

March 2009
Volume 45 No. 2



BC POTTERS

Newsletter of the Potters Guild of British Columbia

INSIDE:

Meet Your Gallery Assistants **2**

Clay in Nepal **4**

Down to Earth Clayworks **5**

Book Review **8**

Angkor Wat: Cambodia **9**

ClayLines: Bookends **12**



Untitled Vase, 23 cm wide x 24.5 cm high (2008),
by Tam Irving. See page 3.



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
Amanda Sittrop
Jessica Gilmour-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; 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](#).



2009 Featured Artists

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

- **February:** Gem Chang-Kue
- **March:** Sharon Bussard Grove
- **April:** David Robinson
- **May:** Jacqueline Robins
- **June:** Charleen Stroud
- **July:** Roxanne Gagnon
- **August:** Joanne Shaw
- **September:** Jobst Frohberg
- **October:** Elizabeth Claridge
- **November:** Trezlie Brooks

2009 Gallery Exhibitions

March

FingerPlay

March 1 to 31

April

Tam Irving

April 4 to 30

Artist reception April 4, 1 to 3 p.m.

May

Vincent Massey

May 2 to 25

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

June

Darrel Hancock

June 6 to 29

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

July

Heather Dahl

July 4 to 27

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

August

Karel Peeters

August 1 to September 7

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

September

PGBC Members Show:

The Black White 100

September 12 to 29

October

3rd Annual Vancouver

Collects - TBA

October 3 to 26

Exhibition Opening:

October 3, 1 to 3 p.m.

November

Kathryn O'Regan

November 7 to 30

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

Gallery Assistant Bio: Jessica Gilmour-Groome

The artists who show their work here are the cream of the crop. We need exceptional people to act as the intermediaries between the artists and the public, people with knowledge and passion. The gallery is fortunate to have two wonderful gallery assistants. We'd like you to get to know them, beginning with the bio of Jessica Gilmour-Groome.

Jessica received her BFA from Emily Carr Institute in 2007 with a focus in painting, although she did dabble in the realm of ceramics a bit in her second and third year. Her work is primarily concerned with abstraction—the

spatial relationships between spaces from memory, as well as the personal nature and implications of colour. She is dedicated to her studio practice and paints with every spare moment she has. She is currently in the process of applying for her master's degree, fingers crossed. Jessica's other interests include passing people on her bike, talkative and/or fat cats, riding the skytrain, coffee, popcorn and playing dominos. Her dislikes include literalness, Jonathan Livingston Seagull, jazz-scattering and that song "Blinded by the Light."

—By Sharon Cohen & Jessica Gilmour-Groome

President's Message

I could write about how we need more volunteers to help with various activities and volunteers to join the Board of Directors. But I'd much rather tell you about my exciting January—who would think that January could be exciting? Well it has been for me!

For the past year and a half, I have been building a wood-fired kiln with Pia Sillem, Jan Lovewell and Ron Robb. Every few months, we would steal a few days from our busy schedules, pack up our tools and head up to Pia's place in Earl's Cove to pore over plans, sort bricks, and slowly construct our kiln. Our goal was to fire before Christmas, but seasonal sales, family commitments and whatever made us postpone the inaugural firing till January. Then, a last minute no-show by our friend and mentor Al Tennant sent us scrambling for help. Thanks to Lynn Johnson jumping at the chance to join us,



we were able to ignite the first flames on Jan. 19. The 55-hour firing was surprisingly smooth. And the results were better than we could have possibly hoped for in a first firing! It was a great way to start the New Year and we are looking forward to another great firing very soon.

By the way, I am still looking for volunteers. 📧

—Jinny Whitehead



Vase, 21 cm x 21 cm (2008), by Tam Irving.



Man's Best Friends, by Jean Pederson-Ellis, FingerPlay Exhibition.

Gallery News

By Sharon Cohen

It's not what you know, it's who you know, and apparently Jinny Whitehead knows Tam Irving. A big scoop, a major coup for the gallery—at very short notice, Jinny managed to persuade Tam to hold an exhibition here in April, and we're absolutely thrilled. The exhibition is to be entitled "Colour Fields." If the few teaser images Tam has sent us are anything to go by, we're in for some truly inspiring work. Tam celebrates colour and form in this work, and the results are nothing short of spectacular. Please come and join us for the artist's reception on Apr. 4, 1 to 3 p.m. I'll try to not buy anything before the show begins; I'll try to leave something for our customers, hard as it may be!

To keep us interested and excited prior to Tam's exhibition, we have FingerPlay ("BC in a Box") to host for the month of March. We can't wait to see it. It's such a great concept, a show that enables so many B.C. artists to showcase their work province wide, at various locations in various communities. The exhibition provides an opportunity to raise the profile of ceramics and increase exposure for all 50 of the participating artists. Again, there have been a few sneak previews thanks to emailed images, and the scope and diversity of the project is truly impressive.

On the subject of showcasing diverse work,

it's time to start thinking about adding the work of new artists to our excellent array at the gallery. True to the mandate of the Potters' Guild, we wish to identify and promote new talent (and/or existing talent; the work of established artists who may not be represented in the gallery.) Our annual retail jury will be held in April, and we hope to receive submissions from guild members who may be interested in supplying us with work on a regular, ongoing basis. If you'd like to apply, the form can be found on our website at http://www.bcpotters.com/forms/2009_Gallery_Jury_Application.pdf. Judging by the quality of the applications we received for the featured artist slots, there's huge talent out there, and a lot of it.

For guild members who aren't able to comply with the policies that pertain to juried artists, there are other ways to be represented in the gallery. Any PGBC member can sell mugs, and mugs are always popular. Wall tiles are popular too, and have sold well. We're really low right now, and are having to cheat a bit to keep the tile wall looking full! Please bring in tiles for us. As long as they meet the standard and comply with the specs (6"x6" and two-dimensional), we'd love to sell your tiles and swell the ranks of gallery artists. 📧

Clay in Nepal

By Keith Rice-Jones

I recently returned from a trip to Nepal, primarily to do the Annapurna Circuit. Annapurna was the first 8,000 m. (26,000 ft.) peak to be climbed by the French in 1950. The 300-km. trek goes round the whole Annapurna Massif which includes not only several Annapurnas, but other peaks of similar height. It is also surrounded by other major peaks like Dhaulagiri and Manaslu. At the top end of the trek, towards Tibet, is the Thorung La, the world's highest pass at nearly 18,000 ft. It's serious enough that people have died.

Going there has been a dream since school days so I thought I'd better get on with it!

The people are lovely. Acceptance and tolerance seem embedded in their way of life whether it is non-aggression in the maelstrom of Katmandu traffic, or the coexistent harmony of Hinduism and Buddhism that will see sharing of temple sites, or a Ganesh sitting on top of a Buddhist Stupa.

I had seen pictures of Pottery Square in Bhaktapur, the next town to Katmandu and had booked an extra day to visit there. It was actually part of the initial guided tour before the trek, as the whole, very old, centre part of the town is a UNESCO heritage site, including Bolachha Tol or Pottery Square.

The pottery, like most things in Nepal, happens on the street. Although I later saw bricks being made entirely by hand, a couple were processing raw clay though a pug-mill. The woman in a sari was digging lumps from a large pile and passing it to her husband to put through the pug. The terracotta clay was actually black in the raw state and so it evidently contains a lot of lignin, like Plainsman's 441, which starts black and fires white. I had seen other couples working together in various activities like moving building sand, the man filling a straw carrying basket on the woman's back for instance.

There were smaller wheels in open shop fronts that had been in use earlier judging by the boards of work drying in the sun. But a very large hand propelled wheel was in operation in the square. The potter would wind up the wheel, standing with a stick and then squat and throw bottles off the hump. Along with all of the boards of pots drying in the sun, piles of drying rice on tarps were being turned and winnowed. Fired pots were also stacked up for sale.

I rented a bicycle on my last day in Katmandu after the trek—an experience in itself—and returned to Bhaktapur on a kiln hunt. I didn't get to the pottery kilns in the town but all around the town are tall chimneys of brick works. I followed my nose down increasingly minor tracks through fields towards one of the brick works. I was stopped at one point and told, "Nepalese only." Lots of sign language and the pictures on my business cards convinced the man I was legitimately interested and relatively harmless! What was remarkable was that the whole brick-making process was entirely by hand. The clay was being dug by hand, and it seemed that there was a layer of clay being removed that then allowed the area to become cultivated. It appeared that straw was mixed with the clay, the bricks formed in a mould, which I didn't see and left on the cleared areas to dry. And fired bricks were being loaded into a truck—by hand of course. 🐾



Bolachha Tol (Pottery Square), Bhaktapur, Nepal.



shadbolt centre for the arts

Registration for Spring 2009 programs began Feb. 17 at any recreation centre. Call Shadbolt Centre at **604.291.6864**, or register online at: www.burnaby.ca/webreg
Programs cover all skill levels, including:



Teabowl by Masakazu Kusakabe.

NEW! FOCUS ON PORCELAIN
\$161.20,
8 sessions, 7-10pm
W (Darlene Nairne), starts Apr. 22
Barcode 182724

NEW! RED HOT POTS: RAKU TECHNIQUES
\$213.57, 8 sessions, 10am-1pm
W (Linda Doherty), starts Apr. 22
Barcode 182648

NEW! SCULPTING THE FIGURE IN CLAY
\$77.51, 3 sessions, 7-10pm
M (Debra Sloan), starts Apr. 27
Barcode 182454

TIPS AND TECHNIQUES IN CLAY CONSTRUCTION
\$155.95, 8 sessions, 10am-1pm
M (Fred Rahn), starts Apr. 20
Barcode 182449

NEW! MODELLING CLAY IN THE ABSTRACT
\$106.50, 4 sessions, 6-10pm
M (Parvaneh Roudgar), starts May 25
Barcode 186553

Call today!

Down to Earth Clayworks *By Melany Hallam & Brenda Neall*

The road to becoming a professional potter is often not a direct one. Many of us start off taking short workshops or joining a club and spending many years trying to fit our clay time in between other commitments. The dedicated and fortunate among us manage to transition to full-time potter. I always find myself wanting to ask these potters: How exactly did you do that? I got the chance last month at the grand opening of guild member Brenda Neall's Down to Earth Clayworks Studio and Showroom just south of Powell River.

—Melany Hallam

MH - How did you get started in clay?

BN - I've always loved pottery and was a collector for many years. In the 1990's, I discovered beginner pottery classes at our local Art Centre in Surrey and throwing pots became my weekly therapy and hobby for almost 10 years.

MH - What kind of clay education have you had?

BN - In 2006, I was fortunate enough to be able to take early retirement from a corporate career. I had already decided that I wanted to open a pottery studio and seriously pursue life as a potter when I retired, so I saw this as an opportunity to advance the timeline. I applied to the Fine Arts program at Kwantlen University where I spent a year and half. Most of my instruction during that time was with ceramics instructor, David Lloyd. David is a wonderful teacher who spends a lot of time with his students and generously shares his wealth of knowledge about all aspects of the ceramic world. During this time, I also attended as many ceramic workshops as I

Down to Earth Clayworks show room.



Brenda and some of her work in progress.

could, including sessions at the Metchosin International Summer School of the Arts.

MH - When did you decide to start your own clay business and why?

BN - In 2002, I spent time with a career coach, who was helping me map out my next steps up the corporate ladder. Interestingly, the conclusion we both came to was that the career I really wanted was that of a ceramic artist. Sheesh, I wish I had come to that decision 30 years earlier! This revelation started me seriously considering a post-retirement career as a potter (at that point I knew I would be eligible to retire in 2010) and what that might look like. My husband and I knew we wanted to live outside of the Lower Mainland and near the water when we retired so we began looking for a place on the Sunshine Coast. Powell River is my hometown, so naturally it was on our list of places to check out. We found our new home here in 2006 in an area that has a lot of family history. I had spent my childhood summers roaming the beach around the corner at Douglas Bay where my grandparents had a cottage and my great-grandparents had homesteaded many years ago, so I really felt like I was coming home. Further investigation validated our decision as I came to realize that Powell River had a burgeoning artist community and was undergoing an evolution from a mill town to a retirement and tourist destination...a perfect place to set up an artist studio.

MH - What process did you go through in setting up your studio?

BN - Yikes! How to describe the process! Discussions with fellow potters who had their own studios was the starting point—what worked for them, what type of studio setup did they have, etc. Then planning the studio layout and a subsequent renovation to the house we had purchased here so as to accommodate a studio and showroom. I wanted to have my own showroom, as being able to interact with people purchasing my work is important to me. We started the house renovation six months prior to our move—that in

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Studio Planning, *Cont'd from Page 5.*

itself was an experience—trying to manage construction without being on site. A chance meeting led me to Community Futures, an organization that assists with small business startup. The rest followed:

- Attending a Community Futures business planning workshop five days after we moved into our still under-renovations house.
- Building a formal business plan. Undertaking all the research required to build said plan. Executing the plan.
- Marketing—not my forte but I'm learning. Through Community Futures, I met someone who is starting her own marketing consulting business so have been able to get her assistance at a reasonable cost. My work with her has included such things as the acquisition of business cards, rack cards, signage, development of advertising graphics, determining who to advertise with and building an advertising schedule and deciding which organizational memberships would be of benefit (keep in mind I was new to town.)

We live outside the City of Powell River, so we're not bound by city regulations on business licensing or building permits. However, we still had to be aware of electrical considerations for kiln setup and insurance considerations such as accessibility for customers and security between the studio and our home. I opened my doors in November, but didn't advertise and formally open until February as I found the cycle to produce pots for sale took much longer than I'd anticipated. This is due in part to never having worked as a production potter, but also because I am starting from scratch and that means there is a lot of trial and error in processes, product planning and glaze testing, glaze testing, glaze testing. However, having said all of that, it has been a fabulous learning experience and one I wouldn't have missed for the world!

MH - If you had three pieces of advice for someone looking at setting up their own studio, what would those three things be?

BN - Do a formal business plan—if not only for your own guidance, it is often necessary if you are looking for funding. Go to the studio every day and work at it! This very good advice came to me from a painter I met while taking a Professional Practices course (how to make your living as an artist) at Kwantlen. As a result, I work in the studio at least 35-40



Some recent work by Brenda Neall.

hours a week. Network, network, network. And if you don't have marketing experience, learn about it or seek help in building a marketing plan.

MH - What potter(s) currently influence your work and why?

BN - Hmm...Hard to choose. I can find something interesting in just about every piece of pottery I look at and instructors such as David Lloyd and others have all influenced my work. However, I love pottery that is fluid and gestural. Stephen Hill, Meira Mathison, Nick Joerling, Gaye Smith, Matt Long, Keith Phillips are some of the potters I admire and whose work represents the type of pottery I aspire to make some day. However, I realize that given where I am on the spectrum of ceramic experience, my focus right now has to be on constantly improving my ability to make clean, well constructed forms that work well aesthetically and functionally.

MH - What are the next steps for your business?

BN - Being new to town, I have to work to establish both my business profile and my own profile within the local artist community. I've joined the local Fine Arts Club, volunteered to be on the organizing committee for the Powell River Summer Artist Studio tour and recently joined the Chamber of Commerce.

MH - What does a typical day look like for you working in your studio now? Is it what you expected it to be?

BN - My biggest luxury in my new life as a potter is my leisurely mornings. I typically start work around 9:30 a.m. and work until

6 p.m.—a far cry from my 5 a.m. wakeup, one-hour commute and 7 a.m. start that was a typical day in my corporate life. Right now I have to try and keep product on the showroom shelves, so I need to go through my production cycles quite quickly versus

Cont'd on Page 7, Production Cycle

Salt Spring Island Workshop

Summer 2009

Pottery
with
Pat Webber

July 19 to 28



Workshop includes:

- 50 lbs of clay
- instruction
- wheel throwing
- altering and hand-built additions
- glaze application and decoration
- high firing plus raku firing
- lunches are provided

9.30 to 3.30 daily • Fee: \$630

For more info:

250.537.8871 • jwebber@saltspring.com
www.patwebber.ca



Cont'd from Page 6, Production Cycle

being able to throw for a few weeks and then get to the bisque, glazing and firing stages. In the first cycle, I throw, hand-build, trim, put on handles, etc. I am still trying to get used to the drying times within the studio so that often adds delays. In the second cycle, I make glazes (both test glazes and rebuilding stock) and glaze bisque ware. The third cycle, I clean up and bisque the work from the first cycle's output and then it starts again. As mentioned before, it takes me much longer to go through each cycle than I thought it would but I expect it will improve as I become more efficient and proficient. Once I have enough pots in stock, I would like to be able to extend the length of time I spend in each cycle, particularly the first cycle.

On expectations, I absolutely love what I do! I had some friends and former colleagues come up for a visit. I told them I know that I made the right decision on my career change when Sunday comes (in my work cycle it's actually Tuesday) and I don't have that knot



**Check out the view from Brenda's wheel—
not a bad place to go to work every day!**

in the pit of my stomach by noon at the thought of going to work the next day. I can't wait (and often don't wait) for Wednesday to come so I can start my work week again! 📌

More info: <http://downtoearthclayworks.ca>

Info will be out soon on the Guild's Annual General Meeting coming up in May. Get involved in your Guild!

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"Mia Muse" - Ceramics Workshop with Suzy Birstein at The Skopelos Foundation for the Arts September 10th - 25th, 2009



The Skopelos Foundation
for the Arts



Skopelos Town



Resident Housing



Ios Yiannis
Mamma Mia! Church

Envision your "Inner Muse" under the creative guidance of ceramist Suzy Birstein - famed artist for the 2008 Academy Awards Nominees - on the enchanting island of Skopelos, where "Mamma Mia" was filmed!

Suzy will demonstrate her ceramic hand building techniques combining textures, slabs, coil and pinching to create figurative sculptures. Students will have hands on experience creating small figures in the form of decorative and functional mugs, masks, spirit bottles, and heads. After the work is fired, experiment with Suzy's unique multi-surface combinations of fired under glazes and glazes alongside painted and patina'd surfaces.

Under the Skopelos sun, we will create time to discuss participants' initial concepts of MUSE and personal ongoing sources of inspiration, such as visual, musical and theatrical ... all of which will be enhanced by the evocative ambiance of Skopelos. We will experience local music, food, artists, museums, architecture as well as exploring gorgeous beaches and hikes into nature..

Our vision will grow as we make visible the synthesis of clay, color concept and culture.

All skill levels are welcome!

Costs to include workshop, materials, firings, opening/closing dinner and breakfasts \$1,800. An early bird special is offered by registering no later than June 1st.

Accommodations on Skopelos range from €12.50 - €25 per night for single or double occupancy.

Contact Jill Somer at info@skopart.org

Group travel available, contact mpanos@omega-travel.com or

Suzy Birstein at suzy@suzybirstein.com

For more information about Suzy Birstein please go to www.suzybirstein.com

The Skopelos Foundation for the Arts at www.skopart.org



Suzy Birstein
Program Director
Photograph by Laura Leyshon



Suzy Birstein Workshop
Photograph by Laura Leyshon



"Get the sweet beat..." by Suzy
Birstein
Photograph by Kate Henderson



Tap Film "My DeLovely Fever" by
Suzy Birstein
Photograph by David Henderson

Put your Guild to work for you!

Many of us have training, education, and experience in life that isn't clay-related. We may have had, or are still working in, careers as website designers, accountants, bookkeepers, interior designers, graphic artists...you get the idea. If you have services to offer or are looking to hire someone, why not work with fellow potters and guild members?

Get your business or service listed with the guild's new Resource Directory and start looking there first when you need a hand with something. Information submitted will be listed online in the members only area of the website.

Please send your information to Melany at editor@bcpotters.com and include the following information:

- Your name and the name of your business, if applicable
- Short summary of service or business (25-35 words)
- Contact information (mailing address, phone/fax, email, website)
- Info on any discounts or deals you might want to offer to fellow members

Book Review *By Patty Osborne*



Glazes & Glazing: Finishing Techniques
Ceramic Arts Handbook Series
Edited by Anderson Turner
Publisher: The American Ceramics Society
ISBN: 978-1-57498-295-4
136 pages / \$29.95 US

Glazes & Glazing: Finishing Techniques is a collection of 27 articles that cover a wide range of glazes and glazing techniques. Beginner or intermediate potters will get a lot

out of instructions for spraying glazes, using stencils for decoration, layering glazes and applying underglazes and if one is working with low-fire glazes or crystalline glazes there are a couple of articles for you too. Likewise, there are articles for high temperature reduction and oxidation and medium temperature reduction and oxidation. So many variables affect a potter's glazing needs that it is difficult for one book to contain enough information to satisfy an individual potter, although one theme does emerge: to attain the most interesting glaze effects, one may have to use multiple glazes and sometimes multiple firings. So rather than making glazing simpler, using the techniques in this book may make your glazing more complicated. After an initial reading I was not inspired to get into the studio and try things out—since I work at cone 6 oxidation, the recipe for, say, that exciting cone 10 reduction glaze is out of my reach—but when I re-read individual articles I felt the beginnings of a determination to start weighing, sifting and testing and I realized that this book might be the impetus one needs to delve deeper into the world of glaze formulation and application.

By Bridget Fairbank

In Togo



Here I am in a pottery village just north of Kpaliamé, Togo. I am still in awe of how the pots are made!

This lady hand builds the rim uber fast on the ground while standing and then, twisting at the waist simulating a wheel, packs a layer of clay in the bottom. She then punches the bottom out into a lovely billowed vessel.



Regional Arts Strategy: Call for Input

Tamaka Fisher, arts and heritage coordinator at the City of Abbotsford, is putting together an arts and heritage communications strategy this year for Vancouver and the Fraser Valley. In an effort to supplement other communication channels and help bring the arts community together, Tamaka will be forwarding information on calls for entry, symposiums etc. to be published in upcoming editions of the guild newsletter. Tamaka would also like to hear from artists who would like to get involved in developing a regional strategy. If you are interested or would like to find out more, please contact:

Tamaka Fisher
Arts and Heritage Coordinator
Parks, Recreation and Culture Department
City of Abbotsford
 (604)864-5613; tfisher@abbotsford.ca

Tamaka's calls this month:

ART AT WORK:

Richmond's first annual Art Symposium
Saturday, April 18, 2009, Richmond Cultural Centre

Learn and network at ART AT WORK, a full day of professional development workshops, talks, and more especially for individual artists and members of arts and cultural organizations. Topics include Marketing, Grant Writing and Fundraising. Cost: \$40 including lunch. Registration deadline: April 9, 2009. See: www.richmond.ca/culture/artists/artatwork.htm

Angkor Wat: Travels in Cambodia

By Don Jung

My wife and I travelled to Cambodia last fall to see and experience Angkor Wat, one of the wonders of the ancient world. It was a splendid site, with wonderful mystique and grandeur. The stone walls were painstakingly carved. It would be a challenge to sculpt it in clay, never mind chiselling it out by hand with primitive tools. The carved figures danced around the columns and framed the doors and windows. They seemed to reflect a people that enjoyed celebrating and held art in high esteem. It was amusing to see the many different hair styles on the dancing women carvings and sculptures throughout the



halls. Many different religions over the ages have layered on their own unique gods, artefacts and art in the many temples and monuments.

All through the ages that Angkor Wat has existed, pottery has also existed. The pottery was functional and sculptural, many adorned with intricate designs and carvings. It seems the ones meant for religious

Elephant jar in the Khmer style.



Don getting shown around.

and more exotic uses like opium smoking were more elaborate. The museums have a fair representation of the pots from various periods. A distinct Chinese influence can be seen and it continues today in their contemporary and revived pottery.

One of the rare and fortunate finds was a pottery centre. Who would have thought that we would find a European potter in Siem Reap, helping the Cambodians revive their long-lost heritage in ceramic arts. Serge Rega established the National Center for Khmer Ceramics Revival (NCKCR) in Siem Reap-Angkor. You can find out more about them at <http://www.khmerceraamics.com>. There's also a good

Continued on Page 10, Cambodia

Discovery Art Travel

2008-2010
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little article in Ceramics Today at http://www.ceramicstoday.com/articles/Khmer_pottery.htm

It was a surprise to see more than low fire earthenware pottery. They were taking antique vases, urns and other samples and re-inventing the process to make them with mostly local materials, albeit with more modern tools and equipment. We made do with limited tourist English while they showed us around the studio and complex. It was very familiar, yet distinctly Asian.

It's a shame that all of their knowledge and records about their ceramic and pottery heritage disappeared along with entire generations of families lost in the war and strife that have marked Cambodia's recent and ancient past. The NCKCR is now creating employment in one of the poorest areas in Cambodia (despite all of the tourist dollars that come in for Angkor Wat) and rediscovering the pottery heritage that this region shared with the rest of Southeast Asia.

Travelling and meeting potters and finding wonderful pots is such a treat, but we can't bring back all the things we want as the darn stuff gets really heavy and bulky. It's a good thing pottery gets through customs easily enough. If you ever wonder about visiting the amazing temples of Angkor Wat, you must also schedule a visit to Serge and the NCKCR. 📷



Bisque pots.



Some pots that Don managed to bring home (intact, as you can see).



Hands-on experience

kootenay school of the arts

Earn a 2-year diploma in clay, fibre, or jewellery and small object design, or a 1-year certificate in the metal studio.

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CARFAC BC disappointed by cuts to core arts investments


Vancouver, February 20, 2009 – The Canadian Artists' Representation/le Front des artistes canadiens of BC (CARFAC BC) is disappointed by the 40% reduction to core Arts and Culture programs by the Government of British Columbia in Budget 2009. These programs fuel an important economic driver employing thousands of British Columbians. Although it appears these cuts will be compensated by supplemental funding for this year, this is a temporary measure meaning the real impact of these cuts will hit in the next budget.

"This is a missed opportunity to stimulate the economy through one of the most efficient ways to create jobs," said Julie McIntyre, President of CARFAC BC.

According to the B.C. Government's numbers, the creative industries employ 78,000 people in B.C., generating \$2.3 billion or 1.6% of the province's GDP. The B.C. Government recoups 136% of the money it invests in the arts directly through taxes, making cuts to the sector a loss not a gain to the taxpayer. There are also many social benefits of participation in the arts such as personal development, social cohesion, community empowerment, local image and

identity, imagination and vision, and health and well being. B.C. has already lagged behind other provinces in arts funding for many years despite the fact that the cultural sector employs more than forestry, mining, fishing and agricultural industries combined.

"The repercussions of the cuts will be very hard on artists outside the Lower Mainland, where there isn't a concentration of major cultural institutions like the Vancouver Art Gallery or massive spending like the Olympics," said Wells artist Bill Horne. "It's also where economies have already been struggling due to the mountain pine beetle, the softwood lumber dispute, mill closures, etc."


CARFAC BC is the provincial branch of the Canadian Artists' Representation/le Front des artistes canadiens, the national association of Canada's professional visual and media artists. CARFAC defends artists' socio-economic and legal rights through advocacy and professional development and produces a schedule of artists' fees that is widely recognized as the national standard. The Status of the Artist Act empowers CARFAC to negotiate with national organizations on behalf of all visual artists in Canada. 

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. 



No One Living With AIDS
Should Live With Hunger

Potters, We Need Your Help!

A Loving Spoonful will be hosting the 8th Project Empty Bowl Gala at the Pacific Palisades Hotel on June 11, 2009. This event raises \$35,000 to help provide food and related services to men, women and children living with HIV/AIDS and we need your help! We are in need of 250 ceramic two-cup bowls for the event. These bowls will need to be food safe. To donate bowls please contact Lisa Martella at lisam@alovingspoonful.org or by telephone at 604-682-6325. Bowls can be dropped off at A Loving Spoonful, #100-1300 Richards Street, Vancouver or at the Gallery of B.C. Ceramics on Granville Island. (Please mark for Project Empty Bowl c/o A Loving Spoonful) Arrangements can be made if a pick up is required. All donations will be recognized in our event program. 

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ClayLines

Celebrating Success in our community

Obituaries



THORLAKSSON — Lane Gordon

In his words, written for Keenlyside Gallery some time ago: "How interesting life is! It appears as if I will spend my days very much as they began, fashioning my hearts content out of mud! I was born in Winnipeg - 1937 - in the year of the Ox. Besides getting about in mud very well, Ox people are said to be good with their hands. At present my professional life is devoted entirely to being a Ceramic Artist." And so he was.

Gordon was a graduate of St. George's School in Vancouver and, in 1966, San Jose State University in California with a BFA degree in Ceramics. As an athlete, he represented Canada on the Sprint Team at the Chicago Pan American Games. After the Cultural Revolution, he was asked to come to China to help revive the Ceramic Arts of that great nation. And so he did.

Gordon spent his last happy years on Bowen Island engaged in kayaking, his music and visiting with his many friends. He requested cremation and his ashes be consigned to nature in Tunstall Bay. And so we will.

Gordon died on January 30th, 2009, the year of the Ox, after a valiant struggle with cancer. Wonderful people of "Classic Caregivers" as well as the Palliative Care Unit at St. Paul's Hospital have our thanks. And a special thanks to Andrey, Vera and their family for their kindness and care during Gordon's terrible struggle.

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Gordon Thorlaksson was an interesting and controversial figure. He was deeply involved with Chinese pottery, and in the 80's made clay stands fashioned to resemble the little wooden stands the Chinese use for important pots. He made his pots and his stands to aesthetically work together. He was one of the first people to propose that we should be charging high prices to generate a different perspective on the value of ceramics, to elevate our perception of them as an art form. He was hoping the notion would catch on, and we would behave more like an Asian audience in our appreciation of ceramics. He tried to sell his work at the Gallery of BC Ceramics, with little success and so moved to Keenlyside Gallery. He was affiliated with Keenlyside for quite some time. 📍

—By Deb Sloan



Sharon Reay and two of her bookends.

Exhibition at the Vancouver Public Library

Sharon Reay will be exhibiting her work entitled Book Ends at the Vancouver Public Library Feb. 9 to Mar. 31, featuring six sets of ceramic bookends, in which the story's characters appear to be emerging from the pages of books. Each hand-sculpted piece was created using high-fired stoneware extruded by fellow artist, Linda Doherty. Sharon then manipulated the forms, sculpted the characters and finished the pieces using slips, stains and decals. The result gives the impression of the literary characters from a number of beloved children's tales coming to life and escaping the confines of the printed page.

Sharon's exhibition is the first to be offered through a new partnership between the Craft Association of BC and the Vancouver Public Library downtown location. Her pieces can be found on the seventh floor of the downtown library and in the Special Collections area where they are displayed alongside some of the antique first editions of the original books. If you aren't able to make it down to the library, the pieces will also be on display at the Jericho Arts Centre (1675 Discovery St., Vancouver) Apr. 3 to 26 during the run of the play "Invention of Love" by Tom Stoppard. 📖

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ClayLines

Celebrating Success in our community



FUSION CONFERENCE, Toronto: May 22-24, 2009

Every May, FUSION: The Ontario Clay and Glass Association's Annual Conference is held in various major centres throughout Ontario. Conference attendees get a full slate of exciting events:

- Canadian and international presenters who are renowned experts in their fields. This year's presenters include Meira Mathison and Tom Coleman.
- Optional pre-conference workshops on tips, techniques
- Reduced group rates on accommodation, meals
- Chances at spot prizes and raffles throughout the conference weekend
- Suppliers presentations, with special discounts to attendees
- Dinner and other special events organized for conference-goers
- Exhibition and other local art exhibits
- Time off to enjoy local events and restaurants

For more information: www.clayandglass.on.ca 

Unclassifieds

FOR SALE: 1 x electric kiln-McLennan & Sons, Cone 8, automated Perfect Fire, excellent condition includes shelves & posts; 1 x electric kiln- Skutt, Cone 10, manual, good condition, includes shelves & posts; 2 x Shimo RK10 electric wheels; worktables & tools. Catherine 604-947-6900.

WORKSHOP with Cindy Gibson (www.gobc.ca/CindyGibson), "CLAY AS CANVAS: Decoration Exploration" hosted by South Vanc. Island Potters Guild, Victoria, BC. Sat., Mar. 28/09, 9:30-4:30. \$75 includes all materials, excluding clay pieces you will bring to decorate. Contact: dnpk@shaw.ca; full description at www.victoriapotters.ca -Events.

FOR SALE: 2 bedroom home, large private backyard, 12 x 24 pottery studio, 10 x 10 kiln shed and roofed cement slab (just waiting for a gas kiln!). North Delta, close to transit, parks, shops. www.realtor.ca/propertyDetails.aspx?propertyId=7949317 or kaddartz@dccnet.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 at sldolph@telus.net

Calls for Entry

Please note that the following two events are open to all B.C. artists and you may enter both calls. The timing of the calls allows you to submit to both with the same work, or with different pieces, as you see fit.

National Call for Cheongju International Craft Biennale: Unity and Diversity

Canada has been named the official guest country of the 2009 Cheongju International Craft Biennale in Cheongju, South Korea. This is the largest and most outstanding fine craft-based biennale in the world. More than 1,000 artists from more than 40 countries participate each year, with over half a million visitors in attendance during the month-long event. Details about this national call for entry are available on the Canadian Crafts Federation website:

www.canadiancraftsfederation.ca/korea

Deadline for submission is March 31, 2009.

2010: BC Contemporary Craft Unity and Diversity

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

Deadline for submission is May 1, 2009.

Potters Council Juried Exhibition

The Potters Council announces its first juried exhibition of members' work to be held in conjunction with NCECA 2010 in Philadelphia, PA. The name of the show is *FILL-adelphia*.

We challenge our members to create work exploring all the definitions of the word "FILL." *FILL-adelphia* will be an exhibition of works exploring the idea of holding, enclosure or containment. Interpretations can be as functional as a beer mug, as symbolic as a mother's arms, or as metaphorical as a box of rain. We hope to see the diversity, skill and commitment of our members expressed through this broad and inclusive theme.

Entrants must be members of the Potters Council both at the time of application and at the time of the exhibition. Successful artists are asked to be present during the public reception on April 2, 2010.

For further information see: www.ceramicartsdaily.org/potterscouncil/PottersCouncilJuriedExhibition.aspx

(You must log in as a member to view the webpage).

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.

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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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Bonus Shot!



Vase, 20.5 cm. wide
x 27 cm. high (2008),
by Tam Irving.