

February 2010
Volume 46 No. 1



POTTERS

BC

Newsletter of the Potters Guild of British Columbia

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All Season Flower Bricks,
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Clay Symposium*, Page 10.



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 several 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](#).



2010 Featured Artists

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

- **February:** Carole Henshall
- **March:** TBA
- **April:** TBA
- **May:** Ekta Nadeau
- **June:** Sarah Cannon
- **July:** Kwai-Sang Wong
- **August:** Katie Janyk
- **September:** Linda Lewis
- **October:** Mike Allegretti
- **November:** Elaine Futterman

2010 Gallery Exhibitions

March

Vancouver Collects
Doris Shadbolt Collection
March 6 to 31

June

Blue & Beyond
PGBC Members' Show
June 5 to 30

July

Laura van der Linde
Three
July 3 to 31

September

Keith Rice-Jones
September 4 to 30

October

Amy Chang
Imperfection
October 2 to 30

November

Student Show:
West Point Grey Academy
November 6 to 26



Recent work by Laura van der Linde, exhibiting in the Gallery for the month of July.

Thanks

January is maintenance month in the Gallery. Volunteers spent two Sunday evenings and two Mondays painting the back feature wall, painting and repairing plinths and other white walls, adding new shelves, installing brighter lights and generally perking things up in time for the Olympics.

A huge thanks to Linda Lewis for securing a two-gallon donation of paint from Home Depot—a saving of \$100—and my painting buddies: Sheila Morissette, Pia Sillem, Celia and Keith Rice-Jones.

—Jinny Whitehead

President's Message

Welcome to 2010. I wish everyone a year of inspiration and success in your enterprises.

After the pressures of year-end sales and holidays, January is a good time to take a good critical look at last years' work and try some new ideas that have been percolating. So I hope, like me, you are feeling creative, because this year's member's exhibit *Blue and Beyond* invites artists to develop a new work, drawing their inspiration from the colour blue. Did you notice, that I didn't say the work actually has to be blue? Let your imagination run free, and have fun...

Olympians and visitors will be flooding Granville Island in February and we expect them to visit our beautiful gallery. Because of the close proximity to Place de la Francophonie, we are particularly looking for people who speak French or any other language. See Sharon's Call for Volunteers (below) for more details. 

—Jinny Whitehead

PS: Don't wait to sign up for the Canadian Clay Symposium! See Page 10 for more details on presenters and registration.

Gallery News *By Sharon Cohen*

Well, the end of another year, my first one at the gallery, hopefully the first of many. It's been a pretty steep learning curve, but also an interesting and wonderful adventure. The year had some challenges and many successes, and hopefully 2010 will bring a lot more success.

We've started the year with a facelift—a new coat of paint, new shelves, and new lights. A huge thank you goes out to The Dream Team (Keith Rice-Jones and gallery committee members Jinny Whitehead, Sheila Morissette, Pia Sillem, Maggi Kneer and Celia Rice-Jones) for really going above and beyond the call of duty in terms of painting, scrubbing, drilling, carrying, patching, lifting, installing, shopping. You get the picture! With the gallery closed on Mondays in January, we had two full days to paint, scrub and install new shelves. It was actually two full days and four full nights. Sheila was here till 2 a.m. doing her thing. Thanks, Sheila! It was all totally worth it. The gallery looks wonderful, it has a much more contemporary feel. We also got rid of our old glass cube shelving units, so we look sleek and fabulous now! (I wish I could say the same of myself. I'm not so sleek and fabulous after all the Christmas indulgences found their way to my waistline!)

In addition to celebrating our new look, we're celebrating our top sellers for 2009. All the sales totals for 2009 have been compiled, and here are our Top Ten:

- Darrel Hancock
- Karel Peeters
- Penny Birnam
- Heather Dahl
- Junichi Tanaka
- Bruce Nyeste
- Mary Fox
- Geoff Searle
- Peng Hsiao-Chen
- Wayne Ngan

I'd also like to give out a special honourable mention to Kay Austen who came in at number 17 (out of 64). For a brand new artist whose work we've carried for less than a year (since May), that's a phenomenal achievement. Well done, Kay!

Granville Island is about to descend into Olympic mayhem. Let's hope that the Olympic fans love ceramics and shop up a storm! 

CALL FOR GALLERY VOLUNTEERS

FEB. 4 TO MAR. 3, 2010

With the upcoming Olympic Games, 30,000 people are expected on Granville Island every day, and I hope most of them will visit our gallery. We'll need extra help—potters who can greet and welcome our visitors, answer questions on ceramics, wrap purchases and keep an eye on things from a security point of view. If you could spare a few hours, please contact the gallery

and let us know your availability. Weekends in particular are crucial, but assistance at any time would be valuable. The times can be totally flexible. Please bear in mind that parking on Granville Island will be difficult if not impossible. Transit is recommended. Please contact Sharon at 604-669-3606 (or email galleryofbcceramics@bcpotters.com) if you can help out at all. Thank you! 

Calling all PGBC Members

By Janis Britland

Blue and Beyond

June 5 - 30, 2010

Photographic submission deadline:

Friday, April 2, 2010

All BC Guild members are invited to develop and submit new work inspired by the exhibition theme: *Blue and Beyond*.

This exhibition theme aims to stimulate and provoke a sense of fresh expressiveness and to lay out new avenues of creative practice and experimentation. This theme is not intended to restrict creativity as artists are not being asked to produce artwork that is solely blue in colour. The show will aim to showcase high quality ceramic craftsmanship and will highlight one-off, unique pieces inspired by the symbolism of the colour blue, including its many complex moods and contradictory meanings.

We invite BC Guild members to transcend their own blue horizons and join in an exciting expedition into *Blue and Beyond*!

Entry requirements:

- \$10 jury fee
- A maximum of two submissions per artist

The application form, submission requirements, supportive information and exhibition timetable are available here:

www.bcpotters.com/Gallery/artistforms.html 

Pottery in Morocco *By Sharon Cohen, Gallery Manager*

Last November, I joined Denys James' Discovery Art Travel tour to Morocco. It was wonderful; I recommend it highly. Denys is a delight, almost as delightful as Morocco itself! Due to his strong background in ceramics, Denys has a great interest in the pottery of various countries and cultures. The tour provided some insights into the scope and nature of ceramic production in various areas of Morocco, both rural and urban. I'm not a potter myself, so this article is written very much from a layperson's perspective.

The pottery visits began in Marrakech, a very large urban centre. Much trade and commerce is to be found here, and that's exactly what the local pottery seemed to be focussed on: mass production of commercial goods. The Marrakech pottery factory is quite a haphazard affair. No systems seem to be in place. There's no logic or sequence or flow. It all appears to be quite random and illogical, little pockets of isolated activity, and no progression from one section to the next.

Kilns are all outdoors, and are here, there and elsewhere, between showrooms and



Kick wheel below ground level, Marrakech.

outdoor brick making areas and sheds where production pieces are thrown. The kilns are, in theory, wood-fired, but the potters will use virtually anything that comes to hand as kiln fuel. At this Marrakech pottery, leather scraps from the local tannery are used as fuel—fascinating! Brick making is laboriously (but rapidly) done by hand, using a frame or template for two individual bricks. Throwing is done on kick wheels which are below ground level. A hole is dug out of the earth, the kick wheel is recessed within it, and the potter sits on the ground with his legs in the hole—no need for a chair or stool. Such is the degree to which production costs are cut—no furniture, no electricity; just kick wheels,



Paddled pots, Astur.

natural light (and not much of that in some of the production sheds) and scraps used as kiln fuel.

The speed and precision with which the production pieces are thrown is unbelievable. Many of the pieces are tajines, the tajine being the traditional cooking vessel for Moroccan cuisine. It's a flat dish with a rounded pyramid as its lid. The lid and the base need to fit perfectly, and the potters seem to be able to get a perfect match and a perfect fit without even looking as they're working. The work is all functional, no art to be found. It also seems as if the functional work produced is largely for tourists, with less emphasis on local domestic usage. This particular pottery also produces much mosaic work, in which glazed shards are set into concrete. Mosaic table tops and fountain components are produced in the highest volume.

Our next stop was in Agdz, where we visited a small local pottery. No massive factory here, just one man, named Lahcen, and his small premises. This was no artist's studio. It can barely be called a workshop or even a shed. It was a windowless, doorless room with no electricity where Lahcen plies his trade with great pride. After showing us his production methods (again, kick wheel below ground level, as well as some moulds/forms for some of his slab work urns,) Lahcen invited us into his home, where we were served a meal. It was really interesting. There was no electricity in his production shed, yet a satellite dish was evident in the courtyard of his living quarters. The TV was ostentatiously left on while he served us a very generous and sumptuous meal. He insisted on passing around his government-issued identity documents to everyone in the room as his profession is listed on the papers as "Potter," and he's clearly very proud of this. He's taught his sons his trade, and apparently they're very capable potters, though one is currently in the U.S.A. at university. Post-secondary education abroad is a very far cry from rural Agdz...

Next, we visited a pottery in a village called Astur. The area is so remote that we couldn't go there in our minivan. Four-by-four vehicles were rented to transport us across the desert. The Astur potters specialise in hand-built, oversized urns. No kick wheels here, just large domed moulds upon which the forms are created. The slab of clay is laid over the top

Continued on Page 5, Astur

Glaze Workshop with D'Arcy Margesson

Feb 14 & 21 | Surrey Art Gallery

De-mystify the chemistry
of creating glazes for
cone 6 firing

Gain the confidence to
experiment in your own studio
or community centre. D'Arcy
Margesson will explore the
basic principles of glazes and
review their effectiveness on
different materials.

Sundays, Feb 14 & 21, 10am-4pm
2 sessions \$125 | Course #4202184

Register by Feb 5

It's Easy to Register

604.501.5100

www.register.surrey.ca

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



Astur, Continued from Page 4

of the form. The potter then paddles the clay into place while walking round and round the form backwards, paddling as he goes, in a very rhythmic motion. Again, huge outdoor kilns, with dried palm fronds often used as kiln fuel. Once formed, the giant urns (four or five feet tall) are left in the sun to dry. With no plastic sheeting available to prevent rapid drying, the pots are coated in ash to minimise the harsh effects of the sun's rays.

Women are conspicuous by their absence. I asked Hussein, our local guide, if women ever make pottery. He answered that "they have to keep their hands clean for making couscous...and for when they get married." Sensing my western values, Hussein hastened to explain that the division of labour is "complementary rather than equal."

The next day we visited another pottery production facility in Tamegroute. Tamegroute is renowned for its characteristic green pottery—heavy, almost crude looking pieces. For the first time, we also saw some decorative glazing work; intricate designs are applied by hand with a fine syringe. There's a large retail store, also very obviously aimed at tourists rather than locals, though Tamegroute is not exactly a tourist destination.

The pottery industry there operates as a kind of collective, with several pockets of production, mostly family based. Again, kilns are fuelled with whatever comes to hand, no matter how noxious the fumes. During our visit, the kiln was re-fuelled, and clouds of jet black, impenetrable smoke billowed everywhere. The locals barely cleared their throats, while we were coughing, spluttering, choking, and fleeing for cover. The smoke was almost tangible; you couldn't see someone standing two paces ahead of you. We were told that some organisation from Germany had provided gas-fired kilns for the collective in the interests of respiratory health. However, the locals reverted to their traditional production methods because locally-procured, organic kiln fuel was less costly.

Several days later we found ourselves in a village called Seifa, near the town of Erfoud (where we were fortunate enough to see the king of Morocco—he even waved at me from his convoy—SO exciting!) As was the case in Agdz, the production was done by mostly one-man operations. Of significance here was the large pile of tires: kiln fuel. I'm glad we weren't there on a firing day. I would NOT be keen to breathe in the fumes as the kiln is stoked. There was some outdoor brick making, and the first above ground kick wheel and the first concrete floor we'd seen.

At this point, we were invited to make something with clay that was provided. It was interesting how our Western sensibilities came through. We clearly emphasise artistry, embellishment and detail to a far greater extent than the Moroccans do. Every member of our group introduced some kind of esoteric flourish or detail, and these are qualities totally absent from Moroccan pottery.

Our very last pottery stop was at Skoura, between Dades and Ourzazate. Again, it was a small, individual or family-based operation, pretty much in the middle of nowhere. To be honest, at this stage I was a bit potted out and preferred to watch the very low-tech olive



Noxious kiln fumes, Tamegroute.

harvest, which involved beating the upper reaches of the olive tree with a long stick and then gathering up the fallen olives in a large plastic sheet on the ground.

Denys had attempted to locate more decorative or sculptural work for us to see but, despite extensive enquiries and research, he was unsuccessful. I wonder if the lack of art is necessity-based or economically determined? Morocco is not a wealthy country. Could it be that art is a luxury that falls by the wayside in the face of economic hardship? Or is there a religious component? Is the conservative Muslim culture in some way a deterrent to creative or personal expression? I don't know. Food for thought and perhaps a good excuse to go back to Morocco again to try and find out. 📷

kootenay school of the arts

Sarah Lawless
KSA Alumni

Sarah graduated from Kootenay School of the Arts (KSA) in 2006 and is a 2008 BC Creative Achievement Award winner. She has her own studio practice and is presently selling her work in the Gallery of BC Ceramics in Vancouver.

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.

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Call for Entries

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

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August 2, 2010

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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



Paul Mathieu's History of Ceramics: It's Fresh and It's Free

By Phyllis Schwartz

Paul Mathieu, Governor General's Award Winner in Fine Arts (2007) and Ceramics Instructor at Emily Carr University has recently written, and made publicly accessible, *The Art of the Future: 14 essays on ceramics*. This e-publication is an overview of the history of ceramics through a contemporary lens.

The chapter titles give the reader a sense of what is to come: essays on esthetics and applied expressions of these esthetics in containers, architecture and embodiment. The last chapter, *Death: The Fragmentation of Time; The Past, the Present and the Future*, Paul Mathieu observes, "If ceramics is fragile (like life itself) and can be broken easily, and most historical objects are found in fragments and

as shards, and as often in the refuse pile and in dumps than in tombs, ceramics is at the same time almost indestructible." Most histories end chapters with intense critical discussion, but this history is flooded with these rich provocative analytical moments.

Paul has never been afraid of controversy, and in fact invites it into his conversations. This book gives us plenty of controversy. His ending gives us much to consider as we trim pots, wait at a traffic light or just stare into the distance: "This practice of breaking ceramic objects can be experienced throughout history, and even today. Are we now experiencing the death of ceramics too?"

You can read *The Art of the Future* online at www.paulmathieu.ca/theartofthefuture

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. 

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Workshops, Workshops, Workshops! *By Cathi Jefferson*

It's a great spring to be a potter in B.C. with so many opportunities for learning, growing, and getting together as a clay community. It all hinges around the *Canadian Clay Symposium*, Saturday, March 13, at the Shadbolt Centre in Burnaby, with a diverse smorgasboard of clay talent to feast on all in one great day! Afterwards, you can spend a few days wood firing with clay legends Robert Barron and Jack Troy. Imagine stoking the wood kiln alongside Jack or Robert, casually discussing the strategies as they occur during the firing. Such a once-in-a-lifetime learning experience, with delicious pots to take home and enjoy forever. Registering for this workshop entitles you to be a part of the Canadian Clay Symposium as well—what a bonus!



Work by award-winning artist Peter Powning.

For more info on the Canadian Clay Symposium, see Page 10. March 6 and 7, Robert will be giving a two-day workshop at the Tozan at Tamagawa in Nanaimo. There is a possibility of a wood firing with Robert later in March if there are enough potters. For more details, see *Claylines* on [Page 13](#).

March 14 and 15, Joan Bruneau will be doing a workshop in Tsawwassen with the Delta Potters Guild that is open to all. Les Manning has two three-day hands-on workshops in the week following, organized through the Fraser Valley Guild and Tri-City Guild.

On Sunday, March 14, there is a one-day workshop at the Shadbolt Centre that I'm sure planning to attend—no matter how tired I am!

Saidye Bronfman award-winning ceramic artist, Peter Powning, is graciously offering his expertise in effectively planning to get that public art project, completing the installation, and problem-solving any technical issues that, trust me, always arise. Having done an installation project and knowing the time and money and issues that always occur, I wish I had had this opportunity before undertaking an installation myself five years ago. Even though I have no plans to undertake another installation project at present, there is no way I am going to miss such an opportunity.

Such learning experiences in this area are soooo rare. If you have any inkling of a project you want to undertake, this is your chance to 'go for it' effectively, saving you time and money and helping to realize your dreams. Plus, Peter can help solve your technical problems as well. It's just too good to miss! **For registration information, see the Shadbolt ad on Page 10.**

So do yourself a favour—get involved. Take advantage of all there is to offer here this spring. Expand your horizons beyond your limitations and have fun being a part of this rich, sharing clay community. Looking forward to seeing you March 13 and beyond. 🍷

Cathi Jefferson has been creating salt-fired stoneware for more than thirty years. Her new studio and gallery is located in the heart of the beautiful Cowichan Valley near Duncan. See: www.cathijefferson.com



The Skopelos Foundation for the Arts



Skopelos Town



View from the Studio



Ios Yiannis Mama Mia! Church

Follow Suzy Birstein to Greek Island Paradise "Mytho Muse" - Ceramics Workshop at The Skopelos Foundation for the Arts September 10th - 25th, 2010

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, Greece.

Suzy is coming back to Skopelos for a second time after a transformational figurative sculpture program for nine incredible muses! In 2010, Suzy will continue to share her love of colour, form and Muse, specifically inspired by Greek mythology.

Suzy will demonstrate her ceramic hand building techniques combining textures, slabs, coil and pinching to create imaginative and mythologically inspired sculptures, masks and wearable art. Students will have hands on experience creating and discovering their artistic process. After the work is fired, experiment with Suzy's unique multi-surface combinations of fired underglazes and glazes alongside painted and patina'd surfaces.

Under the Skopelos sun, we will create time to discuss participants' initial concepts of MUSE and MYTH 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. Early bird special until June 1st, \$1,700!

Accommodations on Skopelos range from €15 - €30 per night for single or double occupancy. Contact Jill Somer at info@skopart.org

Exciting group travel option 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 or The Skopelos Foundation for the Arts at www.skopartfoundation.org



Suzy Birstein Program Director Photograph by Laura Leyshon



The Nine Muses Suzy Birstein Workshop 2009



"Harlequin's Romance" Photograph by Kenji Ngai



"Tea for Two" Photograph by Ken Mayer

PGBC Book Launch

By Melany Hallam

Seeking the Nuance: Glaze experiments of the 60s and 70s from the Ceramics Studio at UBC

By Glenn Lewis

Edited by Phyllis Schwartz; historical research by Debra Sloan

Published by the Potters Guild of BC; March 2010

\$20 + GST

"It's difficult to express with words the qualities of good glazes but, similar to humans, they are also touching, unique and intimate."

—Glenn Lewis

"British Columbia is one of the few places in the world where a ceramic culture did not exist until the 20th Century," writes Debra Sloan in her introduction to *Seeking the Nuance*, by Glenn Lewis. This book offers up a vital piece of B.C.'s ceramic history through its selection of 30 glaze and clay body recipes used in the 60s and 70s at the University of British Columbia Education Faculty's Ceramics Studio. Earlier, Olea Davis's extensive programs at the UBC Ceramics Hut brought a hugely influential range of traditions to the province, including those of Asia, the Bauhaus School, and the Arts and Crafts and Modernist Art movements.

"We had a great community of potters here in the 60s and 70s," says Phyllis Schwartz, the book's editor. "There was a lot of drop-out and alternative culture thinking...it was pretty rugged out here but at the same time pretty sophisticated."

The potters working at UBC at the time that the recipes were



collected were also heavily influenced by the vision of Bernard Leach who, in turn, was greatly affected by the Japanese *Mingei* (folk craft) movement. Young B.C. potters such as Glenn Lewis (the book's author), John Reeve, Mick Henry, and Ian Steele all apprenticed at Leach's pottery in St. Ives, England, at various times throughout the 60s and 70s. Charmian Johnson archived and studied the pottery at the Leach Studio in the later 70s. They all brought these traditions back home. In this way, *Seeking the Nuance* sets B.C.'s ceramics culture in a world context.

Continued on Page 9, B.C.'s Dedicated Ceramists

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B.C.'s Dedicated Ceramists, *Continued from Page 8*

"B.C. has an unusual concentration of highly qualified and dedicated ceramists," says Debra, the book's researcher. "A very large percentage of these potters are practicing because of Leach's book, and influence—whether they follow his ideas [or not], or even like or value his particular practice."

The recipes in this book are being published in the hope that they will re-establish awareness of these traditional influences—and reveal how they are very much relevant to B.C. potters working today.

"What is important about these glazes is the connection to the qualities of the distant past," adds Glenn. "In any adaptation [it is important] to be able to retain these qualities, rather than just come up with another modern fashionable covering."

Each of the book's recipes—including, for example, Kawai Celadon, Ying Ching, Charmian's Speckle, and John Reeve's White Porcelain clay body—list suggested ingredients, percentages, firing range and author. The recipes are not for beginners, but are meant for those who have already developed their own glaze-testing process. Potters are encouraged to share results of their experiments with the book's glaze and clay body recipes on a website which has been created for that purpose at:

www.bcpotters.com/heritageglazes.html

The hope is that this book will "revive community discussion about the nuances of ceramic techniques, specifically glazes [and] ... invite other ceramic artists to play with these glazes, talk about their experiments," says Phyllis.

The book's recipes are part of a larger card file collection written out and organized by Glenn Lewis when he taught at UBC in the 60s. This card file was abandoned in an old coffin kiln at the UBC Ceramics Studio in the Education Faculty, and would have been lost

forever if not discovered by Phyllis' 10-year-old son in 1996. The card file spent many years being shuffled around until Phyllis and Debra tracked Glenn down and the book project began.

The recipes were chosen according to three criteria: locally available materials, safe materials, and historical importance. They are set in context through author biographies provided at the end of the book. Each page is set up to look like a recipe card and there is space to make notes. The book is designed to stand up so that the recipes can be easily read.

Seeking the Nuance is being published by the Potters Guild of BC



L to R: Phyllis Schwartz, Glenn Lewis, Debra Sloan (October 2009).

as a fundraiser. The official book launch is Saturday, March 6, 1 to 3 p.m. as part of the exhibition *Vancouver Collects* at the Gallery of BC Ceramics. The book will be sold at the Gallery and will also be available at *Aesthetics: 2010 Canadian Clay Symposium* on March 13 at the Shadbolt Centre for the Arts. It may be available for order online thereafter. You're invited to come out and pick up your connection to a piece of B.C. ceramics history—or reconnect, as the case may be! 📖

Exhibition: Art of Craft

If you are in the Lower Mainland between Jan. 14 and April 11, 2010, you won't want to miss the *Art of Craft* exhibition at the Museum of Vancouver, 1100 Chestnut St.

Art of Craft presents craft from across Canada, British Columbia and Korea. Elegantly showcased in the museum's spacious rooms, the exhibit features a wide spectrum of fine craft in different craft mediums, including textiles, sculptures and compositions in wood, glass, metals, jewelry, and ceramics. The overarching intention behind the display is to provide an expansive picture of the impressive breadth, quality, and novelty of concept underlying contemporary Canadian craft, in creative juxtaposition to the richly traditional crafts of Korea. The exhibit also provides an in-depth exploration of issues of identity and culture as expressed through fine craft, and highlights the fact that there is "no such thing as a particularly Canadian type of craft," but rather, "a powerful reminder of the openness of craft materials and techniques" (Sandra Alföldy, curator

of Canada's presentation at the 2009 Cheongju Craft Biennale, Korea.)

Rooted in both experimental and traditional craft techniques, the pieces in this exhibit call to mind the timeless functionality of craft objects; at the same time, the beautiful pieces on display reveal their capacity to undergo a continuing and contextual transformation while always retaining the essence of their origins in the human hand. You'll find the work of several Guild members displayed at the exhibit: Linda Doherty, Jackie Frioud, Shirley Inouye, Lynda Jones, Keith and Celia Rice-Jones, Laurie Rolland, Jenny Ross, Kinichi Shigeno, Jasna Sokolovic, Nancy Walker and Jinny Whitehead. You can also view an original film featuring four artists of contrasting métiers at work in their respective studios (Jinny Whitehead is the ceramist featured.)

For details of how to get to the museum and opening times, see the Museum of Vancouver website: www.museumofvancouver.ca

It's almost here! Canadian Clay Symposium

By Fredi Rahn

As the 5th Triennial Canadian Clay Symposium rolls ever closer, the organizing committee gathers steam on deciding on all the many details that will make this one-day conference on the theme *Aesthetics* interesting and provocative for all participants.

In December, the organizing committee was sad to receive word that Kathryn Finnerty is no longer able to participate in the March symposium. Luckily, Joan Bruneau of Lunenburg, N.S. has agreed to fill Kathryn's spot, and is sure to delight us all with a demonstration of her wheel-thrown and altered pottery.

Joan is a familiar face to the Vancouver ceramics community. From 1998-2002 she was assistant professor of ceramics at Emily Carr. She currently teaches part-time at the Nova Scotia College of Art, and maintains her pottery studio and gallery, Nova Terra Cotta, in Lunenburg. Her work is widely known for its exceptional virtuosity and innovation, appearing in publications, exhibitions and public and private collections. In 2004, she received the Winifred Shantz Award which funded her research of Etruscan and Maiolica pottery through a residency at La Meridiana International Ceramics in Italy.

Joan writes of her work: "My intent as a studio potter is to inspire presentation and to enrich the quality of daily experience, through a collaborative dialogue between the user and my pots. The forms are influenced by a range of sources, from Chinese and European historical pottery forms to botanical structures and architectural ornament. The forms are wheel-thrown and reconstructed using cut-and-paste technique. Gestural throwing lines, dynamic volumes and structural seams are marks of this making process. The surfaces are treated with brushed white slip, underglazes and polychrome food-safe glazes."

Another of our featured presenters is Kathy Venter, a figurative sculptor from Salt Spring Island, B.C. She has exhibited her work at many prestigious galleries across North America, Europe, and South Africa, where she received her education at the Port Elizabeth School of Art and Design. Her work is large-scale (life-sized) and she intends to demonstrate the foundation process of building a head in clay. Of her own current work, she writes, "By using only one person as subject, I provide the viewer with an uncluttered reflection of self through another. The sculptures are direct and engaging, life size, a measure of our

humanity...I have endeavoured to speak eloquently, by means of a sophisticated observation of the structure, individuality, presence and attitude of one model, while accepting the challenge



Here and Here, by Kathy Venter.

of that which precedes me. In this sense I acknowledge the truth and empowerment of the past and take the presently untried approach of depicting the living persona, without generalization or objectification."



There are still Symposium seats available, so if you haven't registered, do so by calling the Shadbolt Centre at 604-291-6864, or visit www.burnaby.ca/webreg. Full details on our presenters lineup is available on the website at: www.canadianclaysymposium.ca

A reminder to Symposium participants...

We need you to bring the following:

- A mug, cup or teabowl to donate to the Mug Wall, and \$15 to purchase one! This fundraiser is sponsored by the North-West Ceramics Foundation with proceeds going into the **Maureen Wright Scholarship Fund**. Mugs change hands very quickly so don't lose any time—head for the Mug Wall as soon as you register! This is an opportunity to find a unique and rare sample of work from a huge selection of artists.
- A clay object for the Ceramic Roadshow—this can be any primarily clay item you or someone you know has made, beautiful or hideous, commercial or hand-made. The point of this show is to present a very wide panorama of the clay spectrum, whether it be a personal favourite, something of highly questionable aesthetic or an interesting commercially-made find. Volunteers will be on hand to monitor the show.
- A glaze, slip or clay sample and recipe written out for Dr. D'Arcy to analyze.

Billeting for Symposium

Attending the Canadian Clay Symposium from out of town and need a place to stay? Live in the Lower Mainland and have a spare bedroom or couch? If you need or are able to provide billeting Mar. 13, please go online to Facebook, search for "Canadian Clay Symposium" and post your request or offer on the discussion board.

shadbolt centre for the arts
register now!
winter 2010
ceramic arts workshops

Note: Registration for **spring programs** begins March 2.



Canadian Clay Symposium: Aesthetics 2010

The fifth triennial symposium features eleven presenters from Canada, the US and Australia. Visit www.canadianclaysymposium.ca for details. (No refunds. Call regarding senior and student discounts)
Sa, 9:00am-5:30pm
March 13, 1 session
\$124.95
Barcode 201826

Peter Powning: Big Project? No Problem!

Advice from expert Peter Powning on how to make that idea you have for a large project, into a reality.
Su, 10:00am-4:00pm
March 14, 1 session
\$126.00 early bird
\$147.00 after February 12
Barcode 207960

Wood Firing with Jack Troy & Robert Barron

A unique opportunity you won't want to miss. Fee includes entry to Canadian Clay Symposium.
Tu, W, Th, Su, times vary
Starts March 16, 4 sessions
\$451.50 Barcode 206750

Call Shadbolt Centre at 604-291-6864 or register online at: burnaby.ca/webreg.
shadboltcentre.com



Patterns in Time: Residency in Quebec City *By Bridget Fairbank*

I had reached a point where I felt that my thoughts and notions needed more of a link to my pottery; these were ideas that I just hadn't been able to translate into refined expression. After all, our pots are used partly for expressing things that we can't in any other way. I had been thinking about our lives and how so much of them are given to chance and timing; how our every decision changes our direction. However, the same things kept happening. There are ideas, forms, and clichés that I recognized over and over. I needed to figure some things out and so I decided to try to participate in a four-week residency at the Maison des Métiers d'art de Québec



Diamond Palate Knife Set, by Bridget Fairbank, 2009.

(MMAQ) in Quebec City. I found that the things that give me pause—old wall paper samples, sepia portraits of people, stamped fabric patterning—are what started to manifest themselves in my work during this *uber* condensed amount of time. I would like to share a bit of my residency experience here.

When given the time and space to focus exclusively on my work, certain things and their relation to my life began to make sense. I began to work feelings out through the making of pots and the application of pattern and self portraiture. One of the benefits of doing a residency is that a precise proposal is required. Through the process of writing, all of those things that seemed out of reach and elusive began to be resolved even before I started the making process. Explaining your plans precisely to others means that those plans ultimately become clear to yourself. Even a slightly vague proposal can start to steer you in the right direction. Here is a sample from my MMAQ application:

"I am interested in the narrative that is created when portraiture is imposed on a three-dimensional mundane surface. The possibilities of display and interaction with the created narrative gives way to never ending possibilities...Last year I took a photo of myself each day to mark the progression of time...At MMAQ I would like to choose four different self portraits and apply them to plates creating six separate dinner settings to further explore portraiture on the ceramic surface."

I set out to explore self portraiture and deal with the representation of self that you express and that which is understood by the viewer. I ultimately explored much more than that. By taking small steps and letting my ideas morph, I was able to come to terms with colour and pattern in combination with graphics on plates. This was a frightening and giant endeavor to get right, as graphics so often ruin form. I also decided to make each place setting a different form and make a greater



Poke-a-dot Comic Sepia Set, by Bridget Fairbank, 2009.

quantity of them so as to have more room to explore.

MMAQ offered me the studio space, environment and machinery needed for my work to evolve. People at MMAQ are pot lovers. In broken French, I spent much-needed time discussing pots, the life of a potter and pottery techniques and giving demonstrations. It is remarkable how pots transcend language and ultimately speak for themselves. Some people just get it; get what you are dedicating so much time and effort to exploring. This is essentially what a residency provides: space, time and feedback.

I find it very interesting when an object interacts in the domestic home environment. Pots are an extension of the potter, a manifestation of a moment in time, a reflection of the potter's ideas and sentiments cast into a solid form. But the item that is created lives on where it is put and therefore becomes somewhat removed from the potter's ideals. The feelings and concepts I wrestled with are evoked with this body of work, but are ever-changing with each new physical setting. After my first firing of complete and satisfactory plates, I hosted a potluck to put them to use. In that home environment, I found that pots are just pots, secondary to meal and conversation.

The narrative I set out to deal with was my own, and this body of work is a reflection of my various influences. But it is also a reminder that time is fleeting—constantly moving forward—and so it must be cherished and enjoyed now.

Residencies are unique and remarkable programs. I hope that more artists realize their potential and take advantage of all that they have to offer. Even more so, I hope that institutions realize how beneficial residency programs are and implement more of them. There is no better education than learning through intimate contact with various artists when they are in the midst of their creative process. 📍

Bridget Fairbank is a guild member and graduate of the Kootenay School of the Arts. She has also hosted an independent radio show broadcast out of Nelson, B.C. called *It Ain't Easy*, about life as a craftsperson. Please feel free to contact MMAQ (www.mmaq.com) or Bridget (bpracticalpottery@gmail.com) with any questions. You may also check out more pictures of her residency here: www.flickr.com/photos/bpracticalpottery.

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JUDY WEEDEN POTTERY WORKSHOP On SALTSRING ISLAND

July 19-31, 2010

This course is designed to be a time for the total immersion in the creative process for students seriously committed to working with clay. It is a process-oriented workshop. Students at any level of previous experience will find invaluable stimulation and new skills.

LOCATION

Country studio of Judy Weeden
125 Primrose Ln, Saltspring Island

Tuition

\$600 Cdn, Space limited to 8 students

Further information and application

www.judyweeden.com

or write Judy Weeden

125 Primrose Ln
Saltspring Island, BC, V8K 1C1

Thurs., Oct. 22, 2009—reprinted from a blog on [Technology Review](#), published by the Massachusetts Institute of Technology (*it's comforting to know that tomorrow's Nobel Laureate scientists are on our side, hard at work resolving our pottery issues—Ed.*):

Death of the Teapot Effect

Fluid dynamicists have worked out how to stop teapots from dribbling, once and for all.

Teapot technology is largely ignored by mainstream media (some say unfairly.) But today, scientists in France unveil a technique that should breathe hi-tech life into a new generation of be-spouted objects.

The problem with teapots is their annoying habit of dribbling, particularly at low rates of flow. The phenomenon has achieved such notoriety that it has been imaginatively dubbed the "teapot effect."

Previous studies have shown that dribbling is the result of flow separation where the layer of fluid closest to the boundary becomes detached from it. When that happens, the fluid flows smoothly over the lip. But as the flow rate decreases, the boundary layer re-attaches to the surface causing dribbling.

Previous studies have shown that a number of factors effect this process such as the radius of curvature of the teapot lip, the speed of the flow and the "wettability" of the teapot material. But a full understanding of what's going on has so far eluded scientists.

Now Cyril Duez at the University of Lyon in France and a few *amis*, have identified the single factor at the heart of the problem and shown how to tackle it. They say that the culprit is a "hydro-capillary" effect that keeps the liquid in contact with the material as it leaves the lip. The previously identified factors all determine the strength of this hydro-capillary effect.

So how to overcome it? There are two ways say Duez and co. The first is to make the lip as thin as possible. That's why teapots with spouts made from thin metal are less likely to dribble.

The second is to coat the lip with the latest generation of super hydrophobic materials which strongly repel water. Duez and co show how this stops dribbling at a stroke. "Super hydrophobic surfaces fully avoid dripping, and thus beat the "teapot effect", " they say.

(Of course, there are one or two other potential applications in shaping the fluid flow in microfluidic machines but these pale into insignificance compared with the teapot revolution in hand.)

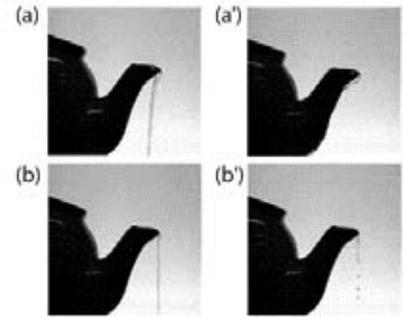
The really exciting news, however, is that in certain materials the hydro-capillary effect can be controlled electronically. That raises the possibility of a teapot design in which dribbling can be turned on and off with the flick of a switch--an object of desire on a par with the iPhone, USB catapults and personal hovercrafts. (The iPot, perhaps?)

If this doesn't win these guys an IgNobel, I don't know what will.

The following is a response posted by bart889 on Oct. 28/09:

In my family, we solved this problem by applying a high-tech ultra hydrophobic coating to the teapot spout.

The coating substance is commonly referred to as "butter".



ClayLines

Celebrating Success in our community

Wood firing workshop, Nanaimo

By Gari Whelon

Australian wood-fire potter Robert Barron will demonstrate small-to large-scale thrown pots and discuss the aesthetics of wood firing. Robert is an internationally-known wood-firer who runs Gooseneck Pottery in Victoria, Australia where he fires a 1,000 cubic-foot, five-chambered kiln. For more information and for images of his work: www.gooseneckpottery.com.au

In the two-day workshop in Nanaimo on March 6 and 7, Robert will demonstrate: throwing including big pots (coil and throwing), handles, hand-building, glazing, show images, talk about firing and packing, etc. In short, he will share a wealth of knowledge and experience with us.

The workshop is open to all and space is limited so get your registration in now. Send your cheque payable to Tozan Cultural Society, P.O. Box 307 Stn. A, Nanaimo B.C. V9R 5L3, right away to guarantee your spot. The phone numbers and emails to use for registration are:

Helen Randall 250-754-8183 dickall@island.net

Ruth Porter 250-758-9403 ruthporter333@gmail.com,

Gari Whelon 250-753-3699 whelon@telus.net

The workshop is \$120 (includes lunches catered by Tamagawa). Student lodging available on site for \$45 per night, including dinner on Saturday and one-time linen charge. (Second night accommodation available for \$20, no meal and no extra linen charge); Dinner only on Saturday Night, \$15. For information contact Tamagawa at 250-722-2511.

POSSIBLE TOZAN FIRING WORKSHOP:

We are also looking at the possibility of having Robert lead a wood firing as a workshop at the end of March. Contact Gari Whelon at whelon@telus.net or Ian Natrass at natrass@shaw.ca and register your interest so that we can determine whether there is enough interest to proceed.

Call for applicants, Edmonton, AB

20% Early Bird discount deadline: February 15

The Works Art & Design Festival is a 13-day (June 25 to July 7) event that showcases a wide variety of emerging and professional artists from all genres. In 2009, approx. 290,000 people attended and more than 500 artists were featured. This is the largest FREE festival of its kind in North America.

Apply now for the Art Market! Three options: a 10'x10' tent, a table in a tent shared with other artisans, a space in The Works Consignment Tent. Tents are provided at no cost to you. The Works extended marketing campaign and media partners include Global TV and The Edmonton Journal. For questions: Glyn Evans-Percy at 780-426-2122 ext. 234 or marketing.assistant@theworks.ab.ca

For a 20% Early Bird discount please apply before February 15. www.theworks.ab.ca/societyfolder/calls

Submissions for the March 2010 newsletter

Please get your articles and ads in to Melany by February 20 at the latest for the March 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!

Guild member featured

Check out the latest edition of *Ceramics Art and Perception* (2009 issue 78) for a great article on Cathi Jefferson. Her *Ceramic Epitaphs* are creations born out of her daily walks in the woods near her home in the Cowichan Valley.

Workshop, Delta

Delta Potters Guild is pleased to offer a demonstration workshop with Nova Scotia potter, Joan Bruneau. For an "up close and personal" experience watching Joan demonstrate her throwing and altering process, here is an additional opportunity.

Dates: Sunday and Monday, March 14 and 15, following the Canadian Clay Symposium.

Cost: Two days for \$50

Times: 9 a.m. to 4 p.m.

Location: Delta Potter's studio located in the South Delta Recreation Centre in Tsawwassen, across from MacDonald's.

To register or for queries contact: Molly Magid at mmagid@shaw.ca or call 1-604-814-0111.

Unclassifieds

KILN FOR SALE: A Len Werner kiln-large, upgraded Perfect Fire control box, metal stand, good bricks and lid, electrical needs work, \$500. FREE: 30 pounds of barium carbonate. Ronda...604.921-9888

KILN FOR RENT: 65 cubic-foot gas reduction kiln. Firing to cone 6 or cone 10. Space for a club or for individuals. Phone Don Hutchinson (604) 531-6540, White Rock, B.C.

WANTED: beginning potter looking for reasonably-priced electric pottery wheel in good working condition. Newer model preferred. Call Val at 250-635-2322 or email with pics &/or description to val@citywest.ca.

FREE KILN! Outside is in rough shape but it has new elements and the brick work is in good condition. The stats on the kiln are: Kenweel Kiln; 40 Amps 230V 1PH; Model 225S; Max Temp cone 9 (although we didn't fire it past cone 04). The wires you see hanging down are to attach an external computer. Cone sitter & switches work. It must be picked up, cannot be delivered. Email Sarah at scoote@langara.bc.ca.



ClayLines

Celebrating Success in our community

OBITUARY

Margaret Campbell Sloan

1918 – 2010

Attention all Ceramists

By Debra Sloan

Bring Your Chops and Marks to the Canadian Clay Symposium March 13!

We are still collecting chop marks and signatures. In fact we have a new volunteer, Rezwane Vaghari, who is working every second Sunday at the Guild. We hope to have a registry of BC Potters in the next year. Click on Chop Mark Registry to see whose marks we already have. Bring your marks, or a pot with a good mark on it, to photograph, to the Symposium. Go to the PGBC desk and someone will help you.

Here's who we have in the Chop Mark Registry as of January 2010:

Jen Berkner	Don Jung	Leon Popik
Suzy Birstein	Janet Kidnie	Ruth Porter
Vivian Bodnar	Maggi Kneer	
Bill Boyd	Sara Kolkea	Al Riedeier
Meg Buckley	Danny Kostyshin	Keith Rice-Jones
Betty Burroughs		Celia Rice-Jones
	Sarah Lawless	
Jennifer Clark	Keith Lehman	Al Scott
Elizabeth Claridge	Lesley Lloyd	Ann Semple
Rachelle Chinnery		Charlotte Schaufelbuhl
Rachel Coward	Marilyn Magrid	Sue Schellenberg
	Jeanie Mah	Karin Schieber
Innes Demuyneck	Glenys Marshall-Innan	Marlies Scholtke
Lisa Dickey	Allen Martin	Phyllis Schwartz
Virginia D. Dunseith	Michael Massia	Debra Sloan
	Paul Mathieu	Jenny Smack
Laurie Embree	Martha Meimetis	Suzanne Starr
	Shiela McDonald	Jocelyn Steedman
Heather Farrell	Gillian Mcmillan	Pamela Nagley Stevenson
Mary Fox	Santo Mignosa	Gundra Stewart
Mathew Freed	Elke Mihic	Melinda J. Straight
Jackie Frioud	Ashley Morrow	
		Olga Turok
Esther Galac	Dona Nabata	Clive Tucker
Cindy Gibson	Ian Natrass	
Deb Greenfield	Heather Northam	Nancy Wall
Evelyn Gremo	Laura ad Bruce Nyeste	Lucille Webster
		Jinny Whitehead
Heather Hannaford	Janet Olney Lasey	Dianne Wilson
Jeanette Harris	Patty Osborne	Jane Wolters
Claire Hirtle		Lynne Woodruff
Don Hutchinson	Maria Palotas	Linda Word
	Donna Partridge	
Shirley Inouye	Jean Pederson Ellis	Sara Zindler
	Linda Phillips	
Lynne Johnson	Shirley Phillips	

Many potters, collectors and gallery managers knew my mother, as she had been involved in B.C. ceramics for a long time. Mom loved pottery. She had a natural eye for the beautiful and the animate, always selecting pieces with heart.

Her first contact with clay was in 1958 when she took sculpture classes with Santo Mignosa at the UBC Ceramic Hut. After that class she used to dig up local clay for us to play with....stuff that had to be held together with toothpicks. Mom was a faithful volunteer at the "new" Vancouver Museum being established in the 60s, going in daily to promote and collate a sustaining membership. She would see Jean Fahrni there, working on her exhibitions, *The Potters House* and *Talking Jars*. During those years mom frequented the old Vancouver Art Gallery shop, which was stocked by Grace Cameron [mother of Gail Rogers - first Executive Director of CABC], and Molly Carter's shop on 10th Ave., where Leach pottery could be found.

From 1973–1979, my mother and I took over and managed Peg's Place Pottery School, though neither of us possessed any substantial ceramic knowledge. During those years Mom would visit Hiro Urakami at the House of Ceramics, and together they would compare favourite pieces in each exhibit. She collected pieces from many of our B.C. potters and continued to encourage craftspeople, visit shops and galleries until 2006, when she became too frail to make the journey. In 2005 she contributed to the publication of our *TransFormations* catalogue.

Beautiful and curious hand-made things continued to sustain and please mom right up to the time of her death. She died, aged 91, with her family by her, January 13, 2010.

—Debra Sloan



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*

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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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Don Jung

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Melany Hallam, **Maywood Design**, Newsletter editor

604.487.1597 · editor@bcpotters.com

Andrea Maitland, Proofreader

Exhibition Opening, Feb. 4; 6 to 9 p.m. at Sawa Tea Lounge Gallery:

Beauty's Alphabet
February 1 - March 15, 2010

Sawa Tea Lounge Gallery
1538 West 2nd
Vancouver
Get the entrance to Granville Island!

An Invitational salon style exhibition and sale celebrating the exciting work of ten local artists:
Heather Aston, Heather Cairns, Joan Collins, Grace Gordon Collins, Eleanor Hannan, Leslie McGuffin,
Wendy Morosoff Smith, Celia Pickles, Kaija Raitainen and Jinny Whitehead

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Artists in attendance

HOURS AT SAWA: Mon-Fri 10-7 · Sat 10:30-3:30 · Sun/Sol Closed · 604.733.7968

Exhibition runs Feb. 1 to March 15, featuring 10 local artists
1538 West 2nd Ave, Vancouver, at the entrance to Granville Island

Free Software

- Microsoft now provides a free antivirus/antimalware software. No need to buy Norton or use free AVG. It works for all genuine Microsoft operating systems. See Microsoft Security Essentials: www.microsoft.com/security_essentials/
- www.StudioTax.com for income tax is still free and it's coming to that time again.