



POTTERS  
GUILD  
of BRITISH  
COLUMBIA  
NEWSLETTER

# *bc potters*

March 2005

Volume 41 No. 3

## Vincent Massey And His Apprentices

I often get asked by potential potters which direction they should pursue for an education in ceramics. There are not too many options other than art school or an apprenticeship if a career in ceramics is what they are after. I usually try and inquire more about their situation, goals, ceramic background, artistic talent or financial background before I hand out advice.

After falling hopelessly for the sensual tactile beauty of clay in high school and a brief apprenticeship with Wayne Ngan I was fortunate enough to study ceramics at a prestigious art school in Farnham, England. This art school training back in the late seventies was more about traditions than spawning artistic expression but none the less was an excellent way of nurturing my inquisitive artistic mind.

After completing art school I was asked by Michael Cardew to come down to Cornwall and help load and fire his massive wood fired kiln. Michael then asked me about an apprenticeship with him and I told him I would give it some thought. While working there with his two other apprentices and his son and grandson I could see that most of the work in his gallery was heavily influenced by Cardew. I had already developed my own English/Japanese style and to be molded into another Cardew clone was not fitting into my long range plan although I still regret the fact that I missed a great opportunity to absorb the Cardew philosophy.

I have been a potter for over 20 years now and have had well over a dozen different potters come and work with me. Some have stayed over 3 years but usually just for the hectic fall months leading up to my annual Christmas Show. This is not quite the 2-3 year apprenticeship that is offered in England or Japan but still an intense education in a production potter's life of mixing clay, making a huge range of slab and extruded pots, wheel thrown ware, packing, firing and unpacking my 2 huge gas kilns, mixing glazes and slips and dealing with clients in my gallery or filling orders for commercial clients and galleries.



Some of the potters who have studied with me have had an art school background. I find it beneficial to me to be able to bring this worldly influence of ideas to my established methods.

Apprentices are encouraged to make their own work alongside my own and to establish their own unique style and are usually open to critique. Some have become established potters, others teachers, mothers or artists in other mediums. I get great pleasure in seeing past apprentices blossoming into very talented artists addicted to a creative lifestyle.

Vincent Massey

*Photo courtesy Vincent Massey*

**Celebrating 50 Years: 1955 - 2005**

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## President's Corner

I expect you have noticed our slogan for this year: Celebrating 50 Years of Excellence. It's through striving for excellence that we achieve great things. And isn't it great to experience that feeling of satisfaction that comes with the knowledge that we've done something well? At the Arrowsmith 50/10 Masters Series we will have the opportunity to meet and learn from some of BC's most accomplished ceramic artists. I know that they will inspire us to strive for excellence in our own work- it's going to be a great weekend!

The Too Good for the Shard Sale will take place on April 8th - 9th at the Lougheed Town Center in Burnaby, and I am looking for your donations of both work and time. This is the one and only fundraiser for the Guild and so I hope everyone will try and contribute something to the event. Look further in the newsletter for more details regarding collection points.

See you in Parksville.

**Jinny Whitehead**

## Gallery Manager's Report

I am thrilled to report an increase of 18.5% in revenue processed via the gallery in January 2005 compared to January 2004. Ceramic sales, shipping and memberships have all increased. What a positive way to start this 50th Celebration Year!

Both the March 2005 and October 2005 Retail Juries are now full. We are currently accept-

ing names for waiting lists only. It's wonderful to know there is such interest in participating in the Gallery of BC Ceramics. Good luck to all applicants.

Stop by the gallery and view our new Fabulous 50th Anniversary shelves & newly painted walls. Customer feedback has been extremely positive.

**Brenda Beaudoin**

## Too Good for the Shard Sale

Friday, April 8th 10 am - 9 pm

Saturday, April 9th 10 am - 6 pm,

Lougheed Town Center, Austin Ave & North Road, Burnaby

Spring is here and it is time to clean out your cupboards, pull out all those pieces that have been stashed away for years and get rid of work that didn't quite turn out the way you wanted!

This is the only fundraiser we run and I hope you can support your guild by donating works and/or assisting in the sale. Funds raised will be used to support our 50th Anniversary events, so it is a very important year. Donations are being coordinated by:

Jenny Ross (South Vancouver/Richmond) 604.263.1068

Marilyn Magid (Delta) 604.930.3765

Linda Lebrun (Coquitlam) 604.942.6768

Jay MacLennan (Burnaby/Shadbolt Center) 604.205.3042

Pia Sillem & Jinny Whitehead (Vancouver) 604.708.3390

If someone would like to collect work on the north shore, that would be very helpful. Also, we can pick up work in Parksville during the Arrowsmith Masters Series. I am still looking for a few volunteers for one four-hour shift; it's lots of fun and if you can help please contact me by phone or e-mail [vwhitehead@shaw.ca](mailto:vwhitehead@shaw.ca). Don't wait till the last minute, we don't have much time.

**Jinny Whitehead**

Gallery of BC Ceramics  
2005 Exhibitions

*Lilach Lotan*  
"Bottled"

February 3-28

*Vincent Massey, Jenny Smack, Jane MacDougall, Catherine Epps, and Meghan Bennett*

"The Potter and His Apprentices"

March 3-April 4

*Jasna Sokolovic*

"Outside the Box"

April 7-May 2

*Linda Doherty*

"A Tisket, a Tasket"

May 5-30

*Jim Stamper*

"Ceramicycle"

June 2-28

*Julia Gillmor & Katherine Hofmann & Neil McBriar*

"Kootenay Contemporary"

July 1 -August 2 Opening  
Canada Day - Friday July 1st until  
9 pm

*Mary Fox*

"Beauty of Form Enhanced"

August 4-29

*Keith Rice-Jones*

"Separate Skins"

September 1-October 3

*Nancy Walker*

"Panorama"

October 6-31

*Deb Sloan*

"Objects of the Heart"

November 3-28

PGBC Annual Holiday

Member's Show

All of December

Also in the Gallery  
50th Shelf Display

BOWLS April May June

VASES July August September

TEAPOTS October November

"Manager's 50 Favorites" all  
December

# 2005 Kelowna Clay Festival

Aug 19-23 at the Rotary Centre of the Arts

Discover Kelowna's downtown Cultural District! Once the center of the Okanagan's fruit packing industry this six block area along the lakefront has been revitalized into a creative and thriving cultural hub. Kelowna is a vacationer's paradise of art galleries, wineries, sandy beaches and 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

**Aug 22/23** Hands-on workshops with Trudy Golley and Linda Doherty



Phil Rogers

Hank Murrow

Susy Siegele/Mike Haley

Trudy Golley

Linda Doherty

**Phil Rogers**, UK 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.

**Hank Murrow**, US will be showing new ways to begin, alter and trim pots using his special tools; and he will share stories of his interesting experiences with famous potters.

**Susy Siegele and Mike Haley**, US will assemble a large patterned block from 10-15 colours of porcelain and then construct various pieces (teapot, platter, birdhouse?) with slices off the block.

**Trudy Golley**, Alberta 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".

**Linda Doherty**, BC 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.

## EARLY BIRD REGISTRATION EXPIRES MAY 31

During the festival we are proud to host "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, Vernon Potters Guild and Kelowna Cultural Capital Partnership Program

For information & registration  
Kelowna Clay Festival

Glenmore PO Box 30025 Kelowna, BC Canada V1V 2M4  
(250) 762-5837 email: kelownaclayfestival@hotmail.com  
[www.members.shaw.ca/okpanews/clayfest05.html](http://www.members.shaw.ca/okpanews/clayfest05.html)

## **Takeshi Yasuda**

Pub. Marston House  
Marston Magna, Yeovil BA 22 8DH  
and Arts Council England, 2004  
ISBN- 1-899296-21-2

A photograph of smiling Takeshi Yasuda is footed with the caption "I am a committed believer in an art form called crafts. This art form is not an escape from life but life itself." This concise summary of Yasuda's philosophy is illustrated in a new book simply entitled, "Takeshi Yasuda". The sixth in a series of publications in the Ceramic Monograph Series, this 64-page, hard cover book is a snapshot look into the work of this masterly contemporary potter.

In a brief introduction, Professor David Hamilton, of the Royal College of Art, likens the thrilling experience of reading Hemmingway at 18 to "coming to Takeshi Yasuda's work for the first time". He goes on to say that "the plastic quality of the clay body, the behavior of the glaze and the colours he uses, the setting in the kiln and the firing all combine to produce a finish of form and surface which are a cause of awe and wonder". The pages to follow illustrate in full colour photos what Hamilton means.

Each of the stages of Yasuda's work is laid out in chronological order, beginning with pieces from the first ten years of Yasuda's career in Mashiko, Japan. Images of reduction fired pots with ash glazes make way for Yasuda's innovative, oxidation tri-colour stoneware, inspired by the early Sansai Tang Chinese pottery. This ware was the result of Yasuda coming "face to face with an electric kiln" while on residency at the Cleveland Crafts Centre in Middlesbrough in 1984. Later comes the porcelain 'Creamware' and his last body of work, before the publishing of this book, is his 'gravity defying' unfolding porcelain forms.

This little (22 x 20.5 cm) book is really only an outline of Yasuda's vast body of work and innovative approach to clay. While small captions accompany most of the images, Yasuda's commentary is minimal throughout the book. A portrait of the artist is mainly presented through the three contributing essayists. Tony Birks, Alison Britton and the most lengthy of the brief articles, by Paul Mathieu, all explain Yasuda's philosophy and extol the virtues of his unique aesthetic and technical mastery. Mathieu claims, "The work of Takeshi Yasuda is conceptual art. Not only is pottery-making for him a conceptual activity- how and why it is made - but using the pot becomes a conceptual activity as well - how and why it is used." Anyone interested in the art of Takeshi Yasuda would find this book inspiring and complete. While sparse in printed word, it is filled with images of his work, each piece ultimately speaking volumes for itself.

Rachelle Chinnery

### **Thanks From Aid to Artisans**

Pátzcuaro Michoacán

February 7, 2005

Dear Fellow Artisans:

I am delighted to report that your generous donation of \$500.00 has been received and that this has enabled us to order ten ventilator fans for installation in ten kilns.

The installation will be documented by my associate, J. Musi, and she will be responsible for sending photos and documentation. As I have communicated, my position has been eliminated as of February 11 due to a lack of finances, but I will remain in Mexico for some months and I will be personally responsible to see that this project is carried out.

On behalf of the ten artisans who will benefit from your donation I extend my heartfelt appreciation and I hope that this will open a door for further interaction between the potters of BC and Mexico.

Sincerely,

Jim Meadows

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**THAILAND** December 15, 2005 - January 3, 2006

For details, please visit [www.denysjames.com/excursions](http://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](mailto:denys@denysjames.com) 182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

## 50th Anniversary - Another Wind-up from Headmaster Keith!

It's a good job the deadline for BC in a Box was extended to Feb 15th or the Headmaster might have been in for a spot of discipline from Matron!

Lots of response so these will all be entered and boxed ready for the road.

By the time you get this there are still a couple of days to get in your entry for **TransFormations** (March 1st), a couple of weeks for the **BC - Tajimi** entry (March 15th) and your information to Al Sather (no entry, open to all members) for inclusion in the Source Books, by March 31st.

I had several phone calls from people after Paul Davis' first workshop on Vancouver Island. They were rave reviews. When the dust has settled it will turn out that those of you who missed this opportunity to connect with this important Australian potter will spend not a little time regretting it!

Time to make sure you don't miss out on the next sure-fire winner, the 50 - 10 Arrowsmith Potters Masters Series and Guild 50th Party in Parksville on March 26th.

You've missed the early bird price but it still remains the deal of the year with six stellar BC Potters demonstrating, a display and presentation of work by BC's three Bronfman Award recipients, a great lunch and a subsidized dinner! Now this is the way to celebrate 50 years of BC Potting!

Register at [info@arrowsmithpotters-guild.bc.ca](mailto:info@arrowsmithpotters-guild.bc.ca) or call Les Crimp at 250-468-1653.

We are trying to make it easier and cheaper for Mainland potters by car-pooling. I have 2 spaces. If you are registered, are planning to take your car and have space, let me know. If you need a ride, also contact me and I will coordinate. If you are in the B & B Network look to see if anyone in the area has space. Otherwise, Arrowsmith will have suggestions for budget accommodation.

If you are still in doubt here is a "pot-tered" version of the potting offerings.

Keith Rice-Jones

## 50 - 10 Arrowsmith Masters Series

**Victor Duffhues** - Vic's demonstration will be based on his years as a production thrower. Through this experience he has developed many unique tricks of throwing which he will pass along. Vic and his wife, Josee, own and operate JoVic Pottery located near Ladysmith on Vancouver Island where they produce wonderful functional and raku pottery.

**Gordon Hutchens** - Gordon lives on Denman Island (which is connected to Vancouver Island by ferry) where he operates his pottery. Gordon is widely known and respected for his work in crystalline glazes, salt, lustre, raku and stoneware pottery. Besides his work in raku and gas firing Gordon also has a large anagama wood-fired kiln. He will be showing some of his pieces from the last firing at our show.

**Don Hutchinson** - Don is a retired educator in pottery from Langara College in Vancouver, B.C. Don has two studios, one in Vancouver on famous Granville Island and one at his home in White Rock, B.C. (White Rabbit Pottery) We will be seeing many unique ways to work in pottery when Don brings his expertise to our Show in Parksville. Although his work is in functional pottery you will find him sharing a wide range of techniques with us.

**Bob Kingsmill** - Bob makes his home in beautiful Okanagan Valley but shares a studio on Granville Island in Vancouver with Don Hutchinson. Bob is one of our B.C. potters who is most sought after for workshops. He is fun and colorful and does the most amazing things with clay ( huge masks and murals). Bob's work is both functional and decorative.

**Sally Michener** - Sally has been involved with clay for over 50 years. She has been fascinated with the human body as a subject in her art for over 30 of them and taught at ECIAD for 25 years.

Like the body itself which is never static her pieces evolve through a process of exploration with usually only a loose idea at the beginning.

Sally will not only be demonstrating work in progress using both wet and leatherhard clay but also talking about the development of her own work and body related works in art.

**Gillian McMillan** - Gillian is from scenic Port Moody on Burrard Inlet. She works mainly in low fired earthenware. Gillian's work is very colorful as she has a great palette of bright slips with which she does her decoration. You must come and see her Bird Beak Jugs.

As a special feature of our Anniversary Party we will have a room set aside to display the works of three of our Bronfman Prize Winners. This group of internationally famous potters includes Robin Hopper, Walter Dexter and Wayne Ngan. There are few of us who do not know these names. You will be able to see some of their pieces on display along with a biography of each potter. Keith Rice-Jones of our Potters Guild of B.C. will be giving a talk about each of these men and the treasured space they hold in our collective hearts.

The cost is \$60.00 per person (Canadian funds). Lunch will be provided.

There will be a special dinner in the evening. The cost for the dinner will be \$15.00 per person. There will be limited seating, so if you want to join us please let us know by return. Thanks.

The keynote speaker at the dinner will be Paul Mathieu. If you have heard Paul speak you will also be enticed to sign up for the dinner. To put it mildly, Paul is a "don't miss" speaker and will leave you with a smile after a great dinner.

You can check out the Arrowsmith web-site at [www.arrowsmithpottersguild.bc.ca](http://www.arrowsmithpottersguild.bc.ca) or phone our Studio/Gallery at 250-954-1872 for tickets or to reserve a place.

We hope lots of our American friends and those of our Canadian friends that read this will come and join us for one of the big events of 2005, our Anniversary Year.

Les Crimp  
[lcrimp@shaw.ca](mailto:lcrimp@shaw.ca)

## Ikebana Story Or Let's Get The Lead Out

I have been a full-time production potter for 33 years, and am well acquainted with the challenges involved in earning a living from one's passion. I was therefore surprised and delighted six years ago when I added Ikebana containers and flower cups to my production line. Very quickly it became clear that I had stumbled upon products that sold very well. By including these new items in my line I added over \$20,000 to my gross sales in the first year. It was exciting to have a "hot" item, especially one which contributes beauty into the lives of people by encouraging them to bring more flowers into their world!

However, my initial excitement turned to frustration as some of my Ikebana containers started to be returned as defective. Customers were unhappy that the pinfrog (the key component to my products) was tarnishing very quickly and degrading the appearance of both the flower cup and Ikebana containers. After very little use they looked dirty and less appealing.

I searched hard for an alternative, but found that all manufacturers were using the outdated technology of imbedding brass pins and casting molten lead around them. I found this to be most disconcerting, since lead is known to be both a carcinogen and a very toxic element to breathe in or to handle in any way.

Out of curiosity about how much lead was leaching from the lead based pin frog to cause this deterioration in overall appearance, standardized water samples were forwarded to The Environmental Quality Institute for analysis. These water samples were taken after the leaded frogs were immersed in water-filled Ikebana vases for 1.5 weeks. The results of these tests were frightening and absolutely shocking!! The base line for acceptable levels of lead in drinking water is 15 parts per billion. The leaded pin frog water samples tested out at a horrifying 4353

parts per billion...over 290 times the safe established limit!! The samples were considered by the laboratory to be severely contaminated! Subsequent samples were taken and resubmitted to the lab for confirmation of the initial results. The results were confirmed and the laboratory stated that they would do no further testing of these source samples as their sensitive testing equipment was being damaged by such high lead levels! Clearly, the decision to manufacture a stainless steel alternative to this toxic lead pin frog made sense.

I began to manufacture these new pin frogs essentially by hand and demand quickly reached an unmanageable level. I was simply unable to produce them quickly enough to be even close to cost effective.

At this point I was fortunate enough to meet a brilliant designer and production specialist who took an interest in the product. He spent 16 months developing the required technology and machinery to produce a state-of-the-art steel pinfrog. Now, as a result of his efforts, we are able to offer customers a product which won't tarnish or threaten the health of either the producer or end-user of Ikebana related products. In addition, we use finer and many more pins per unit than our competitors, which allows the user to include even the most delicate stems in their floral arrangements.

If you aren't yet riding the Ikebana wave, I invite you to join us! If you are already creating Ikebana ware, I encourage you to use our unique stainless steel pinfrogs to protect your health and dramatically increase your bottom line. For more information please go to our website at <<http://www.pinfrog.com>> or email me at [vijaya1@telus.net](mailto:vijaya1@telus.net)

Vijaya Morrison

### Potters' Marks and Chops

In my conversation with John Lawrence of Doda Antiques, we talked about how useful it would be if there was a database of chops and potters' marks for BC potters. This would be a great aid for collectors and researchers interested in pottery and would help to establish recognition of ceramics as an ongoing cultural activity in BC. This year is the Guild's 50th anniversary, and it brings home just how fast time passes, and how quickly such knowledge can be lost altogether. We are fortunate though - not so much time has passed - if we start now, we have a good chance of starting a record that will go back to the beginnings of pottery in BC.

Your humble editor has an interest in creating and maintaining databases, and so I've volunteered to be the contact person to collect such data. I mentioned this to Debra Sloan and she was excited about the idea, saying that the idea had come up before but never quite got off the ground. If we can build up a complete and ongoing record, then there is a good chance that we will be able to publish the information in book form, perhaps a book that gets updated every five to ten years. And obviously we could publish information like that on our website.

What would be required would be a photo for each mark, plus some minimal biographical information about the potter. As well as pictures of the actual chop marks, Debra suggested that we also collect the following biographical information:

- Date and place of birth,
- Where and when you were trained
- Type of work; ie functional, one of a kind, sculpture, materials
- Awards, involvement in guilds, teaching
- Galleries; ie how many solo exhibitions and where
- Collections

I encourage all BC potters to send me this data about their own work. And I also ask that anyone who has knowledge of older potters who are no longer practicing to make a special effort to help us preserve this valuable information before it's too late.

To start, please send this information to me at: [editor@bcpotters.com](mailto:editor@bcpotters.com).

Martin Hunt





### North-West Ceramics Foundation

The North-West Ceramics Foundation issues a scholarship of up to \$200.00 for any educational workshop or course. All BC potters are eligible to apply. Simply write the Foundation a letter explaining which class or workshop you'd like to take and how the program will contribute to your work. The up-coming Island and Kelowna symposia both fit the criteria for this scholarship and we encourage your applications. All applications should be addressed to: North-West Ceramics Foundation, Maureen Wright Scholarship, 1359 Cartwright Street, Granville Island, Vancouver BC V6H 3R7.

## Maureen Wright Scholarship

Rachelle Chinnery



### North-West Ceramics Foundation

Once again the North-West Ceramics Foundation is please to announce its major fund raiser "Oven to Kiln". This year's event will take place at the Granville Island Hotel at 6:30 on Monday, May 16. Tickets are \$55.00 each and will be for sale through the Gallery of BC Ceramics. For those who have never attended this event, it is a fun evening of fine dining and silent auction bidding capped with dessert on a hand-crafted plate. The proceeds of this event enable the Foundation to contribute to events such as the Canadian Clay Symposium, and to bring international speakers to the province to further ceramic education.

## Oven and Kiln Fund Raiser

The Foundation is looking for PLATE DONATIONS for this event, as the dinner will be capped with the gift of a dessert plate served, of course, with dessert. We are asking for small plates of a diameter of roughly 8-9 inches. We would also like to invite silent auction donations for the fund raiser segment of the Oven and Kiln. This silent auction will feature the work of many of BC's finest artists in many media. If you are interested in participating in this auction, contributing plates or volunteering for the event, please call Rachelle at 604.874.8518.

Rachelle Chinnery

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<b>3.15 inch</b>	<b>\$9.25</b>



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## A Collector of Old Pots

I recently had the pleasure of meeting John Lawrence of DoDa Antiques located in the Vancouver Antiques Mall on Richards St.

For many years Lawrence was a musician with his own band (The Zaniacs). Initially he collected paintings by local artists - mostly portraits. Also interested in antiques, he participated for many years in antique shows. Over time he built up a large collection of glassware. Since moving to his present location just over four years ago he has transferred his interest from glass to ceramics.

Most collectors of fine ceramics in Vancouver concentrate on new work. That there is a lively audience for new work is of course very important. But if fine ceramics are to assume a place in our culture similar to the role that pottery plays in the Orient and in Europe then the best work needs to be seen as more significant than being just beautiful functional ware. I'm sure we all agree that fine pottery is more than just consumer ware; but just how does this "more" get reflected in a society? One way is that some people become collectors of the work that passes the test of time. Collectors are interested in beauty, and beauty is surely the level upon which potters (like all artists) want to be appreciated.

How, in Canada, could such work be recognized? The main mechanism is the market and in particular, the resale market. The resale market is a market for old used pots. Now why would anyone want an old pot when there are so many beautiful new ones available? Well obviously, because some old pots offer something that new pots don't: something beautiful and culturally deep so that people want to collect them as objects of appreciation.

DoDa Antiques serves such people. As the Guild's Debra Sloan observes, "What [DoDa] is doing, is establishing a resale market, which is one of the most important things that happens when time has passed and we want to see what is retaining its value. It is a very important process."

Lawrence observes that the market for ceramics has grown recently quite a lot. Now ceramics are being used as "set-dec" on TV shows whereas a few years ago it was glass ware. At present, the market value of old work is often lower on resale than when



*John Lawrence in his store shows a Walter Dexter bowl.*



*A small part of John Lawrence's collection at his home*

new. We may hope that this will change. Lawrence says that he has many pots that he likes but doesn't know who made them. What is needed is a catalogue of potters marks to aid in the identification of historic pieces.

The establishment of such a record is quite important. Debra Sloan says, "It is essential that resale values are established, and indeed promoted, in order to create the notion that we can invest in fine ceramics as well as paintings".

Initially Lawrence collected German and Scandinavian as well as BC pots but now he concentrates only on BC pots. He has many pieces by Axel Ebring, perhaps the first commercial potter in BC, whose work goes back to the 1920s. The bulk of his collection dates from the 1950s with potters associated with Shoji Hamada and Bernard Leach's St. Ives Pottery in England. Here in BC there have been many potters who have been influenced by these two men to the extent that their influence has established a "West Coast Style".

He has a few pieces from St. Ives plus works by Janet Leach and Michael Cardew. There are between 300 and 400 pieces in his personal collection and another 100 to 200 pieces in his shop. He is a major collector in his own right and is in touch with a small band of fellow enthusiasts. He gets most of his work from fleamarkets and house sales. People also bring ware to his store.

Potters in his collection include: Axel Ebring, Thomas Kakinuma, John Reeve, Mick Henry, Wayne Ngan, Walter Dexter, Bob Kingsmill, Gordon Hutchens, Terry Ryals, Laura Wee Lay Laq, Robin Hopper, Lona Seniors, Hiro Urakami, Donna McLaren, Sam Kwan, Gailan Ngan, Bill Rennie, Don Hutchinson, Kathleen Hamilton, Jack Olive, Margaret McLellan, Avery Huyghe, Hilda Ross, Olia Davis, Eulalie Heakes, Gordon Thorlakkson, Sue Arundel, Otto Wichmann, Susan Sarrandal, Grove Pottery, Larry Robson, Janet Leach, Ron Tribe, Nan Channey, and Catherine Epp.

**Martin Hunt**

*Photos by Martin Hunt*

## New Ceramics Courses At Emily Carr

The ceramics program at Emily Carr is planning to offer an expanded series of three credit courses on an ongoing basis, by rotating a large selection of offerings.

These will include Handbuilding Essentials, Throwing Essentials, Mold-Making, Kiln-Building, Architectural Ceramics, Surface and Decoration, Ceramics Design, Tableware and possibly later, Atmospheric Effects, Figurative Ceramic Sculpture, Computer for Ceramics, Large Scale Vessel and Sculpture, Ceramics and Print.

We hope to offer three to six of these courses each term. We also offer a Ceramic Technology course taught Saturday morning by D'Arcy Margesson; this course changes each term to cover Low-fire Clays, High-fire Clays, Low-fire Glazes and High-fire Glazes.

It is our intention to make all of these courses available to the larger community by offering them through Continuing Studies as well as for credit as part of our BFA degree program. They will be scheduled during evenings and weekends as much as possible to facilitate access. Please keep your eyes and ears open and do not hesitate to inquire with us in order to take advantage of these courses as they are offered. These courses will be staffed by regular and sessional faculty, professionals from the community and visiting artists.

This summer, from August 1 to 19, Calgary potter John Chalke will be teaching one three credit course on "Looking at Pots and How to Make Them Better", which is available for registration to everyone. Check this space in the future for the schedule of upcoming courses. Next Fall: Surface and Decoration, and Moldmaking.

Paul Mathieu

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## Free Ads

**Ceramic student**, from Switzerland, is looking for a practical training place in an English speaking part of Canada, for about four or five weeks.

(Between August to September).

"I am interested in learning more about ceramics, especially improving my throwing. At this occasion I would like to discover more about the country and the people. Please send me an email if you think you have a place for me: frischer\_fisch@hotmail.com"

Submitted by Rita Meyer

Vordere Vorstadt 14

5000 Aarau

Switzerland

**For Sale:** Olympic Oval kiln, model 2027. 208 V, 49 amps, single phase. 3" brick. Inside dimensions: width 30"x 19 1/2"; 27" deep. Includes 8 half shelves and 3 extra elements. \$850. Contact Kathryn Youngs at: 604 506-0602 or kyoungs@telus.net

**Wanted:** a used triple balance beam suitable for weighing glaze materials. Please call Ronda Green- 604 921 9888.

## Guild Websurfer

There is a volunteer opportunity open for a Guild Websurfer. As we all know, the internet provides a wealth of information that would be useful to potters. It is often difficult to find that information when it's required. The best thing would be to have a growing list of links about pottery and potters. From a small beginning, but with regular additions, such a list has the potential to be an extremely useful resource to potters the world over. This is an idea that came up at a recent Communications Committee meeting, and it is still at its earliest development. Is there a Guild member who would be interested in taking on such a task? If so, send me a note at: editor@bcpotters.com.

Martin Hunt

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## 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



## Potters Guild of BC Board

**Jinny Whitehead**, President  
604.687.3590 <vwhitehead@shaw.ca>  
**Dave Kruyt**, Treasurer  
604.986.1162 <kruyts@telus.net>  
**Sheila Morissette**, Secretary  
604 484 5090  
<sheilamorissette@mac.com>  
**Markian Kyba**, Events  
604.254.4008<esb@interchange.ubc.ca>  
**Don Jung**, Chair Communications  
604.873.1836 <don.jung@shaw.ca>  
**Matthew Freed**, Chair Membership  
604-899-3383  
**Jay MacLennan**  
604.709.3263 <lumacpottery@aol.com>  
**Assefa Kebede**  
604.731.7591 <akpottery@hotmail.com>

## General Enquiries

General: **Jay MacLennan** 604.669.5645  
and leave a message or send email to  
<generalinfo@bcpotters.com>

## 50th Anniversary Committee

**Keith Rice-Jones**, Chair 604 522 8803  
**Debra Sloan**                      **Al Sather**  
**Suzy Birstein**                    **Maggi Kneer**  
**Heather Cairns**                **Rona Hatherall**  
**Karen Opas**

## Membership

**Matthew Freed**, Chair 604.899.3383  
<membership@bcpotters.com>  
**Ronna Ander** 604.921.7550 or  
<database@bcpotters.com>

### 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.'

## Communications Committee

**Don Jung**, Chair 604.873.1836  
<webmaster@bcpotters.com>  
**Gillian McMillan**, 604.937.7696  
<newsletter@bcpotters.com>  
**Martin Hunt**, Editor, <editor@bcpotters.com>  
**Carole Matecha**, Proofreader  
Special thanks to **Rona Hatherall**, **Carole Matecha**, **Marie Smith**, **Lewis and Hazel Kennett**, **Linda LeBrun** and **Billy Wittman** who make certain the newsletter is mailed.

## Made of Clay

**Dale Delansen**, Co-ordinator,  
604.253.9497  
<madeofclay@bcpotters.com>  
**Jim Stamper**, Promotions, 604.876.9287  
<mocpromotions@bcpotters.com>

## Gallery of BC Ceramics

Hours: 10:00 am-6:00 pm  
www.bcpotters.com

### Brenda Beaudoin

Interim Gallery Manager  
604.669.3606 or  
<galleryofbcceramics@bcpotters.com>

Gallery Assistants: **Sarah Belley**  
**Jennifer Fowlow** **Roxanne Gagnon**  
and **Samantha MacDonald**  
(staff@bcpotters.com)

### Volunteers

**Shari Nelson**, exhibition catering  
**Penny Birnam**, exhibition re-painting

## Gallery Committee

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



## POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

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

**Membership Fees** for 12 months (incl GST)

Individual \$50 Student (full time) \$25 Senior (over 65) \$30

Family Studio (2 max.) \$70 Institution or Group \$100 Corporation \$100

**Advertising Rates** (not including GST) Please submit ads as .tiff, pdf, or eps files.

Full Page \$170, 2/3 page \$115, 1/2 page \$85, 1/3 page \$55, 1/6 page \$30.

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**Unclassified Rates:** Members Free!

**Insert Rates** (not including GST)

Members: \$75. If overweight, pay additional postage costs. First come basis.

Outside groups: \$200 corporate/\$100 community

Guild committees: free if within postage; pay for overweight.

Advertising and insert rates subject to change.

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