, voice and jewelry.

My courses focused on clay, the first being a one-day workshop in handmade textured slabs led by award-winning Dennis Meiners, from Jacksonville, Ore. A ceramic artist since the early 1970s, he has had many solo exhibitions and has his work in permanent and private collections throughout the U.S. His mugs and teapots appear in many galleries, publications and in the book *The Artful Teapot*.

I came away from Dennis's course with a myriad of tips: using vinegar instead of slip to join (it produces a much more tacky surface), using coils to make plates instead of a slab, making delightful rolling stamps with the centres hollowed out, putting plastic over my thumb and wetting it to make fine lines on the edge of cups made from slabs. All of this may sound trite to the professional but, for those of us who are beginners, the tips were like revelations! The best texture for the pieces I made was from the middle of the clay and the textures I was able to produce under Dennis' guidance were wonderful. He also provided an extensive list of his mixing formulas for unusual glaze colours. Dennis fires up to Cone 10 but aims for Cone 5 or 6. His work can be seen at <http://dennismeiners.com/Home.htm>.

My second choice was a one-week workshop with B.C. sculptor Elaine Brewer-White called *Gesture, Humour and the Figure in Clay*. Elaine has been sculpting for 25 years and has shown and sold in public and private galleries across Canada and the U.S. Her pieces, in corporate and private collections worldwide, take on a wide variety of shapes from the small individual figures which sit on the edge of furniture to three-dimensional wall murals.

For the first time, I used Laguna WSO (fires up to Cone 7 or 8) to sculpt all of the work in Elaine's class. I now use nothing else for my hand building because it's so malleable.

Elaine completes some of her pieces in both glaze and water-based enamels or acrylics. Because of her background in teaching acting and gesture and her keen eye for observing, she demonstrated various methods for expressing mood in sculpture. The sitting position with hands on knees and legs apart shows neutrality, whereas crossing the legs indicates a taking in of space. To illustrate protection, cross the



Participants in Elaine Brewer-White's sculpture workshop at MISSA (Elaine is in the centre wearing the white apron, above).

legs and direct the eyes down. Push shoulders back for opening up and straighten the back for fearlessness. Eyes staring directly ahead is confrontational.

During one class, Elaine focused on painting sculpture. Outdoor pieces, for example, require ceramic stains and require a second firing.

Continued on Page 6, Expressing Mood

Totally CERAMICS

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Announcing Georgies new Cone 6 crackle glazes:



GLW48 Cicada
GLW49 Peking Blue
GLW50 Dragon Scale
GLW51 Wu Blue
GLW52 Dynasty Grey
GLW53 Yangtze Amber

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Surrey, B.C.

Or give us a call at:

604.574.0454



Call for Entries

The annual Filberg Festival takes place in the Comox Valley on Vancouver Island.

July 30 through
August 2, 2010

This event attracts SERIOUS shoppers (some wholesale and gallery buyers too) looking for quality, handmade Canadian art and craft.



Filberg Heritage Lodge & Park
61 Filberg Road, Comox, BC

**Booth fee reductions
available for students!**

Make 2010 **your** year to promote your work to an educated and discerning clientele.

Deadline for delivery of Jury entries is **February 21**. See our website for details.

www.filbergfestival.com


For more information
phone 250-334-9242 or email:
info@filbergfestival.com



Expressing Mood, Continued from Page 5.

Marine gloss or varnish over acrylic protects the sculpture from the elements. Using undercoats proved to be the key to realizing the colours I wanted for hair, lips, ears, eyes and joints. I soon discovered the challenge in obtaining a realistic skin colour on my work. Starting with undercoats (orange for Caucasian, green for Asian, purple for First Nations and blacks,) I now add various colours to arrive at a suitable tone. Titan buff has proved most helpful in reaching a good Caucasian tone. A touch of white pearl has also worked well. Grace's grey hair began with blue, then purple, then some white and


black. And, dabbing the colour on after the undercoat works best; avoid full coverage as you add.

MISSA, now entering its 26th year, is located on the Lester Pearson College of the Pacific on the southern-most tip of Vancouver Island. More information is available from the MISSA website at www.missa.ca. 

Pat Preston is a Potters Guild of BC member who lives and works in Vancouver.

Chop Marks & Signatures

Send in your chops and have them available through the guild. For the form, click on the link here: www.bcpotters.com/forms/chop_marks_form.doc

You can email it back to Debra Sloan at sloanyip@shaw.ca as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: chops. 

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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Filberg: The Jury Process *By Sylvia Allan*

In 1983, the Filberg Festival was created to raise much needed funds to repair the buildings on the festival site, a nine-acre heritage site. The organizing group decided that it would be a juried show and anyone who wished to participate would be required to send in actual samples of their work for evaluation. This practice is still in place, and is rare given most shows switched to jurying from slides. For many years there were four or five people on the jury: experts in fine arts, textiles, wood, ceramics, and sometimes a generalist.

Ceramics has always been one of the most competitive categories, and those using this media questioned how their work could be effectively evaluated if only one of the jurors was completely acquainted with clay and its many manifestations. Responding to that, in the mid-nineties, I implemented a change to our process and now there are three ceramic specialists who focus just on work in clay: functional, sculptural, raku, porcelain, earthenware, stoneware or any combination thereof.

There are usually 10 to 15 ceramists participating in the Filberg Festival, and the jurors recommend those making the best work from the applicants – the “must haves”. They are asked to choose a variety of media and styles which will be of interest to our more than 20,000 visitors, and to also provide their choices for up to 10 back-ups in case one of the people originally invited has to withdraw.

Being a juror in this context is difficult. The festival is not a static gallery show, nor does an artist arrive with just one or two pieces. The jurors’ challenge and my challenge as show producer is to provide the visitors with an interesting selection of work to choose from. Ultimately, the composition of those artisans attending is determined by several elements as well as the quality of their work: who else applies that year, what pieces are sent in for us to handle, and what they chose to photograph. The jurors often comment on the discrepancy between the photographed items and the actual items. Sometimes the items in the photographs look less well-made and interesting than those sent in, and sometimes the reverse is the feeling.


It is important for makers to send in the work they find the most exciting, and which demonstrates their technical mastery of the media. It may be hard to believe, but I personally have seen and handled the following surprises: a teapot spout glazed shut, sharp stilt marks on the bottom of a piece, crackled glazes on the inside of a mug or bowl!



Two of last year's jurors hard at work.


As the work sent in is meant to be a person’s best work, it is a shame when poor attention to detail gets in the way of a good evaluation. Hmmmm, how to correct this? Possibly an outside opinion might be of value to you. Get your jury entry together and ask someone else to take a look at it, and read over your material with fresh eyes...get them to make sure your teapot pours!

Yes, clay is the second most populated category and the competition is tough...but please think about participating in the Filberg Festival because it is an excellent selling opportunity well worth the work of applying. Over half of the attendees return year after year, looking for new work as much as they hope to continue buying from return artists. As we all know, clay breaks, so these steady customers love to replace a favourite that may have finally worn out. Jury delivery deadline: February 21.

Questions? Please call or email. I am happy to respond. Jury applications are available at www.filbergfestival.com. Sylvia Allan, Filberg Festival Producer, 250.334.9242, info@filbergfestival.com 

Views from the workshop *By Rosalie C. McAllister*



Here’s a quick look at Heather Cairn’s workshop hosted by the Whistler Pottery Guild on Sept. 26, 2009. Heather demonstrated the use of underglazes and coloured slips on greenware. Clear glazes are applied after the underglazed pieces are bisqued. It was a successful informative workshop and I am glad to have seen the notice in the special PGBC email broadcast. 

Membership

By Jinny Whitehead

Thanks to Don Jung who found us a new program for the membership database which has exceeded our expectations. We now have up-to-date information on our membership and accurate revenue reports at our fingertips! Importantly, it has greatly reduced the workload for a membership volunteer.

You can now access your database yourself and input any changes to your address or contact information. Access is by your own individual password. Just go into the Members Only section, click on Profile Account Renew/Cancel and you can renew your membership and correct or update your personal information. Only those members who do not have access to a computer need to request us to do that for them. It is important to note that you must have a valid membership in order to access the members-only section.

Don't forget that member web pages are a great way of reaching a wider audience. This service is free to all individual members. Associated guilds and clubs can also use this site to promote and link to their organizations (see the Nanaimo Co-op listing). The more entries we have, the greater the impact will be. 📧

Porcelain Conference

San Diego, Calif. – Feb 5 to 7, 2010

This conference brings together five of North America's most adept and experienced porcelain potters. With an average of 42 years of working with porcelain, this porcelain dream team will share their expert tips and techniques for working with this beautiful yet challenging ceramic material. Presenters are Meira Mathison, Elaine Coleman, Tom Coleman, Mary Cuzick and Tom Turner.

What you will learn:

- Slip decoration
- Throwing and altering on the wheel with porcelain clay
- Understanding the character and handling of different types of porcelain clay
- Carving techniques and how it relates to Coleman clay
- The use of intricate patterns and designs through a combination of carving, slip trailing and glaze application
- Use of multiple layers of glaze in relation to delicate carvings
- Altering techniques that include cutting, scoring, stamping and the manipulation of the form
- Use of clay sprigs, stamps and thick slip
- Discussion of glaze technique including mid-fire electric glazes that look similar to high-fire reduction glazes
- Develop surfaces using faceting, paddling, and fluting
- And so much more...

Save \$75 on registration fee until Dec. 13/09.

For more info:

<http://ceramicartsdaily.org/education/porcelain/#Presenters> 📧

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Call for Entry: PGBC Members Only *By Janis Britland*

Blue and Beyond

June 5 to 30, 2010

The colour blue has been associated with a number of modern conventions or fashions and is replete with cultural, political, and historical symbolism. Blue has both negative and positive connotations. The meanings of blue vary - there are no absolutes - the range of meanings is complex, and, not infrequently, contradictory.

Symbolizing calmness, tranquility, wisdom, peace, harmony and serenity, blue is regarded as therapeutic to mind and body. The colour has been used to symbolize seas, water, air, clouds, skies; the planets earth and moon; loyalty, friendship and peace. In earlier times, blue stones in jewelry and weapons were believed to safeguard people from evil and misfortune. Use of the colour blue in ceramics has been central to their universal appreciation and their global commerce over many centuries, whether one considers Chinese blue and white porcelain, or classic Dutch Delft-ware, or Arab and Portuguese building tiles or *azulejos*, a word derived from azure, a particular shade of blue.

Intense or dark blue tones are often used to invoke melancholy, moodiness, sadness and depression. Expressions such as "you've got the blues" or "I'm feeling blue" illustrate this propensity. Music provides an entire category called "the blues" and many compositions salute the colour, from Bobby Vinton's pop song *Blue on Blue* to Gershwin's classic *Rhapsody in Blue* to the sad, yet suggestive *Blues in the Night*.

Yearning and aspiration, too, are often linked with the colour blue in song, as in *Beyond the Blue Horizon*.

BC Guild members are invited to develop and submit new work inspired by the exhibition theme: Blue and Beyond. The exhibition will aim to showcase high quality ceramic craftsmanship and will highlight one-off, hand-made unique pieces, expressive of the colours many moods and meanings.

Colour is now predominantly used by potters as a means of enhancing form, or for endorsing painter-like compositions upon ceramics. But intriguingly, a small number of potters have recently used colour to violate or contradict what they see as the limitations imposed by the clay form itself. The works resulting from this approach can be very exciting, as well as challenging and provocative. Taking this approach as a cue, our exhibition theme aims to stimulate a sense of fresh expressiveness and to lay out some new avenues of creative practice and experimentation.

We invite you to transcend your own 'blue horizons' and to join us in an exciting expedition into Blue and Beyond!

Entry requirements

- \$10 jury fee
- Open to individual members of the PGBC
- A maximum of two submissions per artist
- Deadline for photographic submission(s): Friday, April 2, 2010

Selection

The jury will base their selection on the following criteria:

- Craftsmanship
- Individual expression
- Innovation
- Interpretation of theme


Please note: Space is limited, so large, sculptural work will not be appropriate.

For further information on the exhibition

The application form, submission requirements, supportive information and exhibition timetable will be available in early January 2010, on the Potters Guild of British Columbia website - <http://www.bcpotters.com/Guild>.

For exhibition enquiries

For artists wanting to discuss the exhibition brief, concept and/or proposals for presentation/display, please contact Janis Britland, Potters Guild of British Columbia Board Director, via email: janisbritland@hotmail.com.

For all other enquiries relating to gallery policy and operation, please contact the Gallery of BC Ceramics at 604.669.3606. This information is also available online on the Gallery's website: <http://www.bcpotters.com/Gallery/index.html> 

Workshop with Les Manning Aesthetics of the Ceramic Form March 18-20 | Surrey Art Gallery

Sign up!

604.501.5100, press 0
Mon-Fri 8:30am-5:30pm



This intensive workshop is designed to concentrate on form—from the minimal nature of a horizontal plate, to the abstract quality of a bowl and the vertical character of the vessel—to find distinct statements in edges and volume that bring these three disparate objects into a recognizable family of forms.

Lectures | Step by step demonstrations | Group discussions

Previous throwing experience required

Mar 18-20, 9am-4pm | \$180 (includes clay) | Course #4203621

Surrey Art Gallery | 13750 - 88 Avenue | www.arts.surrey.ca

Canadian Clay Symposium Update *By Fredi Rahn*

As the 5th Triennial Canadian Clay Symposium rolls ever closer (along with that other big 2010 event,) the organizing committee gathers steam, deciding on all of the many details that will make this one-day conference on *Aesthetics* interesting and provocative. A line-up of exhibitions at galleries around Vancouver featuring local and international clay work will complement the artists' presentations at the Shadbolt Centre.

Several presenters will be giving additional workshops after the symposium: Peter Powning from New Brunswick will present a one-day seminar on installation and public art proposals. With a maximum of 12 students, the day promises an intimate setting, and the opportunity to brainstorm and interact directly with this award-winning artist.

Beginning March 16, aspiring and experienced wood-firers can work together with two of the world's foremost experts in the field: Robert Barron and Jack Troy. From Victoria, Australia and Pennsylvania respectively, Jack and Robert bring a combined eight decades of kiln-building, wood-firing, and clay-working experience to a firing in the Shadbolt Centre's own Ombu kiln. Registration for this hands-on workshop includes entrance to the March 13 Symposium.

Robert Barron runs the Gooseneck Pottery in Victoria, Australia, where his 1000-cubic-metre kiln, is one of the largest wood-fired kilns in Australia. Robert produces a line of thrown domestic wares, as well as large scale vessels for the garden. He began his education working at his family's pottery in Croydon Victoria in 1976, and then travelled the world for five years, working with woodfiring potters. He cites the

philosophies of Bernard Leach and Michael Cardew as his influence and continues to be inspired by pots made by the traditional crafts people throughout the world. 🏺

Registration at the Shadbolt Centre (by phone 604.291.6864, bar code# 124649) has begun, the early bird price of \$104.00 is valid until January 15th 2010, after which the price is \$119.00. Registrants please note: this year, as part of our green initiative, registration packages will no longer be sent out, as all information will be posted on the website.

**You are invited to attend the
Canadian Clay Symposium**

Aesthetics 2010

**to be held March 13, 2010
at the Shadbolt Centre in Burnaby, B.C.**

Featuring a great line-up of local, national
and international potters. For more details:
www.canadianclaysymposium.ca

Early bird registration has begun.

See you there!!

winter 2010 ceramic arts workshops at Shadbolt Centre for the Arts

Call Shadbolt Centre at 604-291-6864 or register online
at burnaby.ca/webreg. Programs cover all ages and skill levels.



Boat Shape by Robert Barron

Focus on Porcelain

Wednesdays, 6:30-10:00pm
\$173.45, 7 sessions
Starting January 13
Instructor: Darlene Nairne
Barcode 201823

Sculpting the Figure in Clay

Mondays, 7:00-10:00pm
\$151.17, 6 sessions
Starting January 18
Instructor: Debra Sloan
Barcode 201901

Tips & Techniques in Clay Construction

Mondays, 10:00am-1:00pm
\$140.42, 7 sessions
Starting January 18
Instructor: Fredi Rahn
Barcode 201711

Pots on a Pedestal

Wednesdays, 10:00am-1:00pm
Starting January 20
\$140.42, 7 sessions
Instructor: Linda Doherty
Barcode 201824

Canadian Clay Symposium: Aesthetics *2010

Saturday, 9:00am-5:30pm
March 13
The fifth triennial symposium
features eleven presenters from
Canada, the US and Australia. Visit
www.canadianclaysymposium.ca
for details.
\$109.20 early bird
\$124.95 after January 15
No refunds after January 15.
Barcode 201826

Peter Powning: Big Project? No Problem!

Sunday, 10:00am-4:00pm
March 14, 1 session
\$126.00 early bird
\$147.00 after February 12
Instructor: Peter Powning
Barcode 207960

Wood Firing with Jack Troy & Robert Barron

Tuesday-Thursday & Sunday, times vary
\$451.50, 4 sessions
Starting March 16
Instructors: Jack Troy & Robert Barron
Fee includes entry to
Canadian Clay Symposium.
Barcode 206750



shadbolt centre for the arts

6450 Deer Lake Avenue, Burnaby

shadboltcentre.com





Thank you!

On behalf of A Loving Spoonful, I would like to sincerely thank all the potters who produced bowls for the *Project Empty Bowl* event that was held in the summer.

The event was a tremendous success raising over \$52,000 that went directly to our Family Pantry Program. With your help we were able to feed even more men, women and children living with HIV/AIDS. The unique part of the event is where guests use the bowls at the event and then take them home as a reminder that no bowl should be empty. Over 300 guests attended and the feedback received was absolutely wonderful. The bowls donated were of exceptional quality and we cannot say thank you enough to the participating potters. From all of us at A Loving Spoonful, best wishes for the holiday season.

Sincerely,

Lisa Martella, Executive Director



Bridget at the wheel at the *Maison des metier d'art du Quebec*. Save that vinyl—it may be useful yet!

Record breaking tip!

By Bridget Fairbank

I throw on old records instead of bats when making plates. They are cheap, easy to clean, easy to store and slightly flexible so you don't jerk your piece around when taking it off the wheel head! Not to mention they are aesthetically pleasing, although some music aficionados might consider it sacrilege. I use the record sleeves to make boxes and post cards and try to buy the severely scratched records from the second hand store. Like all good inventions, it came out of necessity. I was throwing plates at home and ran out of bats. We had recently broken our record needle and so I sacrificed a *Sesame Disco* album and have never looked back. Here is a photo to show how it works (at Left). 📷

Bridget Fairbank is a Guild member currently finishing up a one-month residency at *Maison des metier d'art du Quebec (MMAQ)*, Quebec City. Find out how this residency helped her clay work develop as she writes about it in the February 2010 newsletter.

SALES OPPORTUNITY:

**Abbotsford Olympic Live Site,
Dec 10 application deadline**

Abbotsford has been chosen as an Olympic Live Site location and will be hosting celebrations at the new Abbotsford Recreation Centre Feb. 12 to 18, 2010. The public will be invited to watch Olympic events on numerous big screen TVs, be entertained, eat, participate in activities, and shop in the indoor Market Place.

In January, 38,000 event calendars will be inserted in the Abby News, 20,000 will be distributed to local schools as well as other marketing in the Fraser Valley and other markets. The Market Place is held on the following dates and times:

Fri., Feb. 12, 19 & 26; 5-9pm

Sat., Feb. 13, 20, 27; 12-9pm

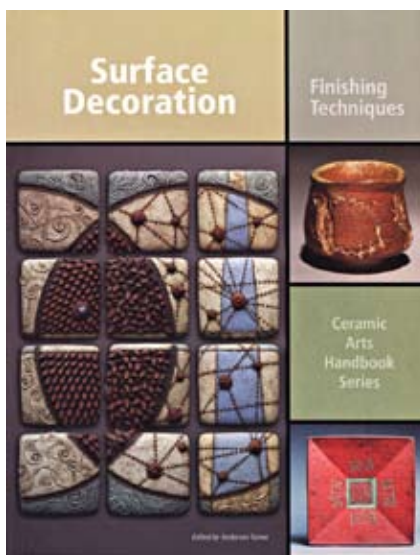
Sun., Feb. 14, 21, 28; 12-9pm

If you would like to be a vendor, the cost is \$60 + GST for any four dates and time slots. Additional slots may be purchased for \$15 + GST each. Deadline for application and payment for the market is December 10.

Email Bruce Fatkin at Fatkin@shaw.ca for the form and if you have any other questions.



Book Review By Patty Osborne



**Surface Decoration: Finishing Techniques
Ceramic Arts Handbook Series**

Edited by Anderson Turner

Published by The American Ceramics Society

ISBN: 978-1-57498-290-9

\$29.95

Surface Decoration: Finishing Techniques, another in the Ceramic Arts Handbook Series, could be subtitled "thirty-three ways to play with the surface of clay." It consists of 33 essays that describe a wide range of techniques, from simply impressing and incising texture into leatherhard clay using just about anything you can think of, to more complex techniques like transferring images to clay using photosensitive plates or even transferring images to paper from a

large slab of clay. A couple of the essays describe techniques that are so specialized that I can't see them working for more than a few people, but the rest could be applied to many different styles of work. The essays are well-written and well-illustrated, so I could see how much fun it would be in a class setting, where different students would get excited by different techniques. It would also be a good reference book for beginner potters who don't have their own techniques worked out yet or for intermediate potters who are looking for a jumping-off place. 📷

ClayLines

Celebrating Success in our community

Submissions for the February 2010 newsletter

Please get your articles and ads in to Melany by January 20 at the latest for the February 1 newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to editor@bcpotters.com. Thank you for your help!



SUZY BIRSTEIN'S SALE & OPEN HOUSE

aMUSEing pendants,
sculpture, colourful tableware
and Hartley's yummy treats...

Friday Dec. 4 & 11 - 4 til 10

Sunday Dec. 6 & 13 - noon til 6

Sat. Dec. 12 - noon til 6

3436 W. 2nd Ave, Vancouver (at back);

www.suzybirstein.com

Unclassifieds

Kiln space wanted: will pay for space in Cone 6 firing for small unglazed clay figures (12 figures fit in an egg carton). I'm in West Vancouver; Geo Morrow 778-238-7606 (cell), 604-922-0280 (H), morrowgeo@gmail.com.



CHRISTMAS POTTERY SALE

Connie Glover Pottery

Saturday and Sunday, December 5 & 6, 2009

11 am to 4 pm

1872—136th St., South Surrey, B.C.

www.connieglover.com

Drop by to see new work in high-fire soda glaze
and sawdust fire!



claythings
POTTERY
13th Annual Studio Sale
**Saturday & Sunday
December 5th-6th
10am to 4pm**
Heather Cairns
3969 St. Pauls Ave.
North Vancouver, BC
ph: 604.985.1779
Directions:
from Upper Levels Hwy., north on Lonsdale,
right on Braemar, left on St. Georges, left on Rockland,
bear right onto St. Pauls, 4th house on the left.



Pottery Sale!!

A collection created by the
Aberthau Potters Club
The work of over 30 Artists!



Saturday, Dec 5, 2009
10 a.m. - 4 p.m.

4397 West 2nd Avenue
Vancouver, B.C.

www.aberthaupotters.com

Don't forget your boxes or cloth bags to carry your pots home!



Spring Sale Date: April 24, 2010




Creek Clayworks Christmas Studio Open House & Sale

Dec. 5 & 6, 10 am to 5 pm

Elaine Futterman and Mike Allegretti
hope you'll join them for lots
of pots and tasty goodies.

1738 Lockyer Rd., Roberts Creek
on the Sunshine Coast.

Phone 604.885.2395 for directions.



**Dunbar Pottery
Annual Studio Sale
December 6, 2009 10 AM - 3 PM**
Martin Peters - Ron Vallis
4056 West 27th Ave., Vancouver

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.

2009 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.html>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$20 extra.

Unclassified Rates:

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

**Advertising rates subject to change*

Potters Guild of British Columbia

1359 Cartwright St · Granville Island

Vancouver, BC · V6H 3R7

tel: 604.669.3606 · fax: 604.669.5627

<http://www.bcpotters.com/Guild>

THE THREE POTTERS OF NANOOSE

2nd ANNUAL CHRISTMAS SALE
December 5th & 6th/2009
10:00AM - 5:00PM

LINDA TRUDY LES



Come to see all
the NEW pottery
that's been made
"just for you"

Phillips Pottery, 2471 Schirra Drive, NanOOSE Bay, B.C.
(near the Red Gap Centre)
phone 250-468-9357

LOTS OF POTTERY

LOTS OF REFRESHMENTS

Come along and bring a friend!!!

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Membership

Membership Fees

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

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

Membership Renewals & New Memberships

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

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