



**POTTERS
GUILD
of BRITISH
COLUMBIA**

NEWSLETTER

bc potters

February 2005

Volume 41 No. 2

Paul Davis Visits British Columbia

As a part of our 50th anniversary celebrations the Potters Guild of BC has invited noted Australian potter Paul Davis to visit British Columbia to give a series of workshops and lectures.

Since his graduation from the Royal Melbourne Institute of Technology in 1973 Paul Davis has been one of Australia's premier potters. Twenty years of production and teaching followed. He established his own school and studio (the Sekizan Pottery School in Victoria, Australia).

Inspired by Japanese ceramic traditions Davis went to Japan to be an apprentice at the renowned Saka Koraizaemon pottery in Japan. Even with twenty years' experience as both artist and teacher, initially he was only given menial tasks such as cleaning and clay preparation. Davis says, "At first I felt this indifference was demeaning but I soon realized that, by giving me these menial tasks, Saka was, in a subtle way, teaching me, his new apprentice, valuable lessons in humility, resilience and the importance of understanding and respecting materials, to become a good potter." Davis remained in Japan for six years.

Oriental ceramics grow out of an ancient and very sophisticated tradition. Woodfired kilns in particular turn out ware that seems to have been created by nature, not by the hand of man. And celadon, shino, and tenmoku glazes display a wonderful sensitivity because even subtle parameters like placement in the kiln have a significant influence on the final result. This tradition is quite influential among BC potters.

Australia, due to its proximity to the Orient, has been even more influenced by this tradition.

Dick Aitken (in *Ceramics: Art and Perception* No. 58 2004) says; "It is through an understanding of how his glazes react to a set of variables - application, reaction with under and over glaze oxides, position in the kiln, temperature, firing regime - that enables Davis to achieve the remarkable individuality that his pots exhibit." This is almost like a koan and demonstrates an essential difference between oriental and occidental approaches. For the "West" individuality is a product of conscious processes that develop a distinct and recognizable style in an effort to be distinct from one's peers. It seems that in the "East" individuality has a different meaning. In the East individuality is the result of the unconscious expression of exceptional individuals. There is no striving; rather there is a deep immersion in the process. By all accounts Davis is a master of the Eastern aesthetic. This is combined with 30 years of teaching experience. The chance to participate in a Davis workshop is a tremendous opportunity not to be passed up.

Paul Davis will be in BC in February. He will be giving workshops in Kamloops, Arrowsmith and Burnaby. His visit provides BC potters with a unique opportunity to work with this renowned potter and teacher. Don't miss out.

Martin Hunt

*Much of the information in this article was taken from "Paul Davis, A Generosity of Spirit" by Dick Aitken published in *Ceramics: Art and Perception* No. 58 2004*



Celebrating 50 Years: 1955 - 2005

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President's Corner

Thanks to those who have sent in their submission for BC in a Box. This miniature exhibit will be traveling to several galleries around the province and will be a good chance to expose your work to a broad audience. It may even go further afield next year. If you have just said "Oh no! I've missed the deadline!" You could very, very quickly contact Karen Opas (volunteers@alovingspoonful.org) to tell her something is on the way, and get your work to the gallery by February 20th. The bigger the show the better!

I hope I'll be seeing lots of members on Friday, February 11th. Why? You

may ask yourselves. Well, no one will want to miss the free slide presentation by visiting Australian potter Paul Davis, sponsored by the Northwest Ceramics Foundation. It takes place at 7pm in room 328 at Emily Carr. Learn about Paul's seductive porcelain ware, his six years in Japan and his one-of-a-kind wood fired work. After his presentation you can come over to the Gallery of BC ceramics for some refreshments, talk to Paul and see a selection of his work that will be displayed there. See you there!

Jinny Whitehead

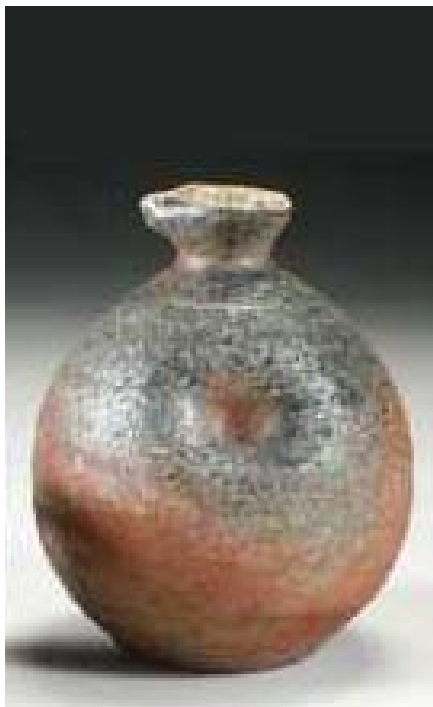
Gallery Manager's Report

December Success!

Gallery staff were running off their feet promoting and selling Guild ceramics during the busy holiday season. Thank you to all members who facilitated staff by following drop-off

instructions. I am thrilled to report the sales tally for December are: Gallery Retail: \$ 38,960 and December Member's Show: \$ 3,057. Striving for continued success in 2005!

Brenda Beaudoin



Saki Flask - Paul Davis

Call For Volunteers

In both 2001 and 2003, Burnaby's Food First Committee ran two very successful events, a "Bowl Throwing" competition (featuring many top B.C. Potters), and a fundraising "Gala" evening. Through these efforts, approximately \$20,000.00 was raised each time, to help alleviate hunger for the youth in Burnaby. This year, on Sunday, March 20th, the Shadbolt Centre for the Arts will once again be hosting the competition and many well-known potters are already on board to help: Vincent Massey, Bob Kingsmill,

David Lloyd, Wendy Berry, Keith Lehman, Darrel Hancock, Cathi Jefferson, Charmian Nimmo, D'Arcy Margesson, Sarah Coote, Robert Bush - and one or two surprises. We are now looking for volunteers to assist these potters as they collectively create over 400 bowls on that day. Please call Sharon Reay at 604-205-3012 if you are interested in helping out with this worthy cause, or come on down and cheer them on.

Sharon Reay

BC - Tajimi Exchange Exhibition

Details have been finalized with Japan.

The exhibition of 50 juried works from BC Potters will be exhibited alongside works from Tajimi Potters in the 2000sq.ft Tajimi Creative Plaza. The Grand Opening will be Aug 13. There will be a return exhibition here in 2006.

Deadlines and Entry Details:

1. Entry deadline March 15th

Submit slides of up to 2 recent pieces, a max. of 2 slides per piece.(maximum of 4 slides)

Work must be able to fit in 7.5 inch cube

Include details of the work, selling price and brief biographical information.

\$10 entry fee and those selected will be expected to cover shipping costs (approx. \$50 which can be factored into the selling price)

Mark the envelope and cheque BC -Tajimi and include a stamped addressed envelope for return of slides.

2. Actual submission of pieces: May 15.

3. Photo session for brochures (these will be done for you):

May16 - May 31

4. Brochure/Catalogue printing: June 1- June 30 (paid by City of Tajimi)

5. Direct Mail and Poster Distribution: July 1

6. Actual work delivered by Aug. 10

Tour Details:

Grand opening, Aichi Expo, Mino International Pottery Exhibition.

Aug. 11-17 Approx. Cost \$3000 per person.

Includes, airfare, 5 nights accommodation with breakfast in Tajimi, exclusive bus transportation within Nagoya area, entrance fees for various events and an English-speaking guide. Not included are lunches and dinners except for the farewell dinner on Aug. 16.

Minimum participation: 10 people.

Contact Makito Norisue directly if you are interested 604-786 6068 or norimaki@admerresearch.com

All other questions to Keith Rice-Jones 604 522 8803 or keith@wildricestudio.com

Keith Rice-Jones

Inland Crafts Jury Information

The 23rd annual Inland Crafts, a juried exhibit and sale, featuring over 80 craft artisans will be held November 11th through 13th, 2005 at the **Spokane Convention Center**, Spokane, WA. Heritage, and original, contemporary craft media including photography, are encouraged to jury. No kit work, commercial greenware, or food products will be accepted through jury.

Artists interested in participating should log on to the Inland Crafts website: www.inlandcrafts.org for

complete information.

The application deadline is April 2, 2005.

Requirements include: 5 representational slides or digital images, 2 optional, that include a booth shot and a detail, the jury application form, a one page resume, and to those that jury with slides, a \$12.00 fee to cover the cost of transferring slides to digital and for return of slides to applicant. There is no jury fee to artists that submit digital files. Inland

Crafts is considered a treasured arts event in the Spokane arts calendar year, attracting patrons from Eastern Washington, Northern Idaho and Western Montana regions. Management works to provide a friendly and comfortable sales environment for participating artists and an exciting venue for arts patrons to purchase art works and collectables for personal wear, for home, office, and garden.

Gina Freuen
ginaf@inlandcrafts.org

Get the Lead Out

On January 6th, Project Director Jim Meadows gave an informative slide presentation on his work to promote lead-free pottery and improve the lives of Mexican potters.

The use of lead-glazed ceramics is common throughout Mexico. Studies show that exposure to lead from eating, drinking and living near pottery production sites is directly linked to serious health problems in the potters, their families, and those who eat or drink from these ceramics. The innovative

Lead-Free Alliance managed by Aide to Artisans, was formed to improve living and working conditions for Mexican potters and to create markets for their lead-free products.

It's not just a simple matter of changing a glaze formula and hoping that everyone will start to use it. To make such a fundamental change poses an economic risk in an already marginal society.

Local researchers have developed innovative new formulas for lead-free glazes that replicate the aesthetic and colours of traditional

leaded glazes. These glazes are now priced lower than lead.

The decontamination issue is also difficult: Research results showed that scrubbing down the kiln, destroying glaze buckets and brushes, and replacing all tools proved to be effective in meeting the international standards of food-safe, lead free ceramics.

Yet another aspect has been to improve kiln performance. Employing a small fan at the firebox to introduce air into the kiln, fuel

Continued on page 6

Lilach Lotan BOTTLED

The February show in the Gallery of BC Ceramics

Our everyday life is a compound of private, social and political events. Some are insignificant; some are hard to shake off, leaving a deep mark. Consciously and subconsciously I drew my inspiration from those events and channeled them into this series of works. I chose to carry the same bottle shape throughout the series, using it as a motif and metaphor, stretching it in every direction imaginable. Each bottle tells a story...my personal representation of relationships, dreams, hopes, struggle, balance and harmony.

My work is my way to connect with the world. I've always had trouble expressing myself with words. My language is clay. I create words on the potter's-wheel, and then combine and shape my sentences by hand.

Growing up, I liked spending time in my own micro-magical world of Lego toys, train sets and assembly kits. As I'm trying to find "my voice" as an

artist, I cannot ignore that early influence. Rarely do I throw a vessel all in one piece. I constantly play Lego, but now, I get to create my own units.

As much as I like being in control of the making process, at some point the piece gets a life of its own. It's being born instead of being made. Of course I put my "genes" into it, but then nature does its magic. It's refreshing to let my guard down when it comes to the firing. In wood firing I use almost no glazes. Everything is left up to heat, ash and mostly chance. If it works, there is nothing like it! You can never imitate chance!

When firing in an electric kiln I chose to incorporate wood ash as a primary ingredient in my glazes, because its effect is somewhat unpredictable. It "shuffles my cards". I never know what I'm going to get. Each kiln opening is a surprise!

Lilach Lotan

Photos courtesy Lilach Lotan

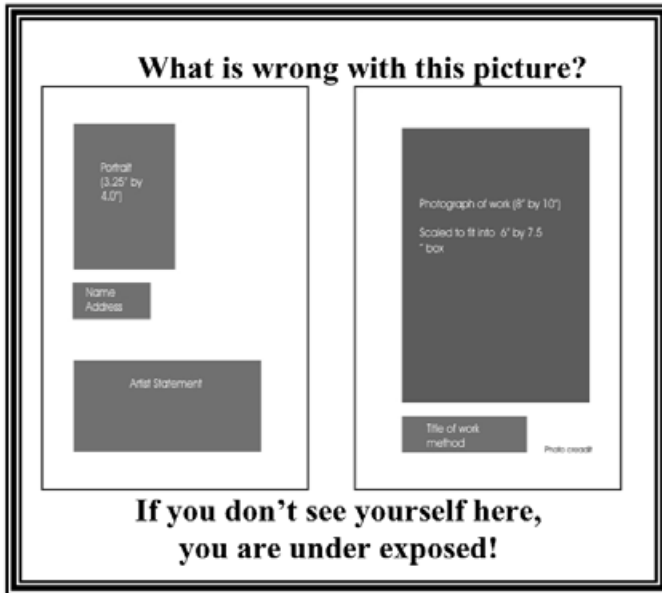
Puzzle (right) and detail (below).



Nomad (left) and detail (below)



Now We Are Fifty - A Portrait of the Potters Guild of British Columbia



This is a fine opportunity to expose your work to potters and other interested people. The 50th anniversary committee is putting together a source book of the Potters Guild of British Columbia members. We are taking a snapshot of the guild, making a family album. This book will become part of the major exhibition from our 50th anniversary celebrations Making History, August 8-11, 2005, Burnaby Art Gallery. It will travel with that exhibition throughout the province, beyond, and then become a permanent part of our archives. A CD is being proposed for sale at the Gallery and with the show, to help off-set production costs.

You can be part of this book just by submitting a portrait of yourself, an image of recent work, and some information about you and your studio. Please note that this is separate from the

submission of work for the juried show.

But, you must be a member of the Guild.

Each artist will be given two facing pages (see above) in the "Now, We Are Fifty Album." The left hand page will contain the artist's portrait, a brief biography and contact information (if desired). The opposite page will be an example of current work.

Members of the Potters Guild are being asked to submit

- Name and contact information (address, phone number, email address),
- Studio name, address, email address and phone number, photo credits (all optional items)
- a brief (125 - 175 words) artist's statement /biography,
- a 4 by 5 inch portrait, and
- an 8 by 10 inch photograph or slide of a single piece of current work.

Submissions can be sent electronically to Al Sather at ve7ear@rac.ca, (jpeg files and a simple text files, please). If this is not possible, then they can be sent by surface mail, and I will do the scanning. All submissions should arrive by March 31, to ensure inclusion in the book.

Mail submissions to:

Al Sather
Dogberry Clay Studio
11395 - 205 Street
Maple Ridge, V2X 1S3, BC
Phone 604-460-8947

Everyone can and will be included in the book, which will become part of our archives.

And the best, this will done at no cost to you.

Al Sather

Discovery Art Travel

FEATURING **Denys James**

UPCOMING CERAMICS EXCURSIONS

ITALY May 13 - 30, 2005

TURKEY September 15 - October 6, 2005

THAILAND December 15, 2005 - January 3, 2006

For details, please visit www.denysjames.com/excursions

For more information on Discovery Art Travel or Denys James, please contact us at: Phone/Fax: (250) 537-4906
Email: denys@denysjames.com 182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

50th Anniversary - another wind-up from Headmaster Keith!

Pay attention class. The year has begun! All of the information you need for a successful year was published in full in the January Newsletter and is available on the website. Ignorance will simply not be accepted!

Well, the 1st deadline is almost past, an opportunity to have your un-juried work travel to several exhibitions in BC.

"BC in a Box" pieces were due in on Jan 31st.....

If you need last minute remedial help, contact Karen Opas at karen_opas@hotmail.com or at 604-874-7116.

Next one up is the **Paul Davis workshop at Shadbolt**, Feb 12 and 13th with his free NWCF presentation at ECIAD on 11th. It should be noted that Paul is much more than a wood-fire potter and will be demonstrating his techniques with porcelain as well as offering his unique Australian and Japanese perspectives. If you missed the early bird price before Jan 15th go to the back of the class! If you miss out on this very rare and stellar opportunity then you really don't deserve a place in school!

The Guild's "**Big Exhibition**" "**TransFormation - the Potters Guild of BC at 50**" will happen in August at Burnaby Art Gallery. Those of you who want to submit for the juried section need to pay attention to the March 1st deadline for sending in slides. An application form is included with this newsletter.

Remember that the "**Now we are Fifty**" Source Books are an important part of the "Big Exhibition" - a snapshot of us at 50 and open to all members. Make sure you get your information to Al Sather by March 31st so you can be included. Note that there is full information from Al elsewhere in the newsletter. Detentions will be served on those particularly tardy.

Also due in March, on the 15th to be precise, are applications for the **BC - Tajimi juried exchange exhibition** to take place this August in Japan. This will be of particular interest to those of you expecting to pursue a career with the foreign-service or those of you that make good pots and like sushi.

Even those of you who may wish to have "exhibited in Japan" legitimately on their resumes should apply.

There is complete, updated information elsewhere in this newsletter.

Finally for those of you who have paid attention, here is your reward.

Billed in the last newsletter as the "bargain of the year" it takes place on Easter Saturday, March 26th in Parksville and is the **Guild's 50th Anniversary Dinner and Party with Paul Mathieu as dinner speaker** - for only \$15! What precedes the dinner is an even better deal - a whole day of workshops at the Arrowsmith Potter's 10th Bi-annual Masters Series, featuring top BC potters, for only \$65 including a great lunch, if you catch the early-bird deadline by Feb 15th.

Those of you who complete all assignments will go on the honour roll.

Now who said we didn't have your best interests at heart?

Keith Rice-Jones

PAUL DAVIS WORKSHOP in KAMLOOPS

Feb 26 & 27, 2005

THE THOMPSON VALLEY POTTERS' GUILD

is hosting this workshop and invites all potters from the Okanagan, the Kootenays, the Interior, and Northern B.C. to attend.

For more info and an application form please see our web site:

www.jetstream.net/tvpg

Artist Talk at Surrey Art Gallery:

Contemporary Australian Ceramics with Paul Davis

Join internationally renowned Australian ceramic artist Paul Davis for an illustrated talk about the current direction of Australian ceramics, including a discussion about his own work. Refreshments provided. \$5. Advance registration is required - call 604-501-5100.

Tue Feb 22, 7-9pm Program Room

313858

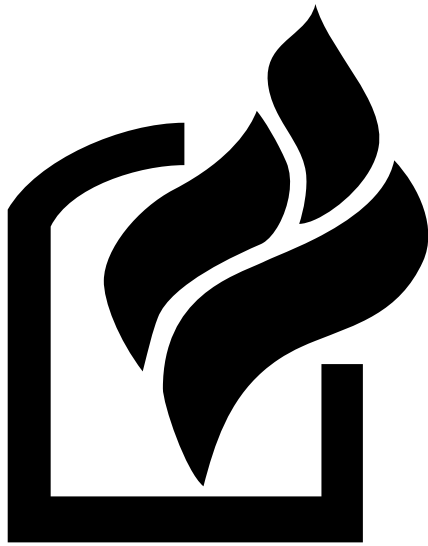
Get the Lead Out: Continued
reduced by 40%.

On behalf of the BC pottery community, The Potters Guild of BC is supporting the Mexican pottery community by donating \$500 to purchase eight of these fans. The fans are estimated to cost \$60 -- a small sum to effect such a huge saving. If you or your local guild would like to join us in supporting this project, you can send a cheque to us to forward on your behalf or

you can send it directly to Aid to Artisans, 331 Wethersfield Ave., Hartford CT 06114, USA. Mark your cheques with "Get the Lead Out - Mexico Project"; all money will go directly to the benefit of the artists.

For information on this and other projects check out www.aidtoartisans.org

Jinny Whitehead



POTTERS GUILD of BRITISH COLUMBIA

CELEBRATING
FIFTY YEARS of
EXCELLENCE
1955-2005

50th Anniversary Events Calendar 2005

Updates available @
www.bcpotters.com

January

31 • "BC in a Box", entry deadline

February

Paul Davis, Sturt Pottery, NSW, Australia

5-6 • Workshop, Arrowsmith Potters Guild, Parksville

7-9 • Wood Firing, Arrowsmith Potters Guild, Parksville

11 • Lecture/Slides, 7-8:30 pm, ECIAD, Vancouver

11 • Reception, 8:30-10 pm, Gallery of BC Ceramics, Vancouver

12-13 • Workshop, Shadbolt Centre, Burnaby

16-23 • Wood Firing with Paul Davis, Shadbolt Centre, Burnaby

22 • Lecture/Slides, Jacqui Clayton & Paul Davis, Surrey Art Gallery, Surrey

26-27 • Workshop, Forster's Convention Centre, Kamloops

BC Art Teacher's Association

25-26 • Conference, Moscrop Secondary School, Burnaby

Clay workshops • Raku-u • Artist in Residence, Debra Sloan

March

3 • Opening, "Gallery Managers' 50 Favourites", Gallery of BC Ceramics, Vancouver

4-April 4 • "Celebrating Ceramics, PGBC 50th Anniversary", Craft Assn. of BC, Vancouver

26 • 50/10 Masters' Series Workshop, Parksville Community Centre, Parksville

26 • PGBC 50th Anniversary Dinner, Parksville

April

7-June 28 • "50 Bowls", Gallery of BC Ceramics, Vancouver

May • BC Potters Month

2-29 • "Fire Women", Seymour Art Gallery, North Vancouver

3-15 • "Masked Flame", Silk Purse Arts Centre, West Vancouver

5-29 • "BC in a Box", Blackberry Gallery, Port Moody

10-29 • "Fired", Ferry Building Gallery, West Vancouver

13-June 12 • "Island Fire", CityScape Community Art Space, North Vancouver

18-July 3 • "Fraser Valley Potters Guild Show", Evergreen Cultural Centre, Coquitlam

31-June 12 • "Torch Light", Silk Purse Arts Centre, West Vancouver

June

TBA • "Made of Clay", Performance Works, Granville Island, Vancouver

July

1-October 3 • "50 Teapots", Gallery of BC Ceramics, Vancouver

August

The Guild's 50th Anniversary Show

9-September 11 • "TransFormation - The Potters Guild of BC at 50" Burnaby Art Gallery, Burnaby

19-23 • Kelowna Clay Festival, Kelowna

September

TBA • Studio Tours, Saltspring Island

TBA • "Artistry in Clay", Sunshine Coast Potters, Gibsons Public Art Gallery, Gibsons

October

6-December 31 • "50 Vases", Gallery of BC Ceramics, Vancouver

November

December

The following communities will play host to "**BC In A Box**":

Port Moody, South Vancouver Island, Kelowna, Saltspring Island,
Williams Lake, Quesnel, and Comox Valley.

Dates: TBA

February 3rd - 28th

Lilach Lotan, "Bottled"

March 3rd - April 4th

"The Potter and Apprentices"

Vincent Massey

April 7th - May 2nd

Jasna Sokolovic

May 5th - 30th

"A Tisket, A Tasket"

Linda Doherty

June 2nd - 28th

"Ceramicycle"

Jim Stamper

June 30th - August 2nd

"Kootenay Collective"

Julia Gillmor, Katherine Hofmann, Neil McBriar

August 4th - 29th

Mary Fox

September 1st - October 3rd

"Separate Skins"

Keith Rice-Jones

October 6th - 31st

"Panorama"

Nancy Walker

November 3rd - 28th

"Objects of the Heart"

Debra Sloan

December 1st - 31st

Members' Show

ABOUT THE 50TH ANNIVERSARY EXHIBITION

This Exhibition will be marking the 50th year of the BCPG. It is a juried and curated exhibition accompanied by a catalogue. There will be three sections to the exhibition.

1] Pottery and other historical materials relating to the founding, or elder, members of the BCPG.

2] Some representation from some of the potters of the 25th anniversary exhibition.

3] The third section will be the largest, the juried contemporary exhibition. The Jurors will be seeking

“...contemporary works from current members of the BCPG that exemplify modern pottery in BC. Environment, medium, and working manner shall all be contributing factors.....”

Things to keep in mind:

-Deadline: March 1, 2005 by 5:00 pm at the Guild's office.

-You must be a member of good standing to enter the juried exhibition and a resident of BC for 1 year. The entry fee is \$20.00

-Work made in this century, ie: since year 2000.

-Please be sure that the slides you submit are of excellent quality. The selected works will be represented in a catalogue, and the slides you submit may be used. The statement, provided by the artist, may also be used in the catalogue.

OPTIONAL: One of the themes of this exhibition is the environment that our artists are working in. If you have any photos of your studio, and where it is situated, ie: on a city street, or in the woods, please include up to 1 or 2. These will be kept in the Guild archives.

-The exhibition committee will keep one slide of every piece submitted, as well as the artist's CV, and any photographs of artists' studios and their environs, for the Guild's archives.

-Please include a SAS envelope for the return of the remainder of your slides.

APPLICATION FORM IS ON OTHER SIDE

APPLICATION FOR THE 50TH ANNIVERSARY EXHIBITION

August 2005 Burnaby Art Gallery

NAME _____

ADDRESS _____

_____ POSTAL CODE _____

PHONE _____ EMAIL _____

DESCRIPTION OF WORK

Entry:

1] Title: _____ Date made: _____

Dimensions: _____ Medium: _____

2] Title: _____ Date made: _____

Dimensions: _____ Medium: _____

3] Title: _____ Date made: _____

Dimensions: _____ Medium: _____

The applicant may enter up to 3 pieces for the jury.

On a separate piece of paper please list your slides, up to three slides of each entry. Each slide should be labeled with maker's name, and title and entry number [1, 2, or 3.]

Please include a statement of no more than 40 words, in the space provided below:

CHECK LIST

1] application, with statement

2] Slides and slide list

3] CV

4] cheque for \$20.00, entry fee

4] optional, photographs of your studio and situ.

I agree to the conditions of this exhibition, and if selected, will allow the use of my slides and statement in the catalogue.

Signature: _____ Date: _____

Gallery of BC Ceramics

The Gallery of BC Ceramics is a non-profit gallery and is owned and operated by the Potters Guild of British Columbia, a non-profit society dedicated to fostering excellence in ceramics. Only applicants who abide by these guidelines will be considered for the jury process.

Jury Guidelines

The criteria for selection are originality, design, technical competency, presentation and suitability to venue.

The jury is drawn from diverse backgrounds including the Gallery manager, a Gallery assistant, potters from the community, an artist or crafts person from another discipline, a collector of ceramics and possibly a member of the Northwest Ceramic Foundation. There are normally 6 jurors to give a balanced perspective.

Jury Submission

Only 10 new submissions will be considered at a time. In addition, 5 artists that currently sell in the gallery and have developed new work may jury in. To facilitate this process, we will ask for pre-registration by phone, email or letter directly to Gallery staff. Lists will be made on a first come first served basis. When the list is full a waitlist will be set up for the next jurying.

All applicants must be members of the Potters Guild of British Columbia in good standing (for 6 months previous). Membership is not refundable if work is not accepted. Work in the Gallery is sold on consignment only. Currently the artist receives 50% of the retail price. For more information, see the Gallery Policy.

Jury Dates: **March 15** **October 15**
1359 Cartwright Street Vancouver, BC V6H 3R7
604.669.3606 galleryofbcceramics@bcpotters.com

How the Jury Works

In the first round points are awarded for: originality, design, technical competence/craftsmanship, suitability to venue, and presentation. All submissions are ranked individually by the jurors, without the name of the person visible (so no tags on each item with your name, please). In the second round, jurors read the artists' written material, and discuss the work and their notes from the first round. Final decisions are made based on the points from the first round and the written material submit-

ted in the second round. Jury response letters are based on these observations by the jurors.

Jurors' Definitions & Criteria

1. Originality (e.g. imaginative, unique, not blatantly derivative, or appropriated)
2. Design (e.g. use of colour, texture, pattern, form, visual balance)
3. Technical competency (e.g. overall skill level, craftsmanship, finishing, material handling)
4. Presentation
 - a. Appropriate for retail sale (including price lists)
 - b. Cohesive body of work
 - c. Biographical information, artist statement, back-up materials, and professional presentation
5. Suitability to Venue:

The Gallery is a non-profit organization but must remain viable as a business. While some submissions may score highly in the previous four categories, this alone does not guarantee that it will be accepted to sell in the Gallery. We may occasionally have to limit some categories of ceramics due to market saturation.

A complete jury submission should include:

1. Six samples - which are of the same body of work.
 2. Artist statement, biographical information, and retail prices.
- Delivery of submissions

Work should arrive at the Gallery no more than 5 days prior to the jury date, and be picked up within two weeks afterwards. Ceramics left at gallery past two weeks will be donated. Please call ahead before dropping off or picking up work, as a courtesy to gallery staff. Pack your work safely and deliver in a clearly labeled box. The Gallery of BC Ceramics accepts no responsibility for work not collected. Due to limitations in time and staff, phone calls regarding the work cannot be entertained. Letters with the jury's decisions and comments will be mailed within one month of the jury.

1359 Cartwright Street Vancouver, BC V6H 3R7
604.669.3606 galleryofbcceramics@bcpotters.com

Brenda Beaudoin

Instructions for Artists Dropping Off New Work At the Gallery

In order to ensure ceramic drop offs are smooth and trouble free, please remember:

1. Make scheduled appointment (3 days advance notice would be appreciated).
2. Submit a gallery Inventory Sheet with accurate codes & prices. (If you need inventory sheets and/or your accurate codes please notify gallery and we will be happy to mail or fax them to you asap).
3. Title inventory sheet; identify if ceramics are for the gallery (regular retail), exhibitions, mug wall, 50th

- Anniversary Shelves or jury submission
4. Ceramics must have stickers with accurate codes & prices.
5. Membership dues up to date.

For BC Potters Guild items outside gallery inventory but received at gallery: Please clearly identify items such as BC in the Box, membership, workshops, MOC, etc. Following these steps enables the gallery staff to serve and assist the members of the BC Potters Guild to their full potential.

Thank you kindly,
Staff, Gallery of BC Ceramics

Arrowsmith Potters 10th Anniversary Masters Workshop 2005

Saturday March 26th, 2005

This promises to be an exciting and stimulating workshop, jam-packed with information from B.C.'s top potters: Bob Kingsmill, Don Hutchinson, Gillian McMillan, Sally Michener, Gordon Hutchens and Vic Duffhues, with a keynote address by Walter Dexter.

Paul Mathieu will be speaking at dinner. His speech will be informal and improvised on "The Art of the Future", a very subjective position of what is ceramics, and he will make a case for why we should be doing ceramics now and what could be its importance in the future. The subsidized dinner (for only \$15) with Paul Mathieu gives everyone the chance to hang out with other potters. For all the mainlan-

ders, details of accommodation will be given in the registration package. Anyone looking for carpooling or roommates can always post a message on the guild's website.

Early bird registration ends February 3rd, so send off your registration forms immediately to take advantage of \$10 discount.

Check out the Arrowsmith Potters Website, www.arrowsmithpottersguild.ca for a printable registration form and details of workshops.

Maggi Kneer

Vic Duffhues

Vic Duffhues started working in clay in 1979 after buying his hobby potter bride, Josée, a new wheel as a wedding gift. Thus began JoVic Pottery. But it was a 1980 week-end workshop with Mick Casson that galvanized Vic into pursuing pottery as a career. Vic made more pots in the single month following that week-end than he had in the previous year.

Five years of production throwing at Hilborn Pottery was followed by 5 years at Donn Zver Pottery, in Troy, Ontario. In 1992 they chose to locate in Chemainus. In 1996 they re-located to a large studio and home on a 3-acre lot in Ladysmith. They also found a unique way to continue to sell their pottery out of their original location in Chemainus: with a core group of six professional potters (themselves included) they opened The Pottery Store.

Vic's work is largely based on a $\Delta 6$ production line. He loves wheel-work and enjoys repetition throwing. However he finds a special satisfaction in making larger, multi-section items, especially pitchers and vases.

Vic's decorating tricks include sgraffito, slip-combing, mocha diffusion, feathering and slip trailing. He enjoys glaze testing for colour and texture. One-of-a-kind studio pieces often have layered, multiple-fired, and crawled glaze treatments. Special pieces may be raku-



fired, and more recently Tozan kiln fired.

In April 2005 Vic will participate in 'From the Ground Up' an exhibition marking the 25th anniversary of the Carnegie Gallery in Dundas, Ontario. The exhibit will honour the efforts of Donn Zver and some of his contemporaries, and will include the work of some of their students who have gone on to become "an important part of the potters' community family tree".

In preparation for the Parksville event, Vic is preparing and hoping to demonstrate his techniques in: throwing, trimming and handle installation, making dinnerware, 2-piece pitchers, platters, pulled handles, and extruded handle installation. Vic is delighted to demonstrate his methods and welcomes the open forum setting which this event presents.

Maggi Kneer

Photo courtesy Vic Duffhues

When you work with your hands, you're a labourer;
When you work with your hands and head, you're a technician;
When you work with your hands, head, and heart, you're a craftsperson;
When you work with your hands, head, heart and soul, you're an artist.

Adapted from a speech given by Hunter S. Thompson. and taken from Vic Duffhues's website.

Gordon Hutchens

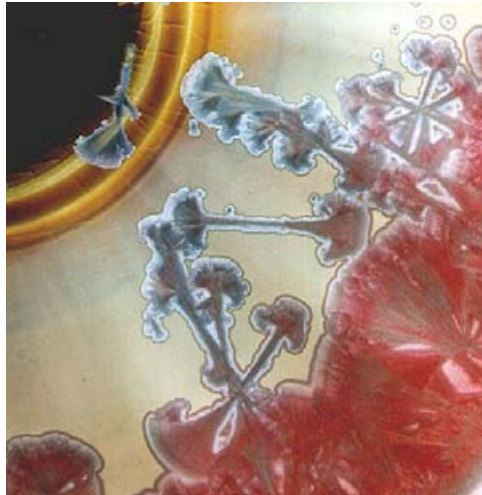
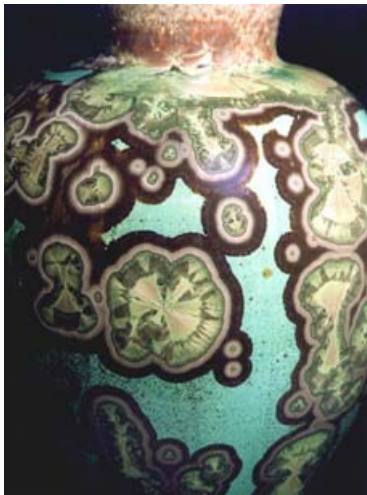
Gordon Hutchens is renowned for the diversity of his work. He works with many different processes and has achieved excellence in all of them. He is fascinated by different firing techniques and works with wood firing, salt glazing in a reduction kiln, reduction fired earthenware, crystalline glazes in both oxidation and reduction, and cone 10 reduction with the most amazing copper reds, celadons and shinos. For his wood fired work, he blends six different clay bodies to produce the surfaces he is looking for.

Gordon will be talking in three different sessions on specialty glazes, and will have a different theme for each session.

The first session will concentrate on crystalline glazes, the second on lustre glazes, reduction fired earthenware and raku glazes, including his renowned 'Denman Island lustre'. The third session will feature his anagama kiln, overlapping with salt firing and describing how the firing process is an integral part of glazing. He will be showing slides at all sessions from his vast collection and will encourage an interactive question and answer session.

Maggi Kneer

Photos by Paul Bailey



THE MAD POTTER is doing it again . . . Clay Day!

On Saturday, February 12 at **THE MAD POTTER**
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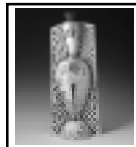
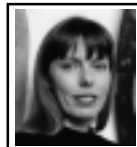
2005 Festival Site
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Join us in celebrating Kelowna's Centennial in the heart of the Okanagan; a vacationer's paradise of art galleries, wineries, sandy beaches & 17 golf courses!

- Aug 19/20** *Two days of demonstrations by guest artists and opening of potter's exhibition at the Art Ark Gallery*
- Aug 21** *Fun Day Open House: Demonstrations from local potters & hands-on opportunities for public participation at no charge*
- Aug 22/23** *Hands-on workshops with Trudy Golley (unconventional clay) and Linda Doherty (extruding techniques and uses)*



Phil Rogers, UK More than 30 museums around the world include Phil's work in their collections. He has authored four books, *Ash Glazes*, *Throwing Pots*, *Salt Glazing*, *Ash Glazes 2nd Edition*. He will throw a selection of pieces including Yunomi, larger bowls, bottles and pitchers and will then be faceting, cutting, impressing, incising the clay surface and drawing various patterns through a white slip.



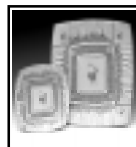
Trudy Golley, Alberta Trudy teaches ceramics and is Chairperson of Visual Art at Red Deer College. She was inducted into the Royal Canadian Academy of Arts in 2002 and her work can be seen in Robin Hopper's recent books. She will demonstrate the low-tech method of making and using plaster press moulds using a plaster and paper pulp mixture that she developed called "Paperplaster".



Hank Murrow, US Hank shares deeply of his quest for the spiritual essence in his pieces and his genuine concern for the nourishment of the people who will ultimately use his pieces. He will be showing new ways to begin, alter and trim pots using his special tools (which will be available to purchase after trying them yourselves). And he will share stories of his interesting experiences with famous potters.



Linda Doherty, BC Linda has been featured in two books, *Extruded Ceramics* and *The Extruder Book* and currently teaches at the Shadbolt Centre for the Arts in Burnaby. Linda will cover basic use and maintenance of an extruder as well as die making and ways to design and finish work. Examples will include serving dishes, weaving bowls and combining extrusions with thrown and hand-built pieces.



Susy Siegele and Mike Haley, US Susy and Mike have worked in partnership for 25 years and by invitation have a representative piece of their work in the White House Collection of American Crafts. Their presentation will involve assembling a large patterned block from 10-15 colours of porcelain and then constructing various pieces (teapot, platter, birdhouse?) with slices off the block.

During the festival we are proud to sponsor "BC in a Box", an exhibition of small works by members of The Potters Guild of BC, celebrating "Fifty Years of Excellence".



Festival and workshops sponsored by
The Okanagan Potters Association
with the generous support of Greenbarn Potters Supply and Vernon Potters Guild

For information & registration: Kelowna Clay Festival, Glenmore PO Box 30025, Kelowna, BC V1V 2M4 (250) 762-5837
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Corrections

Your humble editor has many skills, but sadly, being a reporter isn't at the top of the list. In the article about Jean Fahrni, I made a number of errors.

In paragraph 3, about the UBC Summer School:

1. It wasn't the first summer school in ceramics; it was the first summer school in ceramic sculpture.

2. She studied under sculptors like Louis Archambeau and Olivier Strebelle, and with potters Tommy Kakinuma, John Reeve and Harry Davis

In paragraph 5:

1. Jean and her husband went to Indonesia, not Thailand, to set up an orthopedic clinic in Djakarta.

2. What she thought was "sophisticated local pottery" turned out to be 12th-16th Century Chinese trade porcelains.

3. The trip to the Sankampaeng Kilns in Chieng Mei, Thailand was later and the ware she saw there were more primitive earthenwares and stonewares.

One final goof:

The review starting on page 8 of "Making Marks" by Robin Hopper was by Rachele Chinnery. Her name was there, but it slipped into cyberspace and I didn't notice.

My apologies to Jean and Rachele, and to the readers of BC Potters for these mistakes.

Martin Hunt

Gallery of BC Ceramics

Call for Entry

50th Anniversary Feature Wall

From April to December, the back wall will feature the best work by all members of the BC Potters Guild.

April June: **50 bowls**

July August: **50 vases**

September December: **50 teapots**

50 Bowls is a non-juried show and open to all members of the Guild. Submit up to three of your most beautiful bowls. Please ensure that these meet with the gallery standards: food safe glazes for functional ware, high standard of craftsmanship, no cracks, sharp rims or kiln shelf debris, original work made by the artist. For full details, check the Gallery Policy, page 11 in this newsletter, or the website, www.bcpotters.com (<http://www.bcpotters.com>). All work must be for sale, and the commission split between artist and gallery is 50/50.

Drop off dates: - April 1st, April 15th and April 29th or by mail, for bowls only. The shelves will be constantly restocked as pieces sell, and artists may be asked for more stock. When dropping off work, please follow Gallery Guidelines (see page 11).

Maggi Kneer

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Renewals

- by Visa, cheque or cash in person at the Gallery of BC Ceramics or
- by Visa, cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'.

New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership.'

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POTTERS GUILD OF BC NEWSLETTER

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Submissions: send articles, reviews, images, members news, letters and information by the 8th of each month. Unclassified and articles may be edited for space.
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