



POTTERS
GUILD
of BRITISH
COLUMBIA

NEWSLETTER

bc potters

July/August 2005

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Thoughts on Beauty and My Creative Process

Creating beautiful vessels for people to use or contemplate is a thoroughly enjoyable way to spend one's life. I have been potting since I was 13 and have yet to grow tired of any aspect of my job. I love to go out to my studio every day full of energy and inspiration to create anew. Working on my upcoming exhibit, "Beauty of Form Enhanced", for the gallery in August has been a most enjoyable experience. What a wonderful theme to work toward!

I always work in series, whether creating functional or decorative pieces. I love the flow and feeling of being immersed in my work that comes from working on one form over and over again. It is a very contemplative experience and one that helps me create my most beautiful pieces. As soon as I'm finished throwing one piece, I am already imagining the subtle changes that will appear in the next creation. The last pots of the day are often the best ones as my body becomes more in tune with what I'm throwing.

I often compare my process of throwing vessels to what a concert pianist must go through preparing for a stellar performance. If that pianist were to take long gaps of time away from the piano, she or he could hardly expect to play to their highest level upon returning. Likewise, if I were to be away from my wheel for long periods, I would not be able to produce my best work when sitting down to throw again. Throwing on a regular basis ensures that I am always tuned up and my creative energy is open and flowing.

One of my favorite parts of the creation process is when my pots are at the leather hard stage. They are sumptuous and beautiful like the naked body, full of life, with a sheen and glow about them that is profound in its simplicity. However, once a piece is bisque fired, it seems to lose that feeling of life for me. It is like a shell that has been deserted by its occupant, waiting for the next soul to inhabit it and bring forth its latent vitality. This is always the biggest of challenges, how to restore and enhance the life and beauty that was there in the naked pot.



It is a source of wonderment to me how much the final finish on a piece influences the feel or vibe of my creation. I tend to work by feel and intuition when it comes to glazes as I am not at all mathematically inclined and have difficulty with my memory. I make many notes, which helps a lot (when I remember to look at them), but for the most part, all that I have learned has come about by a great deal of experimentation, observation and of course, my mistakes. I used to get very frustrated by all my mistakes, but now take them in stride as I realize how much I have learned from them over the years. Sometimes I don't see the beauty in my work right away, my eyes clouded by what I had envisioned. Over time though, the depth and beauty in the vessel comes forward and I am once again awed by it all. Sometimes when I contemplate my work I am totally overcome by its presence and can hardly grasp that it has come from me. The more we look inside ourselves and come to know about ourselves and our work, the more the beauty in both will come forward.

Mary Fox, with Heather Vaughan

Mary Fox will be showing in the Gallery of BC Ceramics August 4-29.

Opening: Thursday August 4, 6 - 8 pm

Mary Fox in her Ladysmith studio.

Celebrating 50 Years: 1955 - 2005

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Membership Directory Update Time - Are You In?

Don't leave it until the last minute! It is time to begin preparing this year's Membership Directory. The Membership Directory lists the contact information of all current members of the Potter's Guild of BC. Please refer to the insert included with this month's newsletter for submission information. Contact Matthew Freed, our Membership Chair, if you require further information. membership@bcpotters.com or (604) 899-3383.

Matthew Freed

President's Message

We are very lucky that this dynamic organization is full of members who support the clay community in so many different ways. Over the years, we have been able to recognise some of those tireless supporters by offering a lifetime membership in the Guild. This year it is with great pleasure that we offer our appreciation to two members: Robert Weghsteen and Carol Mayer.

Robert Weghsteen studied ceramics in 1949-50 at the Central School of Arts and Crafts in London, England. At that time the only reference book on pottery was "The Potters Book" by Bernard Leach. So it is not surprising that he was influenced by Leach, but he was also stirred by the work of Picasso and the colourful southern European maiolica work.

In 1956 Robert decided to move to Vancouver and shipped all his equipment, including his kilns, via the Panama Canal. Robert taught for 8 years at the Vancouver School of Art. Some of his better known students were Wayne Ngan, Tam Irving, Don Hutchinson, Heinz Laffin and Jean Fahrni, amongst many others. Robert felt that teaching was taking too much of his time and chose to spend more time on his art. He had a one-man show at the Vancouver Art Gallery and during the sixties was President of the Potters Guild. You can see some of his murals at the Vancouver airport and UBC. It is interesting that, in our upcoming exhibition, Transformations, he is featured both as

an elder and a participant. Thank you Robert for your contributions and continued support to the clay community.

Dr. Carol Mayer is the Senior Curator of Ceramics and Ethnology at the Museum of Anthropology (MOA) and is an internationally recognized authority on ceramics. She holds degrees from the universities of British Columbia, Cambridge and Leicester.

Carol is also a teacher at Emily Carr and UBC and has lectured all over the world. The Canadian Museums Association has twice bestowed upon her the National Award of Merit for her work on exhibitions. Author of numerous publications, articles, and essays. Of significance to the PGBC, Carol wrote the historical text entitled "Vigorous & Shiny" in Made of Clay: Ceramics of British Columbia. She is presently curating Transformations, our 50th Anniversary show at the Burnaby Art Gallery.

Carol served many years on the Board of Directors of the PGBC and is a founding member of the NorthWest Ceramics Foundation, where she continues to actively serve. Although Carol is not a potter herself, her contributions, and her support of the world of ceramics are longstanding. Thank you Carol for sharing with us your passion for clay.

Have a wonderful summer.

Jinny Whitehead

Gallery Manager's Report

Summer's in Swing!

Thank you to all the artists who have replenished the gallery with their new stock. Fresh displays are vital for new & repeat customer interest.

Do you have extra unwanted packing foam chips? Recycle & drop them off at the gallery anytime. We do loads of shipping during the summer.

Jim Stamper's sculptural exhibition played up June Bike month. His ceram-

ics also showcased the diversity of clay as a medium displayed at the gallery.

Canada Day: Kootenay Contemporary Exhibition opens and there will be lots of activities on Granville Island as well. (Gallery open to 9pm).

Reminder: Guild Artists please pick up all un-sold 50th Guild Bowls, the gallery is accepting 50th Guild Vases starting Monday July 4th

Brenda Beaudoin

Claylines

Cathi Jefferson, Jeremy Hatch, Meira Matheson, Jinny Whitehead, and Pia Sillem have cups published in the book *500 Cups. Ceramic Explorations of Utility and Grace* by Lark Books. It just came out this spring and is for sale in better book stores and ceramic supply stores.

Emily Carr 80th Anniversary Alumni Exhibition "EVOLUTION" is opening Aug. 4 2005 at Emily Carr, 1399 Johnston St. Granville Island. It includes the work of the following Guild members: **Danny Kostyshin, Suzy Birstein, Krista Ewart, Gillian McMillan, Gailan Ngan, Wayne Ngan, Lari Robson, Debra Sloan and Jasna Sokolovic.**

Clive Tucker has just returned from Burlington, Ontario, where he set up a major solo show in the courtyard gallery at the Burlington Art Centre (BAC). The show, titled "Sipping only what is sweet" runs from June 25th to September 18th 2005. Tucker has made 34 ceramic bees to populate the inner garden at the BAC, with 4 ceramic flower fountains in the pond. Keep an eye out for a full review in the next newsletter. Opening times at www.burlingtonart-centre.on.ca."

Claylines will run in the newsletter whenever we have achievements, publications or special events involving BC Potters Guild members to announce. Please keep us informed of exciting news by forwarding details to newsletter@bcpotters.com

From Oven and Kiln

The North West Ceramics Foundation would like to express thanks to all the potters who made and donated plates to our biennial fundraiser dinner "From Oven and Kiln". We would also like to acknowledge the generous donations made by members of the Potters Guild to the silent auction of this event. This dinner raises funds for the Speaker Series, and the Canadian Clay Symposium, as well as providing an opportunity for those interested in ceramics to mix over a fabulous dinner. Not only was it a highly enjoyable event, but it was also a successful fundraiser that met its projections. Thank you BC potters.

NWCF Board of Directors

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.

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



BC in a Box

150 pieces
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gallery near
you.

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A "Feast For The Eyes" Tour

Fortunately, I read an announcement in May's newsletter about a gallery tour that was part of our 50th Anniversary Celebration. It included four North Shore galleries, and the BC in a Box exhibit, in Port Moody (the one I was really interested in). In the end, I found each gallery, as well as some of their surroundings, delightful.

The tour met at the Ferry Bldg. Gallery in West Vancouver to view their "Fired" exhibition. We were introduced to our guide, Heather Cairn, and Arts Coordinator, Ruth Payne, both of whom were involved in organizing the tour. The object was to familiarize the community with some of the fantastic talent we have in this province. Each of us was given bottled water for the bus trip - a nice touch.

The first stop was at North Van's CityScape Community Art Space to see "Island Fire", featuring wonderful exhibits from BC island potters. Heather explained, to the mostly laymen on the tour, about the processes of lichen, slip, crystalline glazing, etc. In her enthusiasm, she wondered if she was not only getting too technical, but giving too much info - more about this later.

On we traveled to the Seymour Art Gallery in the delightful setting of Deep Cove, a quaint village with sailboats in the tiny harbour at the end of the street. The weather took a turn for the better while we spent a relaxing hour eating lunch outdoors before entering the gallery. Inside, was another feast for the eyes, featuring "Fire Women". Fifteen participants were exhibited and again, Heather's knowledge and respect for the processes were conveyed to us as she

aptly explained wood, salt, soda, pit, raku firing procedures, including the "horsehair" technique on her own gorgeous vessels displayed there.

A longer trip took us to the Blackberry Gallery in Port Moody for "BC in a Box". The criterion for this exhibit was that each piece fit into a 4½ square inch container - to be used for shipping, as well as plinths to showcase the artwork. Some pieces were whimsical, some unusual, and many were miniatures of artist's works. (For those who missed reading the traveling "Box" itinerary, it's in the April newsletter)

Finally, we returned to West Van to take in "Masked Flame" at the Silk Purse Arts Centre, a lovely little gallery situated next to a park and the ocean. What I had previously seen of masks, whether photos or displays, I had never liked. Seeing this exhibit changed all that! My mind is still marveling at the creativity in this mask display.

Heather, being an enthusiastic, knowledgeable guide, needn't have worried about "too technical, or too much info", as it became obvious that people were taking it all in. To her delight, as the group viewed BC Box miniatures, they began to recognize the potters and their work from the earlier galleries on the tour. This was the goal: to get the general public started on awareness and appreciation of the ceramic art world.

Thank you, Heather, for being instrumental in putting together this aesthetically delightful and informative tour.

Marie Smith

Discovery Art Travel

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UPCOMING CERAMICS EXCURSIONS

TURKEY September 15 - October 6, 2005

THAILAND December 15, 2005 - January 3, 2006

LAOS/ANGKOR WAT January 27 - February 14, 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
182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

Maureen Wright Scholarship

If you are planning on taking a course or attending a workshop, the Northwest Ceramic Foundation's Maureen Wright Scholarship offers up to \$200. See <http://www.bcpotters.com/scholarships.html> for application.

Karen Opas

Pottery and Archaeology Tour in SW England

October 1 – 16, 2005

We have had good response to our pottery tour. The deadline for booking is August 9th, so if you are interested in joining us please call Josephine right away: Toll free 1 888 280 6890, locally 604 461 4289 To see the itinerary go to www.skiesunlimited.com

Gillian & Alan McMillan

“Making What the Eyes Want to Touch” with Chris Staley

In cooperation with the Potters Guild of BC and the Fraser Valley Potters Guild, The Shadbolt Centre for the Arts is pleased to present a 2 day lecture/demonstration with Chris Staley, current head of ceramics at Penn State University.

February 11 & 12, 2006, 10am-4pm at the Shadbolt Centre for the Arts.

Barcode 84946

Early Bird price before January 10th is \$96.30 (Incl. GST) for members of the Potters Guild of BC or the Fraser Valley Potters Guild, or \$107.00 for non-members.

After January 10th, \$107.00 for members or \$117.70 for non-members.

Contact: E-mail sharon.reay@city.burnaby.bc.ca or telephone (604)205-3012.

Sharon Reay

Early Guild History

Gisela Kaempffer has compiled some pages of early pictures and articles of the Potters Guild of BC. It was done as a tribute to Olea Davis, our founding president. There are also pictures of many early teachers who taught through the Extension Department, in the huts out at UBC.

Gisela included her photographs of the 25th Anniversary Exhibition, RETROSPECT 80, that was held at the Robson Square Media Center in May 1980. It is the only record we have of that installation.

We have made a book from copies of these pages. It can be viewed at the Gallery. We encourage members to visit, and have a look at this book, before they view the TransFormations Exhibition being held in August at the Burnaby Art Gallery, of our 50th Anniversary. Remember opening night is August 10th 5-8pm. See you all at our shop and at the BAG.

Debra Sloan



The wonderful wisteria.



Wisteria Gathering

In May, Jean Fahrni very kindly opened her home for a potluck supper to gallery staff and to guild members in recognition of their contribution of time and energy to the clay community. The evening was timed to coincide with Jean's famous wisteria that covers the whole back of the

house, and which was in full bloom.

Jinny Whitehead

Linda Doherty, Jean Fahrni, Stan Clarke and Tam Irving

Kootenay Contemporary

*At the Gallery of BC Ceramics
July 1 - August 2 2005*

Julia Gillmor & Katherine Hofmann & Neil McBriar

Opening Canada Day

Friday July 1st until 9pm

Katherine Hofmann Artist Statement

I make pots because I feel that the best of myself comes out more than in anything else I can do (except maybe being a mother). I would like to make work that can bring someone to a warm, calm, happy place and so I try to be in that state in the studio. I make functional pots that combine strong, soft forms with surfaces that have warm, rich earth tones and vibrant colours and patterns. The work is designed so that a variety of decorative treatments can complement and enhance each other. Much of my work has evolved from being attracted to salt/soda fired work, but only having an electric kiln to work with. Lately I have been enjoying the process of paddling my forms and the transition from soft to crisp lines that develops. There is a conversation between my materials as I currently know them and my curiosity about my own nature that I find very satisfying.

Katherine Hofmann



June 2005

Neil McBriar Artist Statement

Although I live in a remote natural setting, I am intrigued and interested by contemporary pop culture, music, design, architecture and art. This creates a balance to my love for wild, natural pristine places.

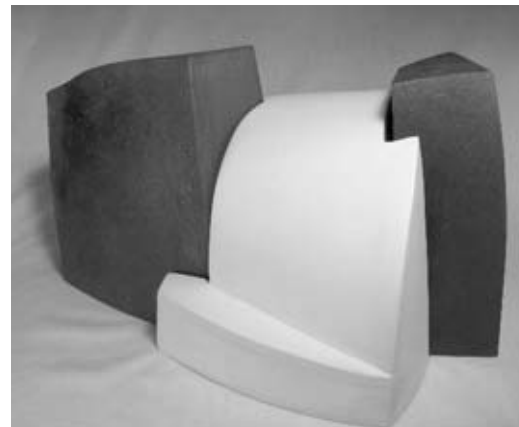
I have recently found myself listening to computer generated hip hop and jazz music. Although this art form appears to be far removed from nature, it can carry ambient rhythmic interpretations of sounds found in the wilderness and urban world; some examples are waves, wind, footsteps on sand or pavement, car horns. I feel I strive to parallel the aesthetics of such music as well as the issues being faced in contemporary art, design and architecture.

I use resonating but simple and quiet glazes to accentuate hard edged forms, helping to create an ambience that can both jump out and invite use or sit quietly to be contemplated.

The small spikes and knotty steel handles should leave room for interpretation. For me the spikes represent thorns that are so often found on many beautiful plants and flowers in nature. They can also represent the rivets on historic mining machinery that lie throughout the Kootenay mountains in which I live and work with my family.

I enjoy the boundaries set by function so my work is born from an extreme passion to construct and create objects for daily use and contemplation.

Neil McBriar



Julia Gillmor Artist Statement

My forms take a conscious interest in profile and proportion. Paying careful attention to clean surfaces, much of what I make speaks through the subtle and indelible marks that come through creating by hand. I pay close attention to the use of line as an element of design and its effects on glaze, using one to complement the other. My pieces contain a sameness that I foster through an understanding of the medium and the pleasure of working in series.

Introducing an image was a way of embellishing the surface that normally I leave in a pure, unaffected condition. I treated the image as an element of design, using it to further explore line and proportion. I selected images that would be pleasing to the viewer and evoke a response of familiarity. Finally, color was added to enhance the image and contrast the vessels against each other. Having a husband who is a photographer, I became exposed to images in a way that I never had before. This body of work is in part, a collaboration with him.

Julia Gillmor



Potters Guild of British Columbia Newsletter

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Fired at the Ferry Building

In May, the Ferry Building featured artists from the North Shore, Sunshine Coast and Whistler. We were treated to a wonderful exhibit of work by Tam Irving, Joanne Copp, Lisa Henriques, Vincent Massey, Sally Michener, Laurie Rolland and Lewis Kryczkowski.

Jinny Whitehead



North-West Ceramics Foundation Speaker Series

We are pleased to announce the third lecture in the North-West Ceramics Foundation Speaker Series. Our speaker will be Ruth Chambers from the University of Regina and the lecture will take place at the auditorium of ECIAD on October 7 at 7:30 PM. Her topic will be her forthcoming anthology of contemporary Canadian ceramics.

Ruth Chambers graduated from the Ontario College of Art and Design (AOCA 83) and the University of Regina (MFA 92). She has taught at the University of Regina since 1992 and is currently Associate Professor in the Department of Visual Arts and Associate Dean of the Faculty of Fine Arts. Her work incorporates a range of

media, usually in an installation format, and often including ceramics. Recent work addresses ways we attempt to visualize and understand what is inside ourselves, both medically and metaphysically. It explores various medical, cultural and metaphysical endeavors that have aimed to transcend and reconcile concepts of the material and immaterial, and the internal and the external. She is also a member of the interdisciplinary artistic collective Petri's Quadrille which investigates relationships between art and science. She has given numerous papers, participated in symposia, and chaired academic panels addressing such topics as contemporary ceramics and craft, art and science, and collaborative art practice, and is currently co-editing an anthology on contemporary Canadian ceramics.



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POTTERS GUILD of BRITISH COLUMBIA ANNUAL REPORT 2004

ANNUAL GENERAL MEETING

JUNE 17, 2005

President's Report

I am honoured to be presenting this report to you, in this, our 50th year of existence. One of our Guild's primary aims is to foster excellence in ceramic arts and I think that the events we have put on this year reflect that goal. I think I can safely say that this will be a year to remember!

I would like to thank all the members of the Board and the 50th Anniversary Committee, as well as Gallery Managers, Tamara Ruge, and Brenda Beaudoin, for their hard work and strong leadership during the year. Special thanks go out, too, to our gallery staff members, whose dedication helped make the change-over of managers during the busiest month of the year a smooth one, and to the many volunteers who continue, year after year, to support the activities of the Guild. Without these active members we would not be the robust and vigorous organization we are today.

Thank you everyone.

50th Anniversary

Keith Rice-Jones: Chair, Debra Sloan, Heather Cairns, Karen Opas, Al Sather, Maggi Kneer, Suzy Birstein, Jinny Whitehead. With help also from Rona Hatherall, Gillian McMillan and countless others.

Planning got a bit of a late start with the resignation of the first chair but we soon made up for this by coming together as a small, tight and incredibly hard working and dedicated group.

Karen Opas headed the "BC in a Box" show. This show, of 150 unjuried pieces in packing/display cubes made with help from Port Moody Secondary School, is now traveling the province to rave reviews. Look for it in a location close to you.

In February, in collaboration with the Shadbolt Centre, we brought over Paul Davis, a prominent potter with enormous experience in Japan and head of the Sturt Pottery in Australia, fresh from their own 50th anniversary. Paul presented for the NWCF and Surrey Art Gallery and conducted wood firings and workshops at Arrowsmith, Shadbolt and Kamloops. February also saw us in very active cooperation with the BC Art Teachers Association at their conference, with clay as one of the workshop strands, Debra Sloan as Artist in Residence and Markian Kyba running a Raku-U. Several articles from the Guild were featured in one of the association's quarterly journals, which was entirely devoted to clay. Arrowsmith Potters Guild did an amazing job of tying in our 50th Anniversary with their own 10th and put on a very special BC Masters Symposium and a splendid celebration dinner with Paul Mathieu as speaker.

May was the closest we came to holding a "BC Potters Month", actually one of the ideas we weren't quite able to realize. Heather Cairns, who has been our main recorder and publicist, single-handedly organized all the galleries on the North Shore to synchronize ceramic shows in May, coordinating with the opening show of "BC in a Box" at the Blackberry in Port Moody. Seymour had "Fire Women"; Cityscape "Island Fire", Ferry Building "Fired" and Silk Purse "Masked Flame". In addition, the Fraser Valley Potters Guild moved their Annual show to May and it was held at the Evergreen Cultural Centre in Coquitlam, and a ceramic show, curated by Coralie Triance, was held at Craftware. A Gallery Managers' Show celebrating the 20th anniversary of the Gallery will now be held in December as a sort of "wrap".

Our flagship show "TransFormations" eventually found a home at Burnaby Art Gallery as their prominent summer show. Carol Mayer has lent the weight of her considerable expertise and experience to this initiative. She, along with Hiro Urakami and Darrin Martens, the BAG Director, volunteered jurying services. Debra Sloan has done a remarkable amount of work with archives and research and Jinny Whitehead has successfully beaten the bushes for catalogue funding. A special mention must be made of Al Sather who has single-handedly assembled a staggering amount of information from Guild members for the Source Books and archival CD. Look out for features by Rachele Chinnery in Ceramics Monthly and Pottery Making Illustrated.

Beyond BC, we have a juried show of 50 pieces, modeled on "BC in a Box" but with 8" cubes, traveling to Tajimi in Japan. This exhibit will be located very close to the Mino International Exhibition and adjacent to the World Expo in Aichi. The submissions will be paired with 50 works by Tajimi potters and there will be a return exhibition in Vancouver in 2006.

Membership Report

Matthew Freed: Chair, Ronna Ander: database

The membership arm of the Potter's Guild of British Columbia strives to connect like-minded clay enthusiasts and organizations throughout the province. In 2004, a number of successful avenues for doing so were opened or exploited. These included the Membership Directory, distribution of the newsletters, the Guild's website, and events and workshops held throughout the province.

During the Guild's last fiscal year, membership ran at a loss of \$2075. Total membership income was \$14,542 and the bulk of expenses related to fixed costs such as the newsletter. This fiscal year, a goal has been set to have membership break even so that it is self-sustaining and not a liability to the Guild and the Gallery. This can be done in two ways :

- (1) By increasing the Guild's membership numbers to offset the fixed costs inherent in running the Guild's current membership costs (the current number of members is approximately 440).
- (2) By looking into means of cutting the fixed costs associated with membership.

Both of these options are currently being investigated and acted upon.

So far this fiscal year, membership revenue has far exceeded the expectations set forward in the projected budget. This is mainly due to an increase in membership numbers. New initiatives like member-inclusive events (i.e. "BC in a Box", "TransFormations"), online registration and forms, and a new membership brochure have proven to be successful. A letter sent out to lapsed members also helped bring several past members back to the Guild. A special thank you to Ronna Ander who diligently comes in every month to update the membership data list. Keeping this list up-to-date ensures that you receive your newsletter.

Communications

Don Jung: Chair, Gillian McMillan: Newsletter, Carole Matecha: Proofreader, Martin Hunt: Editor

Newsletter Communications

The Guild's newsletter has continued to be a source of interesting and relevant information to fellow potters and artists throughout the province of BC. For 2004, we wanted to smooth out any remaining wrinkles in the newsletter production and ensure that it was effective and professional in communicating to the membership. We are pleased to report that the newsletter has steadily improved and keeps getting better with every issue. 2005, being the 50th Anniversary for the Guild, marks an important year for communicating and highlighting the many shows and events taking place. We continue to look for more ways to enable our members to communicate with each other and with the public.

The content of the newsletter has been largely guided by Gillian McMillan and Martin Hunt; they have been the key people getting the newsletter put together. Many thanks to Gillian, Martin, and the terrific volunteer team of Rona Hatherall, Carole Matecha, Marie Smith, Lewis and Hazel Kennett, Linda LeBrun and Billy Wittman who collectively ensure that the newsletter gets sent out to everyone.

New Editor : An internal change at the end of the year saw Martin Hunt taking over the role of Editor from Dennis Vance. Martin was producing the newsletter with Dennis last year and now that he is both Editor and Producer, he'll be in more control of the whole process.

Advertising: Many thanks to our regular and occasional advertisers who help to defray the cost of putting together the newsletter. The increase in advertising fees was implemented without much difficulty. No rate changes are planned for the coming year, but a different payment model is being considered to reduce the invoicing burden.

Electronic Communications

Email Broadcasts: The broadcast e-mails have become a steady part of our communications efforts. They've come in very handy for those last minute reminders and announcements.

Website: The Potters Guild of BC website is updated monthly to reflect what is happening at the gallery and throughout the guild. Enhancements are constantly being made to the website, most significantly, membership signup via the web. The secure/encrypted email is working well and is capturing several new applications every month. The website continues to display an increase in the number of visitors and hits each month. The calendar and message board have been used by a few people but could be better utilized if there was more involvement. A better summary of all the pottery and clay related events is needed.

New Webmaster: We were looking for someone to take over the webmaster duties. Martin Hunt, who also produces the Newsletter, has taken on this task. It seems to be a good fit with the newsletter and email broadcasts too. He'll bring a new perspective on things and help bring the website to a higher level.

What's in store for 2005

Newsletter E-Delivery: We are offering our members the option of receiving the newsletter by email if they so desire, speeding up information flow and saving us printing and mailing costs. An electronic medium will also allow us to use colour and expand our communications more cost effectively.

Webpages for members: One of the initiatives being implemented and offered this year is provision of individual webpages for members. Look for the first ones in June.

Gallery website: Some changes to the Gallery portion of the website are coming up. They will give the gallery a sharper image, more fitting for a high quality art gallery.

Gallery

Tamara Ruge and Brenda Beaudoin: Manager,
Staff: Sarah Belley, Samantha MacDonald, Roxanne Gagnon, Katherine Ducker
Gallery Committee: Maggi Kneer, Pia Sillem, Sheila Morissette, Celia Rice-Jones, Jinny Whitehead

2004 continued to be a challenging year in the gallery. New lighting was installed during the busy summer months, and several staff changes occurred. At the end of November, Tamara Ruge went on one year's maternity leave.

As the interim gallery manager since December 2004, Brenda Beaudoin is pleased to report ceramic sales increases of over 20% in the first quarter of this year (2005). It is always a challenge filling in temporarily, but with Brenda's hard work and dedication, in combination with

our wonderfully dedicated staff and a supportive gallery committee, this has been achieved successfully.

Brenda's arts administrative knowledge and skills with gallery staff and guild members have also contributed to the continued expansion and growth of the Gallery of BC Ceramics and the many artists it represents. Our gallery staff are invaluable. They have been key to achieving gallery goals; friendly customer service combined with opportunities to learn new skills and information access have enabled employment growth and commitment.

The gallery website has been redesigned to improve service to our artists and customers. Information, such as Jury and Gallery policies, exhibitions, inventory sheets and shipping procedures can now be downloaded easily from the web. Images of works and Gallery Exhibition Openings can now be viewed online as well. Gallery staff renew the ceramic displays regularly in order to keep the gallery interesting and visually fresh to our audience. The gallery staff also works hard to promote Guild programs such as membership, "BC in a Box", Tajimi Exhibit, Potters Guild 50th Anniversary and "Made of Clay".

As we gear up for the very busy and hopefully successful summer season, Brenda would like to extend a "thank you" in advance to the gallery staff, volunteers and artists whose energy and contributions make her tenure as Interim Gallery Manager a pleasure.

Events and Fundraising

"Raku-U" continues to be a popular event. Our thanks go to Markian Kyba and his team who perform the double function of educating the public in the art of raku at the same time as they raise funds for the guild. "Raku-U" was a great hit at the BC Art Teachers Association Symposium in February as well as at "Made of Clay" in April and as part of the July 1st activities on Granville Island.

In April we held the "Too Good for the Shard Pile" Sale. Thanks to all who donated work and the five teams of people who helped at this sale. It is a popular event held at the Lougheed Mall and we succeeded in raising \$5,000. These funds will help defray some of the extra costs that we will be incurring in this celebratory year.

Jim Stamper handed over the organization of "Made of Clay" to Dale Delansen last year. The December event at the Roundhouse was poorly attended and sales were low. The Board has decided to concentrate its efforts on a spring/summer event as it believes that competition between the many Xmas craft sales is now too high and the market is saturated in the Christmas period.

Enquiries

Leon Popik: electronic, Jan MacLennan and Markian Kyba: voice

Leon joined the Board in March 2005 and has been answering general questions or concerns relating to BC ceramics or other ceramic related questions. On average he finds one valid question for every sixty e-mails or spam messages received daily. Many of the valid e-mails are from out of this country with questions about who there is to see if they come to British Columbia, and where pottery can be purchased within our province.

Leon has an interest in the archives we presently have, and over the next couple of months or so would like to work on organizing the BCPG current archives. He will also review our library with a view to revitalizing our book collection.

Jay MacLennan and Markian Kyba continue to share the task of responding to voice mail messages.

Financial Report

Dave Kruyt

Building upon the financial success of 2003, the Guild and Gallery posted a combined profit of \$12,000 in 2004. The following table illustrates the differences between our 2004 budgeted and actual results, and offers a comparison with the 2003 results.

	2004 Budget	% of Revenue	2004 Actual	% of Revenue	2003 Actual	% of Revenue
Gallery						
Revenue	\$ 306,834		\$ 325,962		\$ 307,797	
COGS	\$ 153,350	50%	\$ 171,322	53%	\$ 162,064	53%
Gross Profit	\$ 153,484	50%	\$ 154,640	47%	\$ 145,733	47%
Administration	\$ 120,385	39%	\$ 139,901	43%	\$ 128,976	42%
Net Gallery Income	\$ 33,099		\$ 14,739		\$ 16,757	
Guild						
Revenue	\$ 35,034		\$ 52,137		\$ 60,104	
Expenses	\$ 51,215	146%	\$ 54,878	105%	\$ 47,947	80%
Net Guild Income	\$ (16,181)		\$ (2,741)		\$ 12,157	
Total Net Income	\$ 16,918		\$ 11,998		\$ 28,314	

While 2004 saw higher than expected sales in the gallery, this was offset by increased administrative and sales costs. The largest factor in the administrative overage is funds spent on gallery assistants. While there is definitely a relationship with increased sales of 2004, the Board has included a daily staffing schedule in the 2005 budget that will allow closer monitoring of the gallery's staffing costs. Other areas that experienced higher than planned expenses include exhibition expenses, advertising, and our repair and maintenance budget.

Guild results exceeded expectations both in revenue and the management of expenses. Made of Clay revenues were up significantly, although expenses followed suit creating a break-even on the overall financial results for that event. A 77% increase in newsletter advertising revenue added additional revenue to the Guild, along with a collection of other smaller items.

In looking at Guild expenses, once the increased costs of Made of Clay are removed, the overall expenses for the year are substantially under budget. Savings arose in the overall management of expenses and were also due to a modicum of luck as the budgeted contingency fund was not needed.

Overall, while falling somewhat short of plan, 2004 was still a successful year upon which the Guild continues to build. Addressing the identified shortfalls will continue to add to recent successes. In 2005 we have adopted a very conservative budget which projects a combined profit of \$8,000. If the Guild continues to monitor its bottom line and sales in the gallery continue to grow with the success of the previous years, we should have no trouble meeting or possibly exceeding our expectations for the year.

**Potters Guild of British Columbia
Balance Sheet**

As at December 31, 2004

Assets

Current Assets:

Petty Cash	761
Operating Account	33,413
Accounts Receivable	4,194
Inventory MOC Books	304
Prepaid Expenses	1,474
	<hr/>

Total Current Assets 40,145

Net Fixed Assets

15,223

Total Assets **---

55,368**

Liabilities

Current Liabilities

Accounts Payable	25,117
Accrued Expenses Payable	2,000
Vacation Pay Payable	1,005
WCB Payable	257
PST Payable	2,769
Fire Relief Fund	134
Credit Notes/Gift Certificates/Layaway	2,107
	<hr/>
Special Order Deposits	(56)

Total Current Liabilities

33,333

Total Liabilities **---

33,333**

Equity

Retained Earnings	10,036
Net Income (Loss) for the Year	12,000
	<hr/>
Accumulated Surplus (Deficit)	22,036

Total Liabilities and Equity **---

55,368**

Potters Guild of British Columbia
Statement of Income and Members' Equity
Year Ended December 31, 2004 (Unaudited)

Gallery of BC Ceramics	14,739
Potters' Guild Member Services	(2,741)
Income (Loss)	11,998
Members' Equity (2003)	10,037
Members' Equity (2004)	22,036

Statement of Gallery Revenue and Expenses
Year Ended December 31, 2004 (Unaudited)

Revenues	
Revenue	325,962
Cost of Goods Sold	<u>171,322</u>
Gross Profit	154,640
Administrative Expenses	
Salaries and Benefits	92,845
Exhibition Expenses	4,640
Credit Card Fees	7,261
Gallery Maintenance	1,607
Gallery Supplies	1,226
Gallery Display	480
Computer	1,137
Postage & Courier	1,159
Advertising/Promo/Printing	4,582
Telephone & Internet	3,459
Licenses/Fees/Dues	1,585
Rent	7,120
Utilities	1,256
Security	510
Insurance	1,501
Accounting	4,018
Legal	1,350
Gallery Office Supplies	2,591
Miscellaneous	<u>1,573</u>
Total Administrative Expenses	139,901
Gallery Income (Loss)	14,739

Statement of Potters Guild Revenue and Expenses
Year Ended December 31, 2004 (Unaudited)

Revenues	
Membership Fees	14,542
Newsletter	5,351
U2 Can Raku	1,853
Made of Clay	21,310
Shard Sale	3,694
Donations	1,535
Other	<u>3,853</u>
Total Revenue	52,138
Event Expenses 21,999	
Administrative Expenses	
Office Supplies	2,164
Bank Charges	884
Advertising & Printing	336
Telephone & Internet	1,893
Licenses/Fees/Dues	937
Rent	3,574
Utilities	546
Insurance	745
Accounting	1,982
Newsletter	12,347
Membership Directory	2,270
Miscellaneous	<u>5,900</u>
Total Administrative Expenses	33,578
Guild Income (Loss)	(2,740)

A Cup Sized History of West Coast Ceramics, 1950s - 1970s

The Henry Art Gallery at the University of Washington in Seattle is presenting a small exhibition of humorous ceramic cups demonstrating a turning point in the artistic practice of West Coast ceramists in the 1960s and 70s. In part influenced by noted ceramic artists and UW professors Robert Sperry and Howard Kottler, the artists seen in "A Cup Sized History" sought to move beyond the convenient tradition of ceramics as craft-work. These innovative works pointedly and ironically defied their apparent utilitarian origins to become vehicles for social and political commentary, cheeky eroticism, and off-beat visual puns.

The Henry Art Gallery
Mezzanine - May 7 - September 25,
2005

University of Washington in Seattle
15th Ave NE & NE 41st St.
Box 351410
Seattle, WA 98195-1410
gallery information 206.543.2280
ticket sales 206.616.9894



Irvin [Irv] Tepper (U.S., b. 1947)
Fruit Cup. 1970
Slip-cast earthenware with glazes
3 3/4 x 5 1/2 inches
Photo courtesy Henry Art Gallery

Fall 2005 Programs at the Shadbolt

Register now by calling 604-291-6864

Registration for Fall 2005 / Winter 2006 programs begins August 17th. Pick up a Leisure Guide or Artswave at any Burnaby Parks & Recreation location or call 604-291-6864 for information.

Advanced Studies in Clay - NEW!

Fee \$139.91, 8 sessions
Sa (Aaron Nelson), 10:00am-1:00pm, starts Sept. 24. Barcode #84777.

Clay Sculpture

Fee \$182.41, 9 sessions
M (Debra Sloan), 7:00pm-10:00pm, starts Sept. 26. Barcode #92778

Continuing Pottery

Fee \$156.73, 9 sessions
W-am (Alison Petty), 10:00am-1:00pm, starts Sept. 28. Barcode #84631.

W-pm (Charmian Nimmo), 7:00pm-10:00pm, starts Sept. 28. Barcode #84630.

Daytime Pottery

Fee \$156.73, 9 sessions
Th (Sabrina Keskula), 10:00am-1:00pm, starts Sept. 29. Barcode #84632.

Focus on Function

Fee \$156.73, 9 sessions
Th (Rosemary Amon), 7:00pm-10:00pm, starts Sept. 29. Barcode #84629.

Focus on Surface

Fee \$156.73, 9 sessions
Tu (Fred Rahn), 7:00pm-10:00pm, starts Sept. 27. Barcode #84627.

Getting Started with Crystalline Glazes

Fee \$88.68, 4 sessions
Tu/Wed, 7:00pm-10:00pm, Oct. 18/19 & Nov. 1/15. Barcode #84655.

Introduction to Pottery

Fee \$156.73, 9 sessions
Su (Jay MacLennan), 10:00am-1:00pm, starts Sept. 25. Barcode #84596.

M (Aaron Nelson), 10:00am-1:00pm, starts Sept. 26. Barcode #84597.

Th (Barbara Toohey), 7:00pm-10:00pm, starts Sept. 29. Barcode #84598.

Raku Firing & Kiln Building

Fee \$235.40 2 sessions
Sa/Su, (Richard Tanaka), 10:00am-5:00pm, Oct. 15/16. Barcode #93007.

Soda Firing Workshop

Fee \$85.60, 3 sessions
Th/F/M (Linda Doherty/Jay MacLennan), hours vary, starts Oct. 20. Barcode #84779.

Wood/Soda Firing Workshop

Fee \$171.20, 4 sessions
Th/F/Sa/M (Linda Doherty/Jay MacLennan), hours vary, starts Sept. 15. Barcode #84778.

Registration for this program starts July 6th (regular refund does not apply).

New for Fall: Glass Fusing & Slumping with Alison Petty. Call 604 205 3012 for details.



Jingdezhen PWS Experimental Factory Residential Studio Program

Jingdezhen PWS Experimental Factory is a newly created ceramics design studio and residential artists studio. It is situated on the site of an old National Porcelain Company, Sculpture Factory in Jingdezhen, China. Jingdezhen has been the world centre for porcelain production continuously for last 1000 years. This Experimental Factory is surrounded by hundreds of small and independent craftsmen and artists with every kind of ceramic skill, clay producers, throwers, sculptors, mould makers, blue and white decorators, over-glaze decorators, glaze and colour shops, kiln firing workshops, brush makers, blacksmiths, box makers and shippers. Objects made here are from fingernail size to twelve feet high, all in porcelain. We are right in the middle of a hive of activity.

Jingdezhen PWS Experimental Factory residential scheme offers an air-conditioned studio that is well equipped with excellent facilities, including a fully kitted glaze laboratory.

US\$200/week fee will cover the use of the studio and its facilities - use of an electric wheel and a work table, tools, bats and boards, 50kg of porcelain clay, basic glazes and firings.

It includes full board (3 meals) accommodation with flush toilets and a hot shower.

There is also broadband internet connection.

We recommend you bring your own personal hand tools although you can buy basic tools here. Also we have wood and metal work facilities. If you need more clay, special glazes, stains

or over glaze enamels, you can buy from a nearby supplier at an extremely modest price.

To travel to Jingdezhen; from overseas it is best to fly to Shanghai. You may need to stay a night in Shanghai and to take one of four flights a week to Jingdezhen -all flights depart early in the morning. The journey takes an hour to reach Jingdezhen.

We are happy to arrange your internal flight and travel from Pu Dong International Airport to Jingdezhen PWS Experimental Factory. The approximate costs of this part of your journey would be:

Taxi ride from Pu Dong Airport to City Centre	\$15
Hotel fee	\$50
Taxi Ride from Hotel to Hong Qiao Airport	\$10
Air fare from Shanghai to Jingdezhen	\$50

Our staff will meet you at Jingdezhen Airport.

It is advisable to book studio space early since there is only limited availability.

Booking and Enquiry: <c_rekrutiak@yahoo.com>

The Pottery Workshop

The Sculpture Factory, 218 East Xinchang Lu, Jingdezhen

Mailing Address: PO Box 688, Jingdezhen, 333001, PRC

Tel: +86 (0)798 844 0582 Fax: +86 (0)798 844 0585



The building.



A studio.



A demonstration.



The yard.

Chinese Ceramic Cultural Sites

Potters Guild of British Columbia, Canada May 2005
Chinese Ceramic Cultural Sites: A Traveler's Handbook
by Guangzhen Zhou and Guabku Zeng, English Editor Deborah Brochette
Soft cover, 237 pages, 210 colour photos
Wushing Books Publication Co., Ltd. Taipei, Taiwan
Distributed by Chinese Clay Art Corporation, Cupertino, CA, USA
Tel:1-800-689-8319
ISBN 957-8964-18-8

Guangzhen Zhou is a ceramic artist and writer born in Shanghai. He is the director of the Chinese Ceramic Art Council in the United States and also the director of the Chinese Clay Art Corporation in San Jose, California. In the preface to this traveler's handbook, one author sums a travel strategy by stating the book "includes ceramic-related museums, galleries, kiln sites, schools, organizations, magazines, studios, and manufacturing facilities, representing over 150 sites in 17 cities, provinces and other areas". He selected "places that are important both in Chinese history and in the present time, and that may interest western ceramic scholars, educators, artists, students, or other travelers".

While traveling in China without a tour guide may seem like a daunting venture, this book certainly provides an excellent starting point. The authors have created a north to south travel itinerary beginning with Beijing, in mainland China. Written in both English and Chinese, the descriptions of each site are minimal but contain all the essentials. Web site connections and email addresses are included

wherever they exist. Several city and site maps are included, and because they are all in Chinese, they may prove useful when asking strangers for directions. Guangzhou is the last stop in mainland China; after this the tour continues into Hong Kong and on to Taiwan. Public transportation information is provided as well as the hours of operation sites are open to visitors. A list of hotels, useful web sites and general travel information are all included at the back of the book.

Several small colour photos in the book offer glimpses into the rich ceramic experience this vast country will provide. Zhou says in the introduction that the impetus for writing this type of book, the first of its kind, came from feedback from the Chinese Clay Art E-newsletter, established in 1999. He says it was difficult getting all this information from Chinese sources and encourages travelers to write him with their own findings for a foreseen second edition of this publication. For further information about this book and the Chinese Clay Art Corporation see www.ChineseClayArt.com

Rachelle Chinnery

Said one among them: "Surely not in vain
My substance of the common Earth was ta'en
And to this Figure moulded, to be broke,
Or trampled back to shapeless Earth again."

Omar Khayyam. The Rubaiyat (st. 84),

Turn, turn, my wheel! Turn round and round
Without a pause, without a sound:
So spins the flying world away!
This clay, well mixed with marl and sand,
Follows the motion of my hand;
For some must follow, and some command,
Though all are made of clay!

Henry Wadsworth Longfellow, Keramos (l. 1)

Book Review by Rachelle Chinnery

Messages From the High Desert: The Art, Archaeology and Renaissance of Mesa Verde Pottery

By Clint Swink

Redtail Press, Bayfield, Colorado, 2004

ISBN 0-9744263-0-X

Hard Cover, 321 pages, B&W photos

Author Clint Swink had been painting elephants in the Sudan before moving to the American South West, where he then began to paint scenes of the Mesa Verde area of Colorado. In time, Anasazi pots crept into the corners of the canvas and while there were shards in the desert, there were no whole pots.

Swink began making his own Anasazi style of pottery to use for models in his paintings and found the research material on technique for this type of pottery extremely lacking. He also found that using commercial products to produce traditional pots was “aesthetically unacceptable”. Swink says “I abandoned making pots for appearance’s sake and began the difficult search for the process, believing that if the process was right the appearance would follow”. He also states that his research and rediscovery of the techniques to make Anasazi pottery “created a new school of ceramic art and, eventually, global archaeological recognition of the value of dedicated authentic replication”. This claim only extends to his research on pueblo pottery in “*Messages*”, but Swink does make a strong case for the importance of pottery replication in the American Southwest.

Clint Swink refers to himself as a “an Anasazi pottery replicator”. He does not claim cultural ownership of the craft. The controversial topic of appropriation is not covered in the book. However, Swink repeatedly and strictly refers to what he does as ‘replication’. The book is divided into 13 chapters including: “Replication: A New Look at Old Pottery”, “Basics: Wedging, Coiling, and Tools of the Trade”,



“Construction: Techniques, Methods and Magic”, as well as “Mesa Verde Ceramic Language: The “Nuts and Bolts” of the Painting Business”. Swink makes Anasazi pots the way pueblo potters did in the past and each chapter deals with the ancient ceramic process accordingly. He documents all stages of clay harvesting, preparation, building techniques and surface treatment based on his own trial, error and archeological research. The pots he makes are not ever of his own design; they are always a replica of a historical pot.

The photography is black and white, which is not a detriment in this case, as the pots themselves are black and white. Each historical piece has been photographed with the very effective technique of using a three-way mirror to maximize the views of the piece per photo. Swink’s analysis of historical technique is meticulously thorough and each of the chapters carefully explains details as fine as which type of yucca fiber or deer hair to make brushes with, and how many strands are appropriate for painting a particular design. “*Messages*” is a unique publication written by an artist with a focused and unique calling. It is a fascinating read for anyone with an interest in pueblo pots and ancient potting technique.

Rachelle Chinnery

TransFormations

TransFormations is the Guild’s 50th “flagship” show, and will be at Burnaby Art Gallery, August 9th to Sept 10th with an opening reception Aug 10th, 5 - 8 pm.

Everyone in the Guild is invited, and everyone in the Guild will get an invitation in July. We want everyone to come!

Wrapping up the 50th

I spent all yesterday unwrapping pots sent in for the BC-Tajimi show, photographing them to go into the database that Jinny has put together from submitted material, repacking them into the wooden boxes and then into the styrofoam-lined shipping boxes. I got through 32 of the 50 pieces. It was quite a long job. Don't get me wrong, that's fine, it just needs to be done. However we still have to chase a few people for missing information, which sort of brings me to why I sat down to write this.

I just got the latest newsletter from the Fraser Valley Potters Guild, my "home group", and the Editor, Jim Gunson, expressed a little peevisness about time wasted at meetings on questions that had clear answers in the last newsletter. You wouldn't believe how much I could write about that from being involved in the organization of so much with the 50th.

I always tell my students at SFU that the only dumb question is the one you don't ask, but I do add the rider that

there is a lot of difference between, "Do I do this next?" and "What do I do next?" The first one shows you are actively involved in the process, and paying attention to what was asked for. The latter puts you into the "high maintenance" camp.

The day before yesterday I wrote a 50th Anniversary report for the AGM and as I wrote, became impressed with the remarkable amount of "stuff" that the Guild has got together and done to celebrate our 50 years. A small group of dedicated members have spearheaded this and there has been tremendous response and involvement. We have more members than we have ever had and I hope this wave of positive energy will continue and the Guild will get even better in the second half of our first century!

At the last "wrap" meeting of the 50th Committee we went over details for the Source Books and CD that will give a picture of the Guild at 50 and be part of the TransFormations show. What a remarkable document it will be

and when it comes out there will be a few sore bums when people stop kicking themselves for not being part of it..... Al Sather has put a staggering amount of work into this and Al is part of this new energy in the Guild. Al came recently from Newfoundland and wanted to get to know other potters. He says that he should be thanking us for the opportunity for doing all this work as it has given him a remarkable insight into the Guild and its members.

So, eyes on the ball for the rest of it. TransFormations at Burnaby Art Gallery this summer, look for news of the BC-Tajimi show in Sept. and there will be a final "wrap party" in December when we have a double opening for the Members show and a Gallery Managers show which will celebrate the services of all our past managers through their selections, and the 20th Anniversary of the Gallery as part of the Guild's 50th.

Keith Rice-Jones

The Cracked Pot

An elderly Chinese woman had two large pots, each hung on the ends of a pole which she carried across her neck. One of the pots had a crack in it while the other pot was perfect and always delivered a full portion of water. At the end of the long walk from the stream to the house, the cracked pot arrived only half full.

For a full two years this went on daily, with the woman bringing home only one and a half pots of water. Of course, the perfect pot was proud of its accomplishments.

But the poor cracked pot was ashamed of its own imperfection, and miserable that it could only do half of what it had been made to do.

After 2 years of what it perceived to be bitter failure, it spoke to the woman one day by the stream. "I am ashamed of myself, because this crack in my side causes water to leak out all the way back to your house."

The old woman smiled, "Did you notice that there are flowers on your side of the path, but not on the other pot's side?"

That's because I have always known about your flaw, so I planted flower seeds on your side of the path, and every day while we walk back, you water them. For two years I have been able to pick these beautiful flowers to decorate the table.

Without you being just the way you are, there would not be this beauty to grace the house."

Each of us has our own unique flaw. But it's the cracks and flaws we each have that make our lives together so very interesting and rewarding. You've just got to take people for what they are and look for the good in them.

Submitted by Holly McKeen

Have You Met Irene?

Since my last article I had the great pleasure of meeting Irene Berchtenbreiter. It was the occasion of her 92nd birthday and Irene was having her annual day-long (and into the evening) event to greet old friends and happily to meet new ones. I live in the Chinatown of Vancouver and it's an occasion even to cross the river into Richmond. A drive to the metropolis of Mission and then the journey out country roads through the woods was in itself a treat, but what awaited at the end of this journey has left a memory to cherish! Irene lives in a handsome house in the middle of the woods with her dogs and her doves and her many, many beautiful pieces of ceramic art. Each piece has a story and Irene is happy to tell you about her work. A tile-like set in an unfinished wood box has a door that opens in the center with a figure peeking out. That's the little old lady down the road who's afraid to come out. A beautiful group of six wall plaques represent the stations of the cross and were originally planned for a church in Los Angeles. It was never installed in the church and Irene brought them here and recently hung them in her living area.

It was a beautiful day even in the rain and about 50 or 60 people came to wish Irene even more happiness in her 93rd year. She is still making art; we were served food in some bowls she made in the past year, and Irene said I must come out sometime when it's not so busy and have a workshop. "We'll invite a few potters and make some ceramics." I told her I'm not a potter myself and she said "Oh that's good! And nobody will help you either!"

I have a few pieces of Irene's work and recommend it to everyone. Thank you again Irene for the privilege of being at your birthday.

Photos: Martin Hunt



John Lawrence

For Sale

Olympic cone 6 test kiln for sale. All new elements. \$500.00 firm.
604.874.8518

Rachelle Chinnery porcelain@rachel-lechinnery.ca

Classes

Private and small classes in throwing, hand building, glazing, developing a style, with Rachelle Chinnery. Call 604.874.8518.

Rachelle Chinnery porcelain@rachel-lechinnery.ca

For Sale

POTTER'S WHEEL (Brent model B) with splash guard.

1/3 horse power - centres 30 lbs of clay.
6 masonite bats included FREE!

Gently used by wannabe potter...seeks new owner with strong hands!

Asking \$800 o.b.o., paid \$ 1,500

Phone Monique in Campbell River 250-287-8565.

Kiln For Sale

McLennan and Sons Electric manual kiln

Model 900 3.3, 5 cubic ft

Max. cone 8

includes shelves and posts
excellent condition, barely used

\$1,150 OBO

email: c.lightb@telus.net

phone: (604) 708-9232

For Sale

INSULATING FIRE BRICK for kilns (new @\$3.18 +tax Fairey & Co.) 285 bricks in good condition, 200(equivalent) half bricks and broken bricks, 60 (equivalent) previously mortared whole and half bricks, several large kiln shelves, odd heavy bricks, North Bby. \$350.

Tel: 604-299-3614 Louise Bradley - lrbradley@shaw.ca

Doda is Moving

My email address remains the same jdis@telus.net, but on the second of July I will open a new shop at street level in the same block of Richards St. The new DoDa Antiques will be at 434 Richards and I hope to have an expanded selection of B.C. ceramics from the 1920s to the present!!!

John Lawrence

Hank Murrow of Eugene, OR will be in BC from late August to September 5 and is giving workshops in Kelowna and at the Shadbolt centre. He is interested in giving workshops in BC between August 20 and September 5.

If BC Potters guild members are interested, he can be contacted at hmurrow@efn.org

Ann Semple
Vancouver Island, BC, Canada
annsemple@shaw.ca

STOKED AND GLAZED; POTTERS AND FRIENDS, an eclectic showcase of the work of six Slocan Valley potters and friends will be held on July 30 and 31. Robin Dupont, Lance Hall, Michelle Lemire, Lisa Martin, Neil McBriar and Pamela Nagley Stevenson are hosting this event at the Slocan Park Hall, 10 am to 6 pm with guest potter Susanne Ashmore of Wasa BC and guest painter Tsuneko Kokubo of Silverton BC. We welcome all to our first annual show and sale, a great celebration of diverse and spirited Kootenay artists.

Pat Webber Pottery Workshop

August 1-10

Pat Webber presents her annual summer workshop in her Salt Spring Island studio. Workshop includes: Wheel throwing, combining thrown and hand built forms and hand building with guest potter Louise Card.

Bisque firing **Brushmaking**
Reduction firing **Raku firing**
Glaze application and decoration

For more information, and to receive a brochure, call Pat at 1-250-537-8871, or email to jwebber@saltspring.com

SHIMPO RETURN ENGAGEMENT

One Day Only - July 28, 2005

Ernest Aryee & Yosuke Koizumi, two talented potters, technicians and educators from Shippo Ceramics will be at Greenbarn Potters Supply.

Yosuke will be demonstrating Japanese throwing techniques on a Shippo Whisper from 10am - 12 noon. If you missed him last year, you'll definitely want to catch his demo!

Ernest will be demonstrating ConeArt Kilns from 1 pm - 2:30 pm. He is ready, willing and able to answer all your kiln questions!



One day only 15% off all Shippo Wheels and ConeArt Kilns.

*** Books on Sale! * In Store Specials! * Refreshments!**

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Saturday 9-1
Closed Long Weekends
greenbarn@telus.net

POTTERY WORKSHOP on SALT SPRING ISLAND July 18-30, 2004

Taught by Judy Weeden, studio potter with 32 years' experience with clay. This course is designed to be a time for total immersion in the creative process, for students seriously committed to working with clay. Students at any level of previous experience will find invaluable stimulation and new skills. Primary focus is on form, its aesthetics and its decoration using traditional techniques as stepping stones to personal expression.

Tuition; \$550 Cdn Includes materials, and 4 yoga sessions. One studio assistantship available.

For further information and application form see website at www.judyweeden.com

Or write for course outline and application

Judy Weeden 125 Primrose Lane, Salt Spring Island, B.C., V8K 1C1 Canada

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50th Anniversary Committee

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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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Special thanks to Rona Hatherall, Marie Smith, Lewis and Hazel Kennett, Linda LeBrun and Billy Wittman who make certain the newsletter is mailed.

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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,
Roxanne Gagnon, Aja Billas,
Katharine Ducker 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.

Ad rates are for files that need no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$10 extra.

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.

Website:www.bcpotters.com Email:<generalinfo@bcpotters.com>



**POTTERS
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of BRITISH
COLUMBIA**
NEWSLETTER

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