

March 2010
Volume 46 No. 2



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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John Reeve is one of several historically significant B.C. artists whose work will be showcased at the gallery in March. See Vancouver Collects, Page 4.





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

Guild Book Launch Reminder

***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

The official book launch is Saturday, March 6, 1 to 3 p.m. as part of the *Vancouver Collects* exhibition 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.

Seeking the Nuance 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.

President's Message

It is hard to believe that March is already here and it is time for the Canadian Clay Symposium. There's a great line-up of presenters and it is guaranteed to be an inspiring day. The guild will be hosting a table and we are looking forward to adding more chops and marks to our registry, selling our new publication *Seeking the Nuance*, and signing up new guild members. I'll be around and look forward to meeting as many of you as possible. See you there! 📍

—Jinny Whitehead

Volunteer Needed

By Jinny Whitehead

Changes to the Society Act

The provincial government is conducting a review of the Society Act, under which the PGBC operates. The purpose of the review is to address legislative obstacles that may prevent societies from functioning fully and efficiently. We are being given the opportunity to participate in this process and I am seeking a volunteer to assist us. I do not, at this time, know how much involvement will be required but, at the very least, I need someone who can follow the process and report to the board, as appropriate. This is something that could affect the way in which we operate and it is important for us to be informed. Email me directly if you can help: vwhitehead@shaw.ca 📍

Gallery News

By Sharon Cohen

As I write this, Granville Island is a flurry of Olympic activity, and the mood is decidedly festive. The amazing sunny weather has helped too; it's party central around here! We've been treated to hockey players on stilts, marching bands, a daily monster parade and concerts and music everywhere. All the events and performances on the island have helped to draw the crowds and, to our delight, this has brought many tourists into the gallery, where we do our best to convince them that they need to take home a beautiful piece of local ceramic art as a souvenir of their trip. The excitement in the air is infectious. Everyone is buzzing with Olympic spirit and swapping animated stories of experiences and highlights. All very upbeat and quite delightful! Business has been pretty good, and I hope a visit to our gallery will be one of the positive memories the Olympic tourists take home with them. My only disappointment is that none of my favourite figure skaters have come in!

Thank you to all the guild members who volunteered to come and lend a helping hand during the Olympics. Heather McCulloch, Lucille Webster, Elizabeth Claridge and Beth Marshall have generously donated their time, and we're grateful to Janet Smith, Joan Barnett and Joan Todd who were on standby. The assistance was greatly appreciated.

Once the Olympics wind down, we'll be gearing up for our big *Vancouver Collects* exhibition in March (see Dianna's article on Page 4). It's all very exciting. There'll be some wonderful work from the Doris Shadbolt Collection on loan from the Morris and Helen Belkin Gallery. I had no idea the collection was as large and comprehensive as it is. It's really impressive. A special thank you to curator Glenn Lewis who selected the pots for us. It will be like unwrapping Christmas presents when we have all these magnificent pieces delivered to the gallery. I can't wait to

see what treasures will emerge! Please join us for the opening on Sat., Mar. 6 at 1 p.m.

Looking a little further ahead, I hope you all have your blue thinking caps on, and are figuring out your submission for the upcoming *Blue and Beyond* guild members' show. For details and application forms see www.bcpotters.com/Gallery/artistforms.html. 📍



Gallery staff get all "Go, Canada, Go!" with featured artist Carole Henshall's *Cuddle Cups*.



The gallery was looking good for our Olympic visitors.

Exhibition: Vancouver Collects *By Dianna Waggoner*

It's a scene familiar to every potter: he opens the kiln doors while a daughter and a neighbour look on. "It's like Christmas!" he exclaims as he pulls items off the shelves and hands a large vase to his friend.

"Oh, is that ever perfect. Oh my gosh! What a firing!" the neighbour says as the unloading continues. "Look! Look! Oh, that's a terrific form. I can't wait for that big bowl to come out."

A few seconds later, the potter removes a bowl the size of a pumpkin, taps his finger against it to hear it ring. "Sounds good," he says, half question, half statement of fact.

The neighbour claps her hands as excited as any child. "Oh Wayne, that's mine!"

The potter and his delighted friend captured in this lovely moment are Wayne Ngan and Doris Shadbolt in a CBC film *Island Potter*.

This month the Potters' Guild of BC will host an exhibition of almost 40 pieces from Doris Shadbolt's personal collection—plates, cups, vases which she used every day in her home on Hornby Island. We can only hope that the bowl which she found so perfect will be among the items selected by curator Glenn Lewis.

As with most lovers of fine crafts, it's hard to say when Doris' desire to be surrounded by beautiful, useful objects morphed into a systematic method of collecting. As a maker of jewelry herself, she had a healthy respect for the well-crafted object. In her 25 years at the Vancouver Art Gallery as educator, curator, and associate director, she mounted exhibitions of Inuit artists, and was the first person to put together a show of Bill Reid (she later wrote his biography). Appropriately, her last show at the VAG in 1979 was an exhibition of Wayne Ngan's work.

At a time when the art world preferred antique work to modern day ceramics Doris said, "I can recall contemporary vessels that I saw two or three years ago that, because of the intense compression of life they presented, remain so vivid I could sketch them today."

She and husband Jack filled their summer home on Hornby Island with paintings, weavings, sculpture, and, of course, the ceramics of this exhibition. Meals were cooked in handmade casseroles, and served in graceful bowls, plates, and cups. Doris arranged flowers in vases of all sizes, and half a dozen tea sets were always on display. It was no coincidence that they lived, as she put it, "a rabbit's hop away from Wayne".

It was the work of British Columbia potters which appealed most to her. "The local studio movement was so distinctive; it really was a west coast thing. It wasn't pan Canadian," explains Scott Watson, curator of the Belkin Gallery at UBC which houses the collection. "The Leach version, somewhat Orientalist, was part of our regional aesthetic identity, and that was one of Doris' and Jack's overarching interests—a regional artistic identity. She certainly saw this ceramic movement as part of that."

But it was more than the feel or look of the pieces which appealed to her, as well as to other collectors. "I think that, not just Doris, but people who became enthusiastic about pots in the 60s recognized that this wasn't just a craft issue, it was a lifestyle issue. The energy or allure of the pots wasn't just that they were beautiful to look at, really satisfying to handle, but that they were markers of some sort of ethical stance. These potters were close to the art world. They were right adjacent to it. They represented something that was strong, and was regional," says Watson.



Above: Bowl by Charmian Johnson. Below: Bowl by Wayne Ngan. Both pieces are part of Doris Shadbolt's collection.


In fact, Doris said of Ngan's pieces, "The potter declares himself in his work. We find qualities of elegance and refinement but not at the sacrifice of strength. Somehow when you think about it, that relates to Wayne and how he is."

After her death in 2003, Scott Watson and several of his colleagues packed up the ceramics in Doris' home. "I thought that she had put the collection together with something in mind—that it would be nice if it could stay together and that it did represent an important view of the studio pottery movement of British Columbia."

The collection, about 225 pieces, probably half by Wayne Ngan, is currently in storage. "I see the collection as being at the Belkin in trust," explains Watson.

From the collection, Glenn Lewis has selected about three dozen pieces including, in his words, "a breathtakingly simple, but fluid, little porcelain tea set by John Reeve; tiny, exquisite pieces and a couple of remarkable porcelain tea bowls by Charmian Johnson; a most satisfyingly squat teapot by Lari Johnson; and many pots of great subtlety and breadth by Wayne Ngan." Included among the Ngan pieces are a marvellous large raku jar, a small blue salt glaze pot, and a three bowl set. Other potters represented in the show include John Reeve, Glenn Lewis, Gathie Falk, Michael Henry, Heinz Laffin, Hilda Ross, Sam Kwan, Lynne Johnson, Tam Irving, and Gailan Ngan.

This is the first chance anyone has had to admire these wonderful pieces of art outside Doris and Jack Shadbolt's home. They have come from Doris Shadbolt's cupboards, shelves, and tables to the Potters Guild of BC exhibition, giving an intimate look into the mind of a fine curator and friend of potters.

The opening for *Vancouver Collects* is Sat., Mar. 6, 1 to 3 p.m. and the show continues until Mar. 31 at the Gallery of BC Ceramics. 

Walking the Edge

By Keith Rice-Jones

Personal reflections on the history of the guild & gallery, 1985–2010

I discovered clay and got involved in the guild in the 70s and the guild had been rolling along for close to 25 years by then. The gallery opened in 1985. I can remember a workshop by Michael Cardew when I was first sucking up anything remotely connected to clay. At that event there was an exhibition of works by members—I put in a tiny pit-fired pinched vase—and there was some excitement around the purchase of *A Bundle of Nerves*, thin strips of porcelain tied with a porcelain tie. I thought the piece was pretty bizarre—I hadn't gotten past the mystery of pots at that point. It was by Dave Lambert, one of the originators of the guild, and I still marvel at it when I visit Hiro.

Hiro Urakami, who became one of my first mentors through many visits to his House of Ceramics on Hamilton Street, was the first manager of the Gallery of BC Ceramics. After a first, brief temporary gallery in Gastown called the Spring Gallery, the guild moved to the up-and-coming Granville Island with a permanent gallery space in 1985.

The basic notion of a guild is to support members as “a society for mutual aid of common interest” and education was, and remains, an essential and central component of the guild's mandate. When I was juried in to the gallery and had my first show there in 1992, the commission was 60/40, which was much more common then for work on consignment. Now it is 50/50, which is pretty well standard for galleries. Circle Craft maintains a better split for juried artists but their store is subsidized by the commercial Circle Craft Sale.

After Hiro, there were a couple of shorter term gallery managers (Dierdre Spencer and Sandy Korman) before Coralie Triance took the reins in 1986 for the next eight years. At that time the guild was smaller and Jan Kidnie did an amazing job as part-time manager and general do-it/fix-it-all (and those who work part time know how that works!)

In 1993, after much work, The North-West Ceramic Foundation was formed because the guild did not have charitable status and the foundation, whose aim was primarily to foster awareness and education in the ceramic arts, could give tax receipts, grants and bursaries. This shifted some of the load of education from the guild.

I first got involved with the volunteer board of directors in 1990 and have been closely involved with the guild, the board and the gallery through six gallery managers.

Coralie's term as gallery manager came to a reluctant end in 1994 as part of a major reorganization that sought to combine the running of the guild and gallery into a single entity under Executive Director Jan Kreuger, with a separate gallery manager. An unbelievable amount of volunteer board hours went into the planning of this brave new approach to administration (the director was to publish and print the

newsletter) and marketing (there was a commission structure) and I became president of the guild just after this change was implemented.

The experiment didn't work, and a year later the board was forced into more in-camera meetings with the result being that the director's position had to be terminated. Jane Matthews, the existing gallery manager, pioneered the current structure of what is essentially a general manager with primary responsibility for the gallery. The newsletter editor also became a separate paid position and has gone through some interesting transitions to become the incredibly polished and professional online publication it is now, with Melany Hallam as editor.

Every board faces and deals with its own unique issues. However,

ongoing viability of the guild as a relevant organization for its members with a provincial voice, and the viability of the gallery as both an educational vehicle and a selling venue for juried members, remains the core of the guild's mandate.

There have been many changes made by subsequent boards members, who have volunteered their multi-faceted skills to keep our organization energized. Volunteering is very rewarding but involves a great dedication from the few who do much. This is not always, I think, fully appreciated by the many. In addition, there have been physical changes to the gallery (again by volunteers), in an effort by boards of the time to maximize guild/gallery effectiveness. One major change happened in 2000 when a decision was made to close Studio Five, which was a part of our educational mandate and used to be part of the studio complex at the back of the gallery. The guild subsidized new ceramic graduates with the work space and an exhibition at the end of the year. The program was never without its problems and, in the autumn of 1998, as financial pressures mounted, approval was

granted from CMHC to incorporate the space of Studio Five into the gallery. Volunteers (mostly board members), ripped out the old raised platform where exhibitions had been staged and built new walls, including one which created storage space. A new sales desk was part of this major renovation and this desk was moved several times before ending up in its current location. Plinths have changed—a lot of colour was introduced with Kimcha Rajkumar (gallery manger, 2000–2002), reflecting her effervescent personality. She also instigated the gallery committee, which has acted as a sounding board and a work force for painting, cleaning and other general help ever since. Shelving has changed and, with a huge fundraising campaign, mostly through donated mugs, lighting was updated in 2004.



Gallery, circa 1996, gallery manager Jane Matthews.



Original opened space from Studio 5, circa 2000, gallery manager Kimcha Rajkumar.

Continued on Page 6, Stronger Guild

Stronger Guild, *Cont'd from Page 5*

At the beginning of 2003 the guild and gallery faced their most dire predicament. The board had been without a treasurer and adequate financial statements since 2000 and it took accountant services to reveal that we were at a point where both the guild and gallery were close to insolvency. The board at the time was down to a bare quorum and struggling so, calling in favours, I took the initiative and assembled a strong interim board which included many past board members. With the appointment of Tamara Ruge as gallery manager and a remarkable coming together of guild members, by the next AGM we were feeling much stronger and more secure. I stayed on for another year and remained as chair of the guild's 50th anniversary committee through to 2005. Jinny Whitehead then took over as chair of the guild, accompanied by Sheila Morissette who continued on as secretary. Jinny has done a remarkable and selfless job of building us to where we are today. That same year, Brenda Beaudoin stepped in as interim manager when Tamara took maternity leave, eventually staying on. Brenda worked in close collaboration with our sales assistants on gallery aesthetics and streamlining information for customers, artists and guild members. Sharon Cohen, our latest manager, took the reins at the end of 2008.

Each new gallery manager has had their own style and energy and all have faced the same fundamental issues of balancing the educational imperative of edgy or challenging work in exhibitions with the day-to-day necessity of the sales required to keep the guild and gallery solvent. Staying true to our mandate as a gallery representing the best of B.C. ceramics rather than a mainstream shop, keeping solvent without external funding, weathering economic downturns and soaring rent increases—all of these represent a series of knife-edge challenges. We can be justly proud of how we have risen to these challenges as we celebrate our 55 years of existence as a guild, and proud of our Gallery of BC Ceramics in its role as a major presence on Granville Island for the past 25 years. 📍



Gallery, circa 1996,
Gallery Manager
Jane Matthews.



Exhibition space, circa 2000, Gallery Manager Kimcha Rajkumar.

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. 📍



shadbolt centre spring 2010 ceramic arts programs

Registration for Spring 2010 programs begins March 2 at any recreation centre. Programs for all skill levels available.

shadboltcentre.com



Sculpture by Elaine Brewer-White

Focus on Porcelain

\$162.12, 8 sessions
Wednesdays, 7-10pm
Starts April 14
Instructor: Darlene Nairne
Barcode 211006

Gesture & Expression in Clay

\$149.00, 2 sessions
Sundays, 10am-4pm
Starts April 11
Instructor: Elaine Brewer-White
Barcode 218386

Lights for Summer Nights

\$166.22, 8 sessions
Wednesdays, 10am-1pm
Starts April 7
Instructor: Linda Doherty
Barcode 215900

Taxes not included.

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

Set Up Your Own Studio

\$80.04, 4 sessions
Mondays/Thursdays, 6-8pm
Starts April 19
Instructors:
Linda Doherty & Jay MacLennan
Barcode 215873

Soda Firing Workshop

\$105.50, 3 sessions
Thursday/Friday/Sunday, times vary
Starts May 13
Instructors:
Linda Doherty & Jay MacLennan
Barcode 215866

Tips and Techniques in Clay Construction

\$152.12, 8 sessions
Thursdays, 7-10pm
Starts April 8
Instructor: Fredi Rahn
Barcode 210990



City of
Burnaby
Parks, Recreation
& Cultural Services

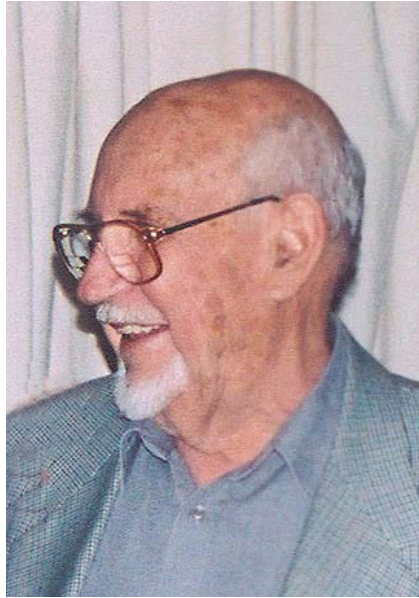
LIVES LIVED: Stan Clarke (1914 -2010) *By Carol E. Mayer*

"I feel the real challenge in pottery is using your time, skill, experience, intuition, sense of design, love of clay, nature and your fellow man, to create in clay something that has life and excitement in it and that shows a little of the fun and joy you had while making it."

—Stan Clarke, 1972

On February 12, 2010 Stan Clarke passed on. He was 96 years old. Stan was a man whose amazingly creative and generous life was closely aligned with the history and growth of the ceramic arts in this province.

Stan began his creative life as a painter. He switched to pottery in 1948 when his wife Jean came home with a kiln after taking a course at the Art Institute of Chicago. They set up a studio producing mostly functional items that Stan made and Jean decorated. Stan was an early student of David Lambert and Reg Dixon and honed his skills by attending numerous lectures and seminars, and by visiting schools and potteries. He was also fortunate enough to be awarded a week-long study session with Bernard Leach in England. Using Leach's *A Potter's Book*, Stan would go into the countryside with fellow potters and dig up clay that they would sieve and process



Stan Clarke

into workable clay bodies. His knowledge grew to the extent that people sought him out with their problems right up until the end of his life.

As with most potters during those early

days, Stan could not make a living at his craft so he had to work as a full-time flight dispatcher with Trans Canada Airlines (now Air Canada). He worked there for 35 years (1937-1972). However, the part-time nature of his potting did not stem his passion for his craft, his experimentations with clay and glazes and his commitment to the clay community.

In 1953 Stan and Jean started a pottery supply business called "Reagh Studios" to provide modeling and pottery-making materials to schools in Vancouver, B.C. By 1955, Stan, along with potters Reg Davis, Hilda Ross and Avery Huyghe, founded the British Columbian Potters' Guild (now, the Potters Guild of BC). Stan went on to become the second president of the guild. In 1967 he and Jean sold their business and moved to a farm in Surrey where Jean switched to making sculpture and Stan switched to making stoneware pottery. During this time Stan also established the pottery division at the UBC Department of Education.

Continued on Page 8, Stan Clarke



Stoneware wine decanter by Stan Clarke, 1970s.



Dear Potters, Artists and friends,

Stan Clarke has passed away at the age of 96.
We would like to send our condolences and best wishes to his family.

Having in a large part founded and fostered our ceramics community, Stan began his art career with a love of painting and in 1948 he and his wife Jean began their passion for clay. Stan established the pottery department at UBC and formed Greenbarn Potters Supply among his many life achievements. Stan gave so much of his time to all of us as a business owner, teacher, potter, technician, and mentor.

We have been fortunate and blessed to have you be part of our lives.

Love from all us at Greenbarn,
Jeff, Casey, Dan, Christine and Craig.



Stan Clarke, *Cont'd from Page 7*

In 1971 Stan started Greenbarn, a pottery supply business that sustained a growing amateur community of potters and grew to service all of B.C. By 1979 the business outgrew its premises on Stan and Jean's farm and was relocated to North Surrey. Stan stayed active with the company until his retirement in 2005. He would sometimes muse about the days 'back on the farm' when he sat around under the cherry trees with customers (friends) drinking coffee and discussing glaze problems. Such musings never meant he had any intention of living in the past and he certainly never retired in the 'normal' way. He went on to experiment with blown glass, became a proficient wood turner and worked to build wood turners guilds in the Fraser Valley and Greater Vancouver. He also continued to work in local schools, repairing and performing maintenance on kilns and other equipment used in the creation of ceramic art.

On September 11, 2008, the City of Surrey recognized Stan as one of the inaugural recipients of the Civic Treasure awards. The ceremony was held at the Business and the Arts



Stan with a pug mill.

reception at the Surrey Arts Centre in Surrey. The purpose of the Civic Treasure award was to honour Stan's contributions to the cultural sector of Surrey. Stan was recognized for advancing cultural development, being a positive role model for emerging cultural

leaders in the community, and helping to generate a greater awareness, interest and support for arts and culture in Surrey.

His achievements were many, and those who had the opportunity and privilege of meeting Stan could not help but be inspired by his enthusiasm for life's rich pageant and all the adventures it held. To paraphrase his own words: he used his time, skill, experience, intuition, sense of design, respect of nature and his fellow man to promote the sense of fun and joy that can be had when working with clay and creating something that has life and excitement in it. He will be remembered by many as a good friend and by all as a tireless supporter of the ceramic arts community in British Columbia. 📍

For more background see online: [A Modern Life: Art and Design in British Columbia](#)

There will be a gathering to celebrate our friend Stan Clarke at the Surrey Arts Center, Programme Room, 13750 88th Avenue (Near Bear Creek Park), Surrey, B.C. on Sat., Mar. 13, 2010, between Noon & 3:30 pm. A light lunch will be available and coffee, tea, or a glass of wine. Bring your memories, stories and smiles. Contact:

Bev Atchison, 604.856.8017, beva@shaw.ca

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Mia Muse Ceramics Workshop, Skopelos *By Suzy Birstein*

Follow your bliss and the rest will follow.

—Joseph Campbell

For better or worse, this quote has been my mantra. I experienced its essence last September while offering *Mia Muse*, a two-week figurative ceramics workshop on Skopelos, the stunning Greek island where *Mamma Mia* was filmed. How truly blissful to return to the place I considered my spiritual homeland 30 years ago, as the artist and teacher I have since become.

The journey to Skopelos began with an optional pre-tour to Athens, where we visited the stunning ancient sites of the Acropolis and Delphi, as well as the much-awaited New Acropolis Museum, churches, flea markets, the Plaka and of course, shopping at Melissanos', the Poet-Sandal maker!

Although it was September and still hot, Zeus greeted us with a freak electrical storm, both coming and going to Skopelos—quite appropriate for the nine muses who were to be my students! That first morning, I was awakened by a dramatic sunrise blazing through my balcony windows. In fact, every morning featured a differently spectacular sunrise view, looking upon the tile and slate rooftops of Skopelos town, the harbour, olive groves and Sporades islands of the turquoise Aegean.



Suzy and her students at work.

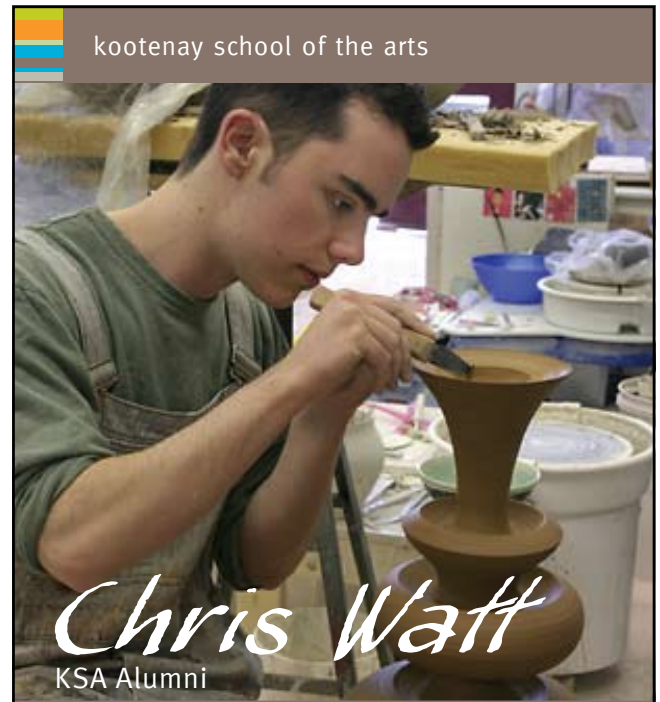
The Skopelos Art Foundation (Skopart) is run by two visionary American women (mother and daughter) who facilitate international workshops. Skopart is located on the hilltop overlooking the town, a short walk from our charming accommodation. The Centre is a large contemporary facility offering printmaking, photography, painting and ceramic workshops and residencies. The ceramics studio is a gorgeous place to work; a large covered space opening onto views of Aegean beaches and monasteries.

Our days began with a delicious breakfast provided by Jill and Gloria, followed by five hours of structured studio time, with the option of using the studio 24/7. In the short two weeks we were there, time

Continued on Page 10, Time slowed down



Awakening to a Skopelos sunrise.



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

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

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

1.877.552.2821 | selkirk.ca/ksa

Selkirk College



Some of the pieces created by Suzy's students during the workshop.



Climbing around town.



Local pottery by Nikos Rodios, third generation Skopelos potter.

Time slowed down, *Cont'd from Page 9.*

slowed down. It was as if we lived there. My “muses” were incredibly prolific, creating masks, heads and mugs bisqued in the alternately firing two electric kilns and then surfaced with combinations of colourful glazes, acrylics and/or patinas. (Most materials were Greek.)

We were welcomed with a delicious Greek feast conjured by Christos, our accommodation maestro, followed by a hilarious evening of Greek dancing and music where we absolutely got a hit of warm, gracious Greek hospitality. The two weeks culminated with a grand closing party and exhibit, hosted by Jill and Gloria of Skopart and attended by the local Greek and ex-pat communities. Everyone was blown away by the quality and variety of the pieces created by both experienced and novice participants.

Skopelos is a magical place to relax, imagine and fantasize; the perfect ambiance to forget our everyday lives and focus on our inner muse expressed through clay and colour.

From the beginning, Jill and Gloria were impressed with the harmony, creativity and diversity of our group. We had nine wonderful students attending the workshop, all with their individually unique skills and personalities—potters, painters, scientists and students. Participants were primarily from B.C. We were delighted to have a wonderful potter from North Carolina who leaped upon the opportunity to return to her beloved Skopelos and explore *Mia Muse*. In addition, we welcomed four non-participants who accompanied the muses and an American photographer-in-residence, all of whom enriched the overall experience.

When not in the studio, we were inspired by the charming labyrinthine walks into the old, yet immaculate town of Skopelos. It is everything you imagine a Greek village to be: whitewashed houses, colourful balconies adorned with overhanging bougainvilleas and large ceramic pots created on island. Skopelos town houses wonderful shops filled with clothing, jewelry and ceramics created by Greek artisans, multiple seaside cafes and restaurants—all reasonably priced! There are no large hotels. The beaches of Skopelos are exquisite, which is why it was chosen as the site for *Mamma Mia*. In addition to the beaches, there are numerous churches and monasteries, a local folk art museum, quaint villages, pine forests and mini cruises to neighbouring islands. Revivalist-traditional potter Nikos Rodios and folk artist Violetta graced us with studio visits and demos.

I am thrilled to be invited back to Skopelos this September to offer *Mytho Muse*. This two-week workshop will focus on creating transformational figurative ceramic sculptures inspired by Greek and world mythological creatures. It will build upon all that has transpired and influenced me during and since *Mia Muse*. 📍

Suzy will be offering the Mytho Muse workshop Sept. 10–25, 2010. She invites you to join her and looks forward to hearing from you. For more information about the workshop and about Suzy's work, contact her at: www.suzybirstein.com; 604.737.2636; suzy@suzybirstein.com

Submitting for juries putting together your submission package

By Sheila Morissette

As ceramic artists, we are often faced with exciting opportunities for submitting our work into various potential venues or for exhibitions. These opportunities can help us to market ourselves, and gain valuable experience while increase our profiles. It is crucial to be able to present ourselves in the most professional manner possible. Of course it is equally important that the work we are proposing be suitable to the venue...not all work is appropriate in every gallery or retail space.

Once you deem that you are ready and you make the decision to go ahead and apply, do give it your all. It does take time and effort to put together a proposal, but it is a recurring part of being a professional potter. The good news is that the time it takes should be lessened with each additional proposal that you submit providing you stay on top of things such as regularly photographing your work and keeping your resume current.

Putting the submission package together boils down to using some common sense: **Follow the instructions!** I can't stress this enough. Provide everything that is asked for in your submission information and check the list twice to be sure. (Obvious? Perhaps, but it's amazing to hear that this is a common error made by many applicants and so it does need to be stated.) **Submit professional quality images**

with neutral backgrounds that are well focused and representative of the actual work. For some juries, actual samples of work are also required so realize that the pieces you choose for the jury set the bar for what is expected from you should you be accepted.

It is also beneficial to put together a **unified submission package**. Not everyone is equally comfortable on a computer but certain things are worth the effort to learn or worth asking a friend or even hiring someone to help with. I like to use the same fonts consistently and format all of my documents with the same presentation style as a way to "brand" myself. I use similar layouts on my website, my business cards and all my professional documents (artist statements, bio, resume, even inventory lists, etc.). Once these are designed, the hard work is over and it really is simply a matter of making updates as required. The format doesn't have to be complicated, just clean, consistent and easy to read. The jury is faced with reviewing numerous proposals in a relatively quick time frame, so making it easier for them to get through all your material is imperative. The jury will also look at the package as a bit of an indication (whether accurate or not) of what you, the artist, will be like to work with once accepted. The more professional, the better the potential outcome, as you will appear to be 'ready' to show. Once accepted, a commitment to being professional throughout the relationship with the gallery is expected. Although work is **always** judged and accepted based on merit and quality, an incomplete or scattered proposal can be means for rejection so don't give the jury that reason.

If you are applying for an exhibition, be creative and have fun—exhibitions provide wonderful opportunities for exploring outside of your ordinary scope of work. **Be clear about your theme** and express it as succinctly, yet thoroughly as possible. The idea needs to be described to the jury so that it is easy for them to visualize how the show will look. Going through this process actually also helps you be clearer when you are producing the work for the show.

Once you have gathered all the items on your checklist, place everything in some form of **presentation folder** available at office supply stores. I personally like the 10- or 20-page folders with clear plastic sleeves that you simply drop each page into. This way your presentation stays in the correct order, is easy to flip through and nothing gets misplaced. Don't send loose, unlabeled snapshots in an envelope. Photo's can either be printed letter size (8 1/2 x 11 to match the folder or can be mounted on paper or card stock before being placed in a sleeve. **Label everything:** All actual works or photos should be

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JUDY WEEDEN POTTERY WORKSHOP On SALTSPRING 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



POTTERS
GUILD
of BRITISH
COLUMBIA

Apply Often, *Cont'd from Page 11*

labeled as well with whatever numbering system is requested by the gallery in the proposal information. The clearer you are with every aspect of the application (even if it seems redundant) the clearer it will be to the jury panel, who can then focus on judging the work itself rather than wasting valuable time figuring out what goes with what.

Apply often—don't get discouraged. It is always disappointing to be rejected for whatever the reason, even when we don't know the reason. It is important to realize that we each create unique work and our work simply won't be accepted by every jury we submit to. For each call for entry, rejections outnumber accepted applicants simply based on demand. Try not to take it personally. So many variables affect the outcome but with practice, at least the way in which we present ourselves can be controlled and can be improved. It is another learned skill not unlike learning to make pottery. It is a skill where it is essential, as potters wishing to show work in gallery settings, to have at least some basic comfort level.

A few notes on photographing your work:

With digital images being widely accepted these days, gone are the days of having to shoot slides, and process film. I personally feel that a photo booth in the studio is becoming a necessary piece of equipment. Cameras are getting better and less expensive all the time. Investing in a clean backdrop, a camera and tripod and proper lights in the studio is very useful to any potter. Once you swallow the costs of the initial setup, taking digital images really doesn't cost anything. (Printing them is another matter). Not only does a studio photo booth allow us to easily take regular "reference" images of our work, with some fine tuning it can also be used to take "professional" quality images, ultimately saving in costs associated with having to hire a photographer each time (and if I can do this, you can too). Sometimes it takes a little trial and error—I usually take a bunch of shots of some pots and then load them onto the computer to see how they look. The immediacy of the results allows me to make adjustments to the camera angle or perhaps tweak the lights a little and reshoot the pots to improve the images. I shoot everything in the camera RAW format so that the resulting photos are uncompressed (of the best quality) allowing them to be used for any future purpose. Having learned to do this myself allows me to put together packages very quickly and the ability to do this has provided more opportunities that I would otherwise have missed. It is a competitive market and I do think that we need to be professional in other aspects other than just the playing with the clay. Realistically, there is always ample warning for submission deadlines so it does allow all of us to seek help if needed in putting together our own professional portfolios. Good luck! 📸

Vote for the Leach Pottery to receive the next £100,000 Art Fund prize

There is no question that the British Columbian studio movement was greatly influenced by Bernard Leach. *A Potters Book*, the only publication available to student potters at one time, was the bible. The Leach orientalist aesthetic was perfectly suited to the Canadian west coast regional artistic identity. To help preserve the Leach Pottery as a historic site please submit your vote for this Arts Fund prize. It only takes a few minutes to complete the form. TO VOTE: www.artfundprize.org.uk/2010/vote/





Pottery Sale!!

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



Saturday, April 24
10 a.m. – 4 p.m.
www.aberthauptotters.com

4397 West 2nd Avenue
Vancouver, B.C.

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

2010 Winifred Shantz Award for Ceramists

This \$10,000 award allows the recipient time away from the studio, to travel for career development, link with mentors, visit other studios, study museum collections, investigate kiln sites, or liaise with industry, performing research that will further their studio production. Applicants must have been working for a minimum of five years and a maximum of ten years in a productive studio capacity. The jury will meet in the late summer and the winner will be announced at a gala event held in support of the gallery to be held September 16, 2010. Email your resume, slide list and proposal to info@canadianclayandglass.ca by June 30, 2010. Hard copy applications are due by 5 p.m., June 30, 2010. Contact: Robert Achtemichuk, Director, 519.746.1882x231, robert@canadianclayandglass.ca

www.canadianclayandglass.ca/Awards.htm

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Opening at the Museum of Anthropology, UBC

By Carol E. Mayer



Top: Some ceramics from the Classics Collection.

Middle: Pottery by Laura Wee Lay Laq is featured in the opening exhibition *Borderzones*.

Bottom: Some pottery by David Lambert in the B.C. ceramics case.

On January 23, the Museum of Anthropology (MOA) at the University of British Columbia opened its \$55.5-million expansion and renewal project. The original galleries known as the Visible Storage area have been replaced with 14,000 sq.ft. of new exhibition and storage space. These new Multiversity Galleries provide maximum visual access to some 16,000 objects from around the world. Collections that might be of interest to potters include about 4,000 objects made of clay: approximately 1,800 from Asia, 250 from the Pacific, 100 from Africa, 850 from the Americas, 800 from Europe and 200 from Canada. A significant number of these are on display, and they are much more visible and better organized than they used to be. It is fascinating to walk through the galleries and be able to view ceramics from world-wide cultures. What a great boon for potters and teachers alike! There is one display case (at the moment) dedicated to B.C. ceramics. These include works by Emily Carr, Gathie Falk, Dave Lambert, Irene Berchtenbreiter, and John Reeve. More contemporary potters include Laura Wee Lay Laq, Meg Ida, Cheryl Stapleton, John Heineman and Jeannie Mah. Many of these were donated by Sally Michener who worked with Carol Mayer on the installation. Laura Wee Lay Laq is also featured in the new temporary exhibition *Borderzones* that will be open until September.

Beyond the Multiversity Galleries is the Koerner Gallery of European Ceramics—one of the finest collections of its type in Canada. During the renovations of the museum the entrance to this gallery was relocated and is now accessed via the Great Hall. The ramp leading up to the new entrance already features some of Sally Michener's figurative sculptures. We have recently learned that funding is available to develop a 'ceramics wall' in this area. This is an opportunity to think of some innovative ways to introduce the visitor to B.C. ceramics. It is hoped that this new area will be opened by the fall of 2010. Come and visit us. We value your feedback, your suggestions, and your involvement. 📷

Carol E. Mayer is Head, Curatorial Department, Curator (Oceania & Africa), Associate to Dept. Anthropology at the MOA. For more information on the museum see: www.moa.ubc.ca

National Conference for Visual Artists; Banff, AB

May 14th & 15th, 2010, hosted by Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC)

Come meet your fellow artists in the mountains and discuss the issues that are important to you such as marketing, artists' fees and public funding. Networking, panels, workshops, and more! Register: www.carfac.ca/2009/12/national-conference-for-visual-artists/lang-pref/en/

ClayLines

Celebrating Success in our community

2010 Niche Awards

Congratulations to B.C. ceramic artists in the 2010 Niche Awards. The Niche Awards program celebrates excellence and innovation in American and Canadian fine craft. Artists are recognized in professional and student divisions. Check out the website to see Lilach Lotan's winning submission for lighting: *Lotus*

B.C. finalists in the professional ceramics category were:

Heather Dahl for: *3 Poppy Oval Bottle Vase*

Rachel Chinnery for: *Bottle and Cups*

Lilach Lotan for: *Metamorphosis*

www.nicheawards.com/ceramics.php

ARTIST RESIDENCY: InsideZone, Romania

Deadline: March 15, 2010

Duration: April 12 to 18 (or longer upon request)

Disciplines: Drawing, Painting, Film, Literature, Multi-Media, Music, Photography, Sculpture

Target Group: International, National - Artists under the age of 35

The residency is organized once a year with artists from all over the world by a Romanian non-profit art organization. The InsideZone 2010 artist residency will be organized by Literary and Artistic Group ZIDUL DE HARTIE (www.ziduldehartie.wordpress.com). The town of Borsec and the surrounding area are well known for their spas and best mineral waters of Europe. The residency is in a beautiful house in the central area of the upper town. The town is located at the base of Carpathians. Application address:

0047 492 89 522; 2007dp@gmail.com

www.transylvanianweek.texmar.ro

CALL FOR ENTRY, Vancouver

Deadline: March 5, 2010

Exhibition at Diane Farris Gallery: *Twitter/Art+Social Media*

Diane Farris Gallery recognizes the strong role played by social media in the production and/or promotion of artwork, particularly the ways in which social media is affecting the practice of artists who use it to share feedback on their artwork, to promote their art and to organize shows. The gallery looks forward to hearing from artists who work independently from the commercial gallery system and who use social media for the inspiration, production or presentation of their artwork, including websites, blogging, instant messenger, rss feeds, social bookmarking, Facebook, Blogger, Flickr, MySpace, deviantART, LinkedIn, Twitter, YouTube, Skype and podcasts. Submissions may include such traditional art forms as painting, drawing, photography, printmaking and three-dimensional art as well as computer-based art, video and performance formats.

Details available on www.dianefarrisgallery.com/blog

Submissions for the April 2010 newsletter

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

CANADIAN CLAY SYMPOSIUM, Burnaby

Last chance to register for the event of the year! Demonstrations, presentations, panel discussion, exhibits and more with 11 top local, national and international ceramic artists. Check out the website at www.canadianclaysymposium.ca for details on this year's event. This is an opportunity you won't want to miss (or you won't know what everyone else is raving about for the rest of the year!). Just \$124.95 (including tax and lunch). Don't forget to bring a mug, cup or tea-bowl for the Mug Wall fundraiser for the North-West Ceramics Foundation.

ARTIST-IN-RESIDENCE PROGRAM

Deadline: April 1, 2010

The City of Burnaby's **Shadbolt Centre for the Arts** is an award-winning, multi-purpose community arts facility located in Burnaby's picturesque Deer Lake Park.

The newly formalized Artist-in-Residence Program provides opportunities for professional artists with a minimum of five years experience from all artistic mediums to work on both individual creative projects and to contribute to the development of their artistic discipline in the community. Artist-in-Residence participants receive contributions on behalf of the Shadbolt Centre through in-kind support in the form of studio, rehearsal and performance space.

For more information please contact Cory Philley, Facility and Event Services Coordinator at cory.philley@burnaby.ca. No phone calls please. To apply please visit: www.shadboltcentre.com

EXHIBITION, Vancouver

Flow: Porcelain and Photography by Tanis Saxby

Mar. 3 to April 25, 2010

Opening reception: Mar. 6, 4 to 6 p.m. at the Numen Gallery
120-1058 Mainland St., Vancouver

www.numengallery.com

Unclassifieds

FOR SALE: Little Puddle Slip casting table \$950; 4 bags of b-mix cone 6 casting slip \$100; Complete set of Ceramics Review (English) ceramic magazines; from 1980 to 2005. Offers. Maggi Kneer maggikneer@telus.net, 604-739-3206.



Submissions & Advertising

Published 10 times yearly, the PGBC Newsletter is an information link for members.

Submissions:

Send articles, reviews, images, member news, letters and information to: editor@bcpotters.com **by the 15th of each month** for publication the following month. Submissions may be edited for space.

2009 Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$185+ GST
- 2/3 page, \$125 + GST
- 1/2 page, \$95 + GST
- 1/3 page, \$65 + GST (horizontal, vertical, or column)
- 1/4 page, \$49 + GST
- 1/6 page, \$35 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.html>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$20 extra.

Unclassified Rates:

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

**Advertising rates subject to change*

Potters Guild of British Columbia

1359 Cartwright St · Granville Island

Vancouver, BC · V6H 3R7

tel:604.669.3606 · fax: 604.669.5627

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

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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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