

BC POTTERS

December 2006/January 2007 Volume 42 No. 11

INSIDE

Gallery Manager's Report	2
Presidents Message	3
Clay Symposium	4
Presenter Profile: M. Odundo	5
Guild Library Update	7
Mug Shot	8
Techno Tip: Glazing	9
Branding You	10
New on the Guild Site	11
Call for Entries	13
Studio Sale Listings	14
Clay Lines	15

REBUILDING AFGHANISTAN: TURQUOISE MOUNTAIN SCHOOL FOR CERAMICS

Istalif, Afghanistan

Istalif has been the traditional centre of Afghanistan's ceramics industry for five hundred years. Its famous glazed pottery, particularly the large bowls with a deep turquoise glaze, are renowned world wide for their beauty and form. However, Istalif was razed to the ground by the Taliban in 1999, following twenty-five years of war and now cheap mass-produced ceramics are being imported from neighboring China and Pakistan. Many traditional potter families have fled to Kabul. Despite all this, the remaining potters continue to produce pottery for a local market, passing the secrets of their glazes and firing techniques from father to son. There is an urgent need to help these craftsmen and to support one of Afghanistan's most respected craft traditions by helping them improve materials, reach a wider market and revive lost tile making traditions.

Turquoise Mountain Foundation

The Turquoise Mountain Foundation (TMF) invests in Afghanistan's traditional crafts, historic buildings and landscapes in order to preserve cultural heritage, improve living conditions and create economic opportunities. TMF was founded in March 2006 as a non-profit, non-governmental organization, with the support and patronage of Hamid Karzai, The President of Afghanistan, and HRH Prince Charles, The Prince of Wales.



continued on page 12

Master kâin maker of the town, building a traditional wood kâin for TMF's Ceramics School



Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,
Gallery Manager
galleryofbcceramics@bcpotters.com
604.669.3606

■
Hours

10 p.m. to 6 p.m.



Gallery Assistants

Sarah Belley,
Roxanne Gagnon,
Anusha Balram and
Samantha MacDonald
staff@bcpotters.com



Gallery Committee

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



Gallery Manager's Report

In the Palm of the Hand: Success

A huge thank you to Jinny Whitehead and Keith Rice-Jones for all their efforts in coordinating In the Palm of a Hand: B.C. to Japan touring exhibition displayed at the gallery. Gallery response to the Japanese ceramics was favourable, as more than 25 pieces sold. Feedback of their selection was overwhelmingly positive in both quality and aesthetic presentation.



Jay MacLennan's exhibit

BC Home Makeover Magazine

Check out the winter edition of BC Home Makeover Magazine for a feature article on ceramic arts: B.C. talent, history, diversity and versatility of pottery.

2007 February Jewellery Exhibition

Participation is open to all regular juried gallery artists. Not sure if your ceramic jewellery is appropriate for this show? Please e-mail images of your work to staff@bcpotters.com for feedback. Your ceramic jewellery piece must be ready-to-wear. Inventory drop-off dates are from Tuesday, Jan. 23 to Tuesday, Jan. 30. Ceramics must be accompanied by an inventory sheet and each ceramic piece must be clearly labelled with your gallery code and dollar value. Jewellery numbers start at 1000. Gallery inventory sheets are available online.

Our feature wall has a new color: Metallic Silver – thanks to Sheila Morissette!

Happy Holidays and Fantastic New Year! 🍀

Brenda Beaudoin

2007 Gallery Exhibitions

February
Jewellery Showcase

May
Jeremy Hatch

August
Lynne Johnson

March
Clay Symposium
Presenters

June
Sheila Morissette

September
Vancouver Collects

April
Amy Chang

July
Laurie Rolland

October
Sandra Dolph

President's Message

I would like to welcome Greg Lui as our newest member on the board of directors. Greg is a marketing professional with solid integrated marketing and branding experience as well as promotional and public relations activities. Greg's knowledge will be a valuable asset to the guild and the gallery.

As we say goodbye to 2006, and look towards the new year, I would like to thank all those members who give of their own time to help make this organization as strong as it is today. Thank you also to those who have made financial or in-kind donations. We would not be what we are without your help.

I would also like to express my appreciation for all those members who participated in guild activities throughout the year. It is through this participation that we have a living, organic network of potters, inspiring and encouraging one another, and growing together.

2007 will bring more opportunities for everyone – so keep your eyes peeled and your hands in clay! Have a great holiday season. 🏺

Jinny Whitehead

Tozan Update

As most of you know, The Tozan Society is in the process of moving the wood kilns. Malaspina University college served us notice a year and half ago and gave us until this year to move.

For a while every lead proved futile, but our President, Ian Natras, persisted and eventually a new home was found in the neighbouring community of Cedar. Tamagawa College, a Tokyo school and university, has a satellite campus there and following meetings with their directors and president, we have been invited to rebuild on their spacious rural property.

Since the summer we have been dismantling the kilns and piling the bricks and shelves on pallets. The Anagama came apart quickly, and we are almost finished taking the Noborigama apart. We have the Dogee and a little bit of chamber one to finish as well as the floor of chamber two.

We have a small core of regulars who show up every Saturday to work on this, and we are often joined by others. Several pallets of bricks have already been moved, the new site has been surveyed, but there is still much to do.

We need workers to help us finish up at the old kiln site and will need help in prepping the new site. We need donations to assist with the site prep costs and to help with getting the large metal building covering the kilns, dismantled and moved. There are certainly many ways anyone wanting to help could, donations, donations in kind, labour etc.

I will try and keep you posted on our progress as we finish off at the current site and prepare to start the work at Tamagawa. 🏺

For further information or to get on our electronic news list, please contact:

Gari Whelon, Proletariat Pots
Nanaimo B.C., Canada
whelon@telus.net
250.753.3699

Gari Whelon

Important Notice: LAST PAPER ISSUE!

This newsletter should also be coming to you via electronic mail (e-mail); beginning in 2007, the paper version will be phased out.

If you have not received an e-mail newsletter, please assist us by updating your membership information and sending your correct e-mail address to membership@bcpotters.com.

If you are receiving the e-mail newsletter, then you don't need to do anything as we have your correct information. If you do not have an e-mail address and/or a computer, now would be a good time to get yourself one.

A printed copy will be mailed to those few members for whom we have no email address, but the communications committee hope that the number will gradually decrease over time. 🏺



Canadian Clay Symposium Surfacing: Saturday, March 24, 2007

Registration for the Canadian Clay Symposium has been coming in steadily over the last month, for the Canadian Clay Symposium: Surfacing. The early-bird deadline, for the discounted price of \$99.64, ends Jan. 30. The event has consistently sold out—and with a lineup which includes Magdalene Odundo, Mark Hewitt, Bob Kingsmill, Kinichi Shigeno, Karen Burk, Diane Creber, Robin Hopper, Sam Uhlick and Jeannie Mah, this one should be no exception—so call 604.291.6864 to ensure your spot today. For some of the presenters, this marks their first visit to our fair city—and your first opportunity to learn from their vast experience.

Remember to mark some other dates on your calendar, as several of the presenters are offering additional workshops throughout the Lower Mainland while they are here: Mark Hewitt will present a one-day Throwing Big And Small workshop at the Shadbolt Centre on Sunday, March 25, while Diane Creber will do a three-day, hands-on Crystalline Glaze workshop, also at the Shadbolt, starting on March 26. Refer to the ad in this edition of the newsletter for further details, or call 604.291.6864. Mark will also do a noon hour slide presentation at Emily Carr on Friday, March 23 and the Delta Potters Guild hosts a throwing workshop with Sam Uhlick on the Thursday and Friday prior to the symposium, March 22 and 23. Call Carol Clancey at 604.943.5987 for details on that one.

Registration not only includes your lunch, but this year we have added pizza and appetizers from 5 to 7p.m., so we can end the event on a social note. This will be an event you won't want to miss—register now! 

Sharon Reay



Mark Hewitt

**To register call:
Shadbolt Centre for the Arts
604.291.6864**



Mark Hewitt

Presenter Profile: Mark Hewitt

Enthralled by the richness of surfaces created through wood firing, Mark Hewitt's utilitarian work addresses the serendipity of process and the tactile sensibilities found through wood and atmospheric firing. The intimacy of the handmade object and the subtle character imbued in each pot informs both his process and his prose.

Born in Stoke-on-Trent, England, Mark is the son and grandson of directors of Spode, the fine china manufacturers. As a student at Bristol University in the early 1970's, Mark read Bernard Leach's *A Potter's Book*, and decided to become a studio potter rather than an industrial manager. This decision led to a three-year apprenticeship with Michael Cardew, and later another with Todd Piker in Connecticut, where Mark met his wife, Carol.

In 1983, they moved to Pittsboro, NC and set up their pottery.

continued on page 6

Presenter Profile: Magdalene Odundo

Clay is universal and timeless. Clay pots, or vessels, represent a crossroads of function, form, design and beauty. Clay was one of the first mediums used in art, and clay figurines in Africa date back thousands of years. The masters who created those figurines and the masks and sculptures that later were to mesmerize the so-called modern artists of the twentieth century, have passed on. Their works now rest largely in museums and private collections around the world. But there are contemporary works of art in Africa that are charged with the power and emotional vitality of those earlier works.

Professor Magdalene Anyango N. Odundo's clay vessels transcend the confinements of pottery, of craft, of function. They have entered an ethereal realm of contemporary art that can only be described in terms of beauty. They blend multiple associations of meanings and functional references that speak evocatively of past ceramic traditions yet appear to us as utterly new. These objects hark back to a deliberate association with the age-old pottery tradition of Africa, but reflect the artist's thorough knowledge of the world's ceramic history.

Professor Odundo, acclaimed as one of the world's leading ceramicists, is probably Kenya's most famous living artist.. She comes from an area of Western Kenya that is renowned for its pottery traditions but she also traveled to Nigeria and many other parts of the world to study the ways women produce pottery using traditions of hand-building and firing that are thousands of years old. Returning to the London area, where she still lives, Odundo completed a master's degree at the Royal College of Art, developing a style of hand-built, coiled pots that reflect an innovative, intuitive technique distinctly her own. She continues to teach ceramics at the University College for the Creative Arts, previously known as the Surrey Institute of Art and Design.

After numerous exhibitions around the world, including a successful pioneer exhibition at the African Heritage Gallery during the UN Decade of Women's Conference in Nairobi in 1985, her magnificent vessels are now sought after by collectors, museums and galleries around the world. In recent years her pots have brought record prices whenever they appear at auctions. Magdalene's quest to contemplate, articulate and shape each pot is a process that may take months. Her quest for

perfection is passionate, restless and gratifying to her and the viewers of each of her works, which are unique and defy easy categorization. 🔥

*Alan Donovan, African Heritage,
Nairobi, Kenya*



Magdalene Odundo

Dear Santa,
Things I want for Christmas

1. Gift Certificate from **THE MAD POTTER!**
2. Sherrill Ribs from **THE MAD POTTER!**
3. A Giffin Grip from **THE MAD POTTER!**
4. Anything from **THE MAD POTTER!**

From your favourite well behaved Potter

THE MAD POTTER

#6 - 3071 No. 5 Road, Richmond ~ Tel: 604.244.3734



continued from page 4...

Mark built a very large wood kiln and began making the distinctive functional pots for which he is known, specializing in very large planters and jars, along with finely made smaller items. He uses local clays and blends the different North Carolinian folk traditions together into a contemporary style that has attracted a sizeable following. His work has been featured in the Smithsonian Magazine and on the cover of American Craft magazine, he has written extensively in the ceramic press, and he has exhibited in London, New York and Tokyo, as well as throughout the U.S.. He is well-represented in museum and private collections.

To read Mark Hewitt's eloquent ode: *Just Another Mug* (sadly too long to publish here), follow this link to his site: www.hewittpottery.com/publications.html 



Mark Hewitt

Shadbolt Centre FOR THE ARTS

Winter 2007 Programs at the Shadbolt

Register now for Winter 2007 programs. Pick up a Leisure Guide or Artswave at any Burnaby Parks & Recreation location, call 604-291-6864 for information, or visit www.shadboltcentre.com

Canadian Clay Symposium: Surfacing (NEW!)

Fee: Early Bird (before Jan. 31) \$99.64, 1 session
Fee after Jan. 31 - \$110.24; (lunch included)

Sa (Various presenters),
9:30am-5pm, March 24.
Barcode #124649

Clay Sculpture

Fee \$170.66, 8 sessions
M (Debra Sloan), 7-10pm,
starts Jan.22.
Barcode #119596

Crystalline with Diane Creber (NEW!)

Fee \$217.30, 3 sessions
M,T,Th (Diane Creber),
10am-4pm, starts Mar. 26.
Barcode #125234

Daytime Pottery

Fee \$145.22, 8 sessions
Th (Sabrina Keskula),
10am-1pm, starts Jan. 25.
Barcode #118706

Focus on Function

Fee \$145.22, 8 sessions
Th (Rosemary Amon),
7-10pm, starts. Jan. 25.
Barcode #119594

Throw and Build (NEW!)

Fee \$145.22, 8 sessions
T (Fred Rahn), 7-10pm, starts
Jan. 23. Barcode #120087

Introduction to Pottery
Fee \$145.22, 8 sessions

Su (Jay MacLennan),
10am-1pm, starts Jan. 21.
Barcode #118690

M (Aaron Nelson),
10am-1pm, starts Jan. 22.
Barcode #118691

Tu (Darlene Nairne),
7-10pm, starts Jan.23.
Barcode #118692

Mark Hewitt: Throwing Big & Small (NEW!)
Fee \$53.00, 1 session
Su (Mark Hewitt),
10am-4pm, March 25.
Barcode #125190

New Forms in Clay (NEW!)
Fee \$145.22, 8 sessions
W (Linda Doherty),
10am-1pm, starts Jan. 24.
Barcode #119938

Wood/Soda Firing Workshop
Fee \$196.10, 4 sessions
Th, F, Sa, W (Linda Doherty,
Jay MacLennan), times vary,
starts Feb. 15.
Barcode #125155

Big, Bold, Beautiful Pots - FULL!

Continuing Pottery - FULL!

Call to be on the waitlist
for these courses.

Note: Registrants must be 18
years or older for all Adult
programs.

Guild Library Update

Last month I opened up the Library with a simple on-trust sign-out and featured our latest acquisition, *Australian Woodfiring* by Steve Harrison, a gift from Paul Davis. This month I grabbed *Art of the Contemporary Potter* by Tony Birks. We have two copies. When I discovered clay in the mid 70s this was one of the seminal books for me. There wasn't the plethora of ceramics books around then that there are now.

It included an introduction to Lucie Rie and Hans Coper, the latter an enormous influence. Ruth Duckworth is there, still huge in my pantheon, Gordon Baldwin too. Looking through it again, I am reminded of my earliest slab vases, from when I first started my self-taught fumbling towards my own voice. They were self-conscious copies of Ian Auld's pots. There is so much of my beginnings in this book and thumbing the pages it is with a new eye and a new appreciation of what these people were doing 30 years ago.

You can now check out what we have in the library by going to the website where Don Jung has put the data online. It is in the members only section. We are still hoping for a volunteer to take over from my initial efforts to expand how we can use the resource of our library, especially for out of town members. Please call me or Jinny.🔥

Keith Rice-Jones

Correction:

Last month's article:
**Potters Without Borders:
Local Involvement
Generates International
Results** was misattributed
to Nicole Riedmueller.
The actual author of the
article is Burt Cohen 🔥

Editor



Register now by calling 604-291-6864

Mug Shot: Learning to Say No

Just last week I received a sweet e-mail from a woman who had seen my work at a show earlier in the year. In her letter, she wrote very eloquently about how she and her daughter would love to surprise her husband at Christmas with a replacement mug for his “much loved mug which he has clumsily broken several times”. She was clear that she would “very much like to keep this a surprise” and asked me to be discrete in asking questions only of her.

I envisioned a diminutive elderly woman sitting attentively at her computer, typing the e-mail while daintily sipping a cup of English Breakfast tea. It was a very dear request, and I rather liked the covert mission of the surprise. I thought to myself: I would be pleased to help bring a smile to her husband’s face on Christmas morning.

She was very organized in her hush-hush mission—she had even attached several photos of the beaten and battered mug so that I could accurately create a suitable replacement. When I opened the attached photos, I was in for quite a surprise of my own...

Yes, this extraordinarily polite woman wanted me to re-create a hand-made “Who Farted?” mug—to boot with ghastly fumes rising up from the words and what appeared to be a cat (belly up with two black crosses over its eyes). I couldn’t help but to burst out laughing when the image popped up on my computer screen.

Her request brought to mind a conversation I have been having with myself (I work alone) throughout the past year. Namely, (i) not all opportunities that present themselves to you are good ones, and (ii) it is okay to say “NO!” and important to learn to do so. As someone who is a relatively new professional potter, I have found that this is a very important lesson to learn. There is only so much

that one can do, and only so much that one should be willing to do. My unwillingness to have my name on the bottom of a “Who Farted?” mug shed a whole new light on my little conversation.

If anyone out there has any humorous customer stories, please share them with me. They might make for an interesting follow-up article. 

Matthew Freed

Membership Chair

membership@bcptotters.com

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Clay Courses at the Surrey Art Gallery

Winter 2007

Guest Artist: D'Arcy Margesson Glaze Making Workshop

Unravel the mysteries of cone 6 glazes. You will explore how to fix glaze faults and how to achieve a wide range of colours and textures. Fired test tiles will be analyzed in the second class.

2 Sessions \$115 | Sun, Jan 28 & Feb 4, 10am - 4pm | #496586

Pottery - Level 1

Instructor: Murray Sanders

8 Sessions \$116.75

Mon, Jan 22, 9:30am - 12noon #488911

Mon, Jan 22, 7 - 9:30pm #488912

Wed, Jan 24, 7 - 9:30pm #488913

Thu, Jan 25, 9:30am - 12noon #488915

Thu, Jan 25, 7 - 9:30pm #488916

Pottery - Level 2

Instructor: Jodi Beazley

8 Sessions \$116.75

Tue, Jan 23, 7 - 9:30pm #488920

Built By Hand

Instructor: Cheryl Stapleton

4 Sessions \$84.25

Sun, Feb 11, 1 - 4pm #496597



Pottery - Level 1 (10-13 yrs)

Instructor: Murray Sanders **new**

6 Sessions \$71

Sat, Jan 27, 1 - 3pm #495548

All Fired Up (13-17 yrs)

Instructor: Murray Sanders

6 Sessions \$71

Sat, Jan 27, 10:30am - 12:30pm #495549

REGISTRATION

604-501-5100 | www.register.surrey.ca



13750 - 88 Avenue

604-501-5566

www.arts.surrey.ca



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Techno Tip: Glaze Mixing

Potters often need to mix glazes and part of doing that usually involves mixing the powdered glaze materials with water and sieving it a couple of times. Well, I did that for a while and it wasn't that much fun. It was hard to stir a large batch of up to 10 kilograms in a large pail. I found another use for broomstick handles. I also used to think that a glaze needed to be sieved at least twice to get it thoroughly mixed and smooth without any lumps or bits. I tried a mechanical sieve with a rotating set of three brushes and I thought it was marvellous, for a little while anyways. I'm happy to say, I've done away with the broom. I've even done away with the sieve.

Instead, I make use of a paint mixer attached to a drill to mix my pails of glazes. The one I use is about 24" long with a plastic, 3 finned, propeller-like end to it. You can pick them up at any Rona or Home Depot. It makes quick work of any glaze mix. Just add water and drill away. Coupled with a cordless drill, I'll never go back. There's no fear of any lumps or bits of un-dissolved glaze ingredients as the speed of the drill mixes and dissolves all the ingredients very well. Any glaze that has settled a bit can be instantly whipped into the right consistency. Just watch out for some splashing when the glaze gets low.

For the smaller pails, an inexpensive Braun hand mixer works wonders. Again, no need for sieves and little test batches of glaze can be prepped in a jiffy. Seasoned potters probably know these tricks, but for those who are just learning or are still doing it the old, hard way, you may want to save some of your time and energy for actually glazing the pot. 

Don Jung

Branding: The Icing, The Cake and You

Every person has a reputation. Everyone you meet will form an opinion about you, your pots or your company, even if they don't know you yet. The challenge is to manage your reputation, so that the opinion people have of you is positive. This is what creates a brand.

As a potter, you may ask the question: "Isn't branding just for corporations? What do I care about branding—I make pots, not cars or coffee!" But branding really does apply to you—it's not only about what you do, it's about what you do differently from everyone else. And since your handmade mug serves the same function as any commercially-produced drinking vessel (aesthetics aside!), getting your target market to recognise you and your work and choose it over other alternatives is critical to keeping your practice viable in the marketplace.

Brands have a number of different strategic functions, enabling you to:

- Differentiate yourself/your work from others
- Position your focused message in the hearts and minds of your target audience
- Persist and be consistent in your marketing efforts
- Customise your offerings to reflect your personal brand
- Deliver your message clearly and swiftly
- Establish credibility
- Craft an emotional connection

As artists, craftspeople and small businesses, branding isn't about slick advertisements. It's about getting your target market to see you as a craftsperson with artistic brilliance.

Building a Brand

A brand is a promise of the value your clients will receive. In a complex and competitive world—where it's increasingly hard to know what's real and what's not—having your customers not only acknowledge but support the promise of your brand is the key to building a thriving business.

The icing on a cake is a promise of what's inside, too—but branding is about more than just icing! Branding is about making sure the cake is as good as the icing makes it look. That means that your brand isn't just your logo, your business cards or your website—it's about the whole experience. Your brand is your pots, your customer service, your attitude when people meet you at shows and when you take their order. Your brand is also made of things like your style, delivering on time and how you solve customer problems with your product or service. All the icing in the world won't cover up a badly-made pot or a cranky attitude with a customer just because they want a replacement for a plate from a dinnerware set you made a few years ago and don't make anymore. Making a long-term customer starts with the icing, but the quality of your ingredients keeps them coming back!

That doesn't mean that you should dismiss the value of the icing, though—it's an important component in the branding process. It's how you convince your audience to test you out and explore your product further. That's why investing in great photos of your work is one of the most important promotional things you can do to market yourself; professional photos with strong visual interest get noticed. Whether they're on your studio sale postcard or in the application package you send to a show like Circle Craft or One of A Kind, great photos get remembered and recirculated, and help draw

“Your brand encompasses the total experience of doing business with you”

people in. Because, if the icing isn't tempting, if the icing doesn't reflect what's inside, not drawing in the right people is almost as much of a loss as not being able to keep first-time buyers from coming back to the richness that is your brand.

Your brand—the holistic expression of you and your pots—integrates all your marketing around the core idea that you present. It allows you to speak to your audience consistently, so they can recognise anything you promote yourself with immediately.

Your brand is how you speak of your integrity as a craftsperson. It must be meaningful to your audience, consistent in execution (product, communications and customer service), build relationships and ultimately foster customer loyalty.

Your reputation is priceless in the marketplace. If your brand is clear, distinctive and easily understood, if it expresses a unique, compelling benefit that people believe in, it will bring you all the business you can handle.



Greg Lai and Amber Kennedy

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New on the PGBC Website

The Guild Events and Gallery Press pages now contain a link to a slide show (the images automatically change every two seconds) of the Tajimi exhibit opening. This is a collection of digital photos from the event and will give you a good visual idea of what happened (if you didn't or couldn't make it that day). Even if you were there, this will be nice recap of what and who you saw., you'll probably recognize a few people in the images. Click on http://www.bcpotters.com/Guild_Slideshow.htm to take you straight there. Look for the red Slide Show text in the future on the website for other slide shows.

You'll also notice that the Guild Events (http://www.bcpotters.com/Guild_Events.htm) and Gallery Press (http://www.bcpotters.com/Gallery_Press.htm) pages also take you straight to the most current event instead of just starting at the top. You can always scroll up or down to see the past or future events.

On the Guild Membership, Members Only page (http://www.bcpotters.com/membersonly/Guild_Membersonly.htm) remember, the userid is member and the password is pottery, we have a couple of new items.

Keith Rice-Jones has suggested we make the Guild Library catalogue available for members. It can be viewed by clicking the link on the left that says: View the Guild Library Catalogue

The latest version of the newsletter is available for downloading there. It can be viewed by clicking the link on the left that says: download the latest newsletter. At the

bottom of the Newsletter page, an archive of the Guild's past newsletters is available. It should look like this:

Newsletter Archives:

2004- 1 2 3 4 5 6 7/8 9 10 11/12

2005- 1 2 3 4 5 6 7/8 9 10 11/12

2006- 1 2 3 4 5 6 7/8 9 10 11 12

By each year, click on the number representing the month and it will open the pdf file, many in full color. You can download it and keep it for reference too by clicking with your right mouse button(PC)/control-click(Mac) and choosing the save function.

You need to use Adobe Reader to view the newsletter and many of the other documents on the website. Click the Adobe Reader logo to download and install it from the site. Here's a link as well: <http://www.adobe.com/products/acrobat/readstep2.html>

Note, all members are entitled to a link on the links page for an e-mail contact or to your own website. Send webmaster@bcpotters.com a note with your e-mail or website address and a short, one line description and we'll add you in. There's more to come and if you have some ideas or comments, any at all, just send to webmaster@bcpotters.com and we'll see if it can be done. 

Don Jung



continued from page 1...

The Turquoise Mountain Foundation believes that the preservation of Afghan culture is vitally and urgently linked to the country's much needed economic, social, and urban regeneration.

Turquoise Mountain's work has several aspects, including the regeneration of Murad Khane, a unique area of religious pluralism, civic life and tradition in the Old City of Kabul, and the creation of a School of Traditional Afghan Arts and Architecture. Turquoise Mountain's newest and most exciting program is the addition of a ceramics and tile school, in partnership with our work in preserving Istalif.

The Ceramics School

The Turquoise Mountain Foundation established The School for Traditional Afghan Arts and Architecture in March 2006. It trains over seventy young craftsmen who are divided between the woodworking, the calligraphy and ceramics schools. The courses are run by some of Afghanistan's most distinguished master ustads. Ustad Honariar is one of Afghanistan's most prominent ceramicists and has over forty years experience in his craft.

The ceramics school will help Afghan potters create new markets based on their traditional artistic skills and will provide training in marketing and promotion, branding and product design. Ustad Honariar has already designed a curriculum to incorporate traditional Timurid designs and the use of modern lead-free glazes and higher-quality clay. Thus a connection with Afghanistan's rich cultural history will be restored through the preservation of traditional techniques and increased quality of production, which will in turn support the creation of economic opportunities for a whole generation of young Afghan craftsmen.

The Istalif Resource Center

Turquoise Mountain has been working closely with the potters' community in Istalif for the last six months and has recently been given a site on which to build a permanent resource and research centre in the village. The site is situated on a mountain terrace with breathtaking views of the Shomali plain to the east and the Hindu Kush Mountains to the west. The current buildings are in a state of disrepair and will need to be expanded to provide the necessary facilities to support the local potters. We plan to build a gas kiln, a workshop, a laboratory for testing glazes, and a library, all of which will be available to the potters from the local community. The resource centre will also allow visiting foreign experts a place to work alongside the Istalifi potters to help improve their products for an international market.

The Preservation of Istalif's Social, Cultural, and Natural Environment

Turquoise Mountain is working closely with the local elders and the district authorities of Istalif to set up and implement an integrated plan for the preservation of Istalif's social, cultural, and natural environment. This is an urgent need. Developers are already constructing unsightly concrete buildings in the centre of the village and if the traditional fabric of this beautiful mountain village is to be preserved, substantial funding will be needed to implement this plan.

Turquoise Mountain has made significant initial progress, but support from the international ceramics community is important to our ability to continue and expand our work in Istalif and the rest of Afghanistan. This work is based on successful development models which show that the preservation of indigenous culture can be directly linked to social and economic development. Istalif presents a unique opportunity to support the revival of a traditional craft and to empower a community to drive the reconstruction of their town of 50,000 people.

Turquoise Mountain is in need of support for this project. To find out more about Turquoise Mountain's work in Istalif or to make a financial contribution, please contact Noah Coburn, the Istalif Project Manager, at: ceramics@turquoisemountain.org. You may also contribute online at our website: www.turquoisemountain.org. 🏠

article courtesy of Noah Coburn



Traditional Afghan pottery



Afghan potter



Istalif, Afghanistan

Call for Entries 2007

Contemporary Craft in BC: Excellence Within Diversity

Jury Application Forms Available for “Contemporary Craft in BC: Excellence Within Diversity” - a Juried Exhibit to Celebrate Craft Year 2007/ Année des métiers d’art

The Jury Application Form for “Contemporary Craft in BC: Excellence Within Diversity” scheduled for Sept. 11 to 26 is now available as a pdf document on the website at www.cabc.net. **Deadline for submissions is March 15, 2007.** This exhibit is open to all craftspeople resident in British Columbia and will celebrate the strong collaborative nature of crafts groups and organizations in the province.

For further information contact Yvonne or Calvin at 604 687-6511 or e-mail yvonnec@cabc.net or info@cabc.net.

Nationwide Call for Entry

Craft Year 2007 Special Exhibition

Craft Council of Newfoundland & Labrador

Across Canada, 2007 will be the Year of Craft. Proposed and publicized by the Canadian Craft Federation, the year will be built around ongoing and special activities of the craft councils, associations, and guilds nationwide who join forces in a celebration of craft. The Gallery of the Craft Council of Newfoundland and Labrador invites craftspeople from across the country to join with us in celebrating craft and Craft Year 2007 through participation in *CELEBRATE CRAFT: a contemporary craft mosaic* Jan 28 - March 9, 2007. Deadline for image submission is December 8, 2006. Deadline for entries is January 12, 2007.

Contact Sharon LeRiche for further information:

Craft Council of Newfoundland and Labrador

59 Duckworth St

St. John’s NL A1C 1E6

tel 709 753 2749

fax 709 753 2766

e-mail gallery@craftcouncil.nf.ca



Studio Sale Listings

December 2006

Gailan Ngan's Annual Christmas Sale

New double-walled forms. Please come by and enjoy a drink and cookies.

**Saturday, Dec. 2, noon to 5 p.m.,
Sunday, Dec. 3, noon to 5 p.m.**

Also open Saturdays,
December 9, 16 and 23: noon to 4 p.m.
or by appointment

898 East Georgia Street, Vancouver
Contact: 604.764.8465

www.gailanngan.com



Suzy Birstein: Celebrate the Everyday, Every Day!

Join Suzy Birstein for her Annual Studio Open House, featuring colourful new tableware, sculptures, paintings and yummy cookies!

**Friday, Dec. 8, 4 p.m. to 10 p.m.
Sat./Sun. Dec. 9 to 10, noon to 6 p.m.**
Also open: Dec. 14 to 15, 4 p.m. to 10 p.m.,
or by appointment

3436 W. 2nd Ave, Kitsilano, Vancouver
Contact: 604.737.2636

www.suzybirstein.com

VISA, cheques and cash accepted.

FABULOUS SALE *A collection created by the
Abertbau Potters Club.
The work of over 50 artists.*

West Point Grey  Community Centre

*Saturday
December 2, 2006
10 am - 3 pm
4397 West 2nd Avenue
Vancouver*



Kaddatz Artz at Home Christmas Edition

Pottery by Oliver Kaddatz
Photography by Jennifer Kaddatz

Enter our door prize draw while browsing in a relaxed environment.

Saturday, Dec. 2, 10 a.m. to 5 p.m.

10975 McAdam Road, North Delta, BC.

If driving from downtown, take the Nordel Way exit off of the Alex Fraser Bridge. Take Nordel Way until you turn left at the second set of lights (Brooke Road). Take the first right onto McAdam Road. We are around the bend, then a few houses up on the left (blue bungalow).

Contact: 604.584.CLAY
kaddatzartz@dccnet.com

www.kaddatzartz.com

Cash or cheque accepted.

Last Chance Studio Sale

Cathi Jefferson, Aaron Nelson and
Fredri Rahn

Saturday, Dec. 16, 10 a.m. to 4 p.m.

#202 – 975 Vernon Drive, Vancouver

Contact: 778.869.0712

Cash or cheque only please.

Capilano College Potters' Group Annual Christmas Sale

Don't miss out on the biggest sale of the year!

Dec. 8 to 10, 10 a.m. to 5 p.m.

Maple Building at the top of Skeena Road, Capilano College, North Vancouver.

Directions: follow Lillooet Road from Mt. Seymour Parkway up past Purcell Way; turn right onto Skeena Road.

Free parking spaces will be marked.

Dawson Creek Potter's Guild Christmas Sale

Dec. 16, 10 a.m. to 6 p.m.

Cash or cheque accepted.

Contact:

Shannon Butler,
msbutla@hotmail.com

Clay Lines

Celebrating Success in Our Community

Lynda Jones

While Bill Clinton was in Kelowna Nov. 10 to give a speech, he purchased two of Lynda Jones' smoke-fired vessels from The Art Ark Gallery. He said they were both Christmas gifts for his immediate family. 🏠

(It seems Bill Clinton is a fan of BC Ceramics; you may recall he spent a good deal of time at the Gallery earlier this year and made some purchases then, too. Has your work been collected by a public figure? Write Clay Lines and let us know!) —Editor

Gunda Stewart

This is an item for the brag column! I've had a pot selected for an exhibition at the Gardiner Museum of Ceramic Art in Toronto called *On The Table: 100 Years of Functional Ceramics in Canada* Jan. 31 to April 22, 2007. I'm very excited! 🏠



Lynda Jones Smoke-fired vessel



Lougheed Mall Raku Heats Up

Yes, that's the fire truck by our You Too Can Raku setup outside the Lougheed Mall Pottery Market in October. We were all wondering: "Man, what's Markian using for reduction out there?!...Must create some awesome colors or something...smells bad and like...plastic." Fortunately, what they were really attending to was the car that caught on fire just a few parking stalls away. We had nothing to do with that Ford Explorer spontaneously combusting. How's that for excitement at a pottery event! Too bad the Fire Marshall decided to close down the Raku as well, just to be extra safe. 🏠

Unclassifieds

Studio Space Needed

Two potters, newly arrived in Vancouver, need studio space in Vancouver temporarily. Can we rent your space or share with you for January, February and March or until we find our own place?

Phone Shey Smith: 778 330 4666



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Potters Guild of BC Newsletter

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

Submissions: send articles, reviews, images, member news, letters and information to: newsletter@bcpotters.com by the 8th of each month. Submissions may be edited for space.

Advertising Rates: *All ads are payable upon receipt of invoice*
Full page: \$170, 2/3 page: \$115, 1/2 page: \$85,
1/3 page: \$55, 1/6 page: \$30 (not including GST)
Please submit ads as .tiff, PDF or .eps files. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic designs 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 within postage; pay for overweight.

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604.899.3383 · membership@bcpotters.com

Shari Nelson
604.987.2779 · database@bcpotters.com

Membership Fees

For 12 months, including GST:
Individual: \$50, Full-time Student: \$25,
Senior (over 65): \$30 Family Studio (2 max.): \$70,
Institution/Group/Corporation: \$100

Renewals

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with '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.

**Advertising and insert rates subject to change*