

POTTERS

BC

October 2006

Volume 42 No. 9

INSIDE

BC—Tajimi Exhibition	2
Gallery Manager's Report	3
Clay Symposium	4
Presidents Message	6
Northern BC Clay Fest	7
Call for Submissions	8
Letter from the Editor	9
Pottery and the Internet	10
Clay Lines	11

NORTHERN BC CLAYFEST A RESOUNDING SUCCESS!

The Prince George Potter's Guild is thrilled by the resounding success of its first-ever Northern BC Clayfest. Potters from all over BC, Alberta and even Washington State came together Aug. 18 to 20 for this event. More than 70 clay enthusiasts got together to network, learn new clay techniques and enjoy the workshops provided by four internationally-rekknowned artists. Yasuo Terada, a fourth-generation potter from Japan was joined by three dynamic, unique and enthusiastic presenters from Canada.

"The skills and generosity of our presenters made the weekend an absolute delight," said Leanna Carlson, president of the Prince George Potter's Guild. "We were truly honoured to have Yasuo come and present at our very first Clayfest," she added. "He is truly a master potter and we could not have been more thrilled to have him join us for the weekend." Yasuo's wonderful sense of humour, and his sharing spirit inspired everyone who joined his workshop.

Aaron Nelson from Vancouver fascinated attendees with his mastery of porcelain as he demonstrated how to make many paper-thin pieces from his dinnerware line. He shared trade secrets and clever tips for creating beautiful and functional pots. Aaron enthusiastically shares what he has learned from some of the best ceramic artists the world over with everyone that he meets.



Aaron Nelson

continued on page 7



Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,

Gallery Manager

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 p.m.–6 p.m.



Gallery Assistants

Sarah Belley,

Roxanne Gagnon,

Katharine Ducker and

Samantha MacDonald

staff@bcpotters.com



Volunteers

Shari Nelson



Gallery Committee

Maggi Kneer

Sheila Morissette

Pia Sillem

Jinny Whitehead

Celia Rice-Jones



BC—Tajimi Exhibition 2006 In the Palm of the Hand

From Oct. 19 to Nov. 13, the Gallery of BC Ceramics plays host to a special collaborative exhibit: In the Palm of the Hand, a collection of 50 juried ceramic works from British Columbia and 38 from the city of Tajimi, Japan. In 2005, as

part of its 50th anniversary celebration, members of the Potters Guild of BC sent their work to Japan to be displayed next to works by Tajimi artists. The title of the exhibit stems from the fact that each work fits within an 8-inch wooden cube that is used for transport and display.

Tajimi City, sometimes known as the ceramics capital of Japan, is situated north of Nagoya. Together with neighbouring town, Seto, the area forms one of Japan's key centres of traditional pottery. The area has generated several styles, including Oribe, Ki-Seto and Shino, which have come to symbolize the Japanese aesthetic in ceramics. Today, ceramic sculptures line the main street of a city devoted to all aspects of working with clay—from industrial production to artists' studios, galleries and colleges.

Toshimi Imura, Department Head of Ceramics at Tajimi Technical College will bring juried works from artists of Tajimi to be displayed at the Gallery of BC Ceramics on Granville Island. Mr. Imura will also present a free talk and slide show, from 2 to 3 p.m. on Saturday, Oct 21, at the Emily Carr Institute of Art and Design (theatre room 328). The presentation will be followed by an opening reception at the Gallery of BC Ceramics on Granville Island from 3 to 5 p.m.. Many of the participating artists will be in attendance. 🍵

Keith Rice-Jones



BC—Tajimi Exchange

2006 Gallery Exhibitions

October

Ceramic Musical Instruments

Keith Lehman, Ron Robb and
Jinny Whitehead

Oct. 5 to Oct. 30

October/November

In the Palm of the Hand—
BC to Japan touring Exhibit
Oct. 19 to Nov. 15

November

Jay MacLennan

Nov. 2 to Nov. 27

December

Holiday Exhibition

Various artists from the
Gallery of BC Ceramics

All December



Gallery Manager's Report

Katharine Ducker—one of our gallery assistants—is leaving us for Europe. She will be enormously missed, though we wish her all the best!

Clive Tucker's show: Pollinators, drew in a huge crowd. The opening was very well attended, attracting much attention from Granville Island visitors. Having the exhibition space filled with his lively sculptures was so much fun!

There will be more excitement at October's opening. Not to be missed, our next opening will feature a musical performance to launch the show: Resonant Earth, Thursday Oct. 5, 6 to 8 PM.

Want to help? We need a volunteer to look after exhibition opening catering, involving pick up, set up and clean up of refreshments. Please phone me at gallery for info: 604.669.3606. 📞

Brenda Beaudoin



Ceramic Instruments

Resonant Earth

Since earliest times and all around the world, clay has been used to make musical instruments. Many originated as domestic pots whose use changed when their sound-producing properties were discovered. Others were clay imitations of instruments made in other materials, while still more were created purely for making sound. With a history reaching back to ancient times, creating ceramic musical instruments is a vibrant pursuit for many innovative artists today.

The concert flautist will tell you each material has its own "voice" and expressive quality. What material is best? Some people prefer the sweetness of an apple to the acidity of an orange. It is a question of individual taste and mood. This exhibit shows how the simplest of materials—clay or mud—can be used to make tools for producing one of the most complex human expressions: music.

Join us at the Gallery opening on Thursday, Oct. 5 to hear the sweet sounds of Ron Robb's ocarinas contrasting with Jinny Whitehead's resonating didgeridoos, while Jan Lovewell's tactile shakers and Keith Lehman's podrums fill the air with reverberating sound. 🔥

Jinny Whitehead

Canadian Clay Symposium

Surfacing: Saturday, March 24, 2007

Registration for the 4th Canadian Clay Symposium will begin Oct. 2nd. We have an exciting line up of talented artists: Karen Burk of New Brunswick, Jeannie Mah of Saskatchewan, Dianne Creber of Ontario, Mark Hewitt of North Carolina, Bob Kingsmill of Vernon and Granville Island, Sam Uhlick of Alberta and Kinichi Shigeno of Richmond. Our keynote speaker will be Magdalene Odundo from London. Late breaking news is Robin Hopper will be presenting at the symposium, too!

Our theme is Surfacing and we'll explore with these talented ceramic artists as much as is humanly possible about the infinite variables for decorating clay forms. Slide and digital presentations, panel discussions, and demonstrations will provide interesting opportunities for us to enjoy, interact, learn, and grow. So far there are five ceramic shows that will be happening in the Lower Mainland during the month of March. Extra workshops with some of the presenters are being planned and we will let you know more about this in the next couple of month's newsletters—stay tuned. We are fortunate that this newsletter is featuring a presenter every month for you to enjoy. Lunch is included with your registration fee and new this year will be a social from 5 to 7 p.m. with pizza and munchies so we'll have a chance to visit and reflect on a wonderful day. 🍕

Cathi Jefferson



Bob Kingsmill

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

Presenter Profile: Bob Kingsmill

After a week at the Metchosin Summer School of the Arts, I arrive at my home studio carrying a lingering respect and affection for the potters and other craftsmen who teach there every summer. Their skills, intelligence and deep-seated reverence for clay (and irreverence for the human condition) were truly awe-inspiring. I settle down to stuff of my own—a small mural for someone, a mask for a garden and some soap holders a man wants to give to family members to celebrate his 50th wedding anniversary. After 50 years, it

does seem relevant to give a personal hygiene reminder to loved ones.

I am nearly ready to go for it, but I invariably have this invisible, but real, barrier. Whenever I say I'll do something for someone, a part of my little brain starts to develop avoidance strategies and any interest I may have expressed is sucked dry along with any motivating drive.

continued on page 5



Bob Kingsmill

It's **THE MAD POTTER's** Birthday!

We are combining our 5th Birthday with

**Mark your
Calendar!**

Clay Day!

**On Saturday, October 28,
You can sample up to
4 different types of clay ~ FREE!**



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continued from page 4...

Sometimes the economic imperative will raise its ugly head and I will barge into the undesired project, but with an ugly seething resentment, a deep wish for failure and a subconscious plan to submit to subtle screw-ups.

Often I can escape what I had committed to, by faking an interest in an obscure piece or a series previously neglected. So I make a mask draped over a buoy, and it looks like a mutilated Alberta steer, like a bovine dropped from an impressive altitude! This will happen if the motivation isn't clean.

The best way to not succumb to the responsibility is to sit for a moment and to listen to what is in the studio waiting to be made. There is usually something there. Today it was some squarish, slab built, 24-inch high vases, that hadn't yet existed. Scrap clay left a beautiful marbled surface I may, or may not, glaze.

I've made three so far and the energy is still there for more. It is indeed an indulgence, perhaps even indecent. It may be, the Vicar might say, eternally punishable to so succumb. Curiously, however, after such a pleasure, one can return to making the pieces promised. For the time being, the barriers are gone.

About Bob Kingsmill

Bob Kingsmill has been creating an extravagant variety of stoneware and raku-fired pieces for four decades. Well-known for his masks, murals and engaging sense of humour, Bob's pieces are appreciated world-wide, gracing many public buildings and private collections across Canada, the U.S., England, Germany, Switzerland and Korea. He continues to maintain his studio on Granville Island, as well as his home and studio in the Okanagan.🔥



President's Message

I hear through the claylines that the Northern Clayfest was a super successful event. Well done! I wish I could have gone myself, but family commitments took me in a southward direction instead.

As we head into our busiest time of the year, mark your calendars with two October events: The Pottery Market and Raku U at the Loughheed Town Centre, Oct. 7 and 8; and the Tajimi exchange exhibit opening and slide presentation Oct. 21 (see separate article for details).

Don't forget to sign up for the new spring showcase event; the deadline of November may seem early, but we need to know if it is worth putting more work into organizing it. 2007 is the Year of Craft and this event will be included in the promotional calendar, but we need a good name—anyone can put forward suggestions, even if you are not participating. So get those creative juices running!

You will have read last month that our landlord, Canada Mortgage and Housing Corporation (CMHC), is raising the rent. It is quite a substantial increase and it means we have to be even more imaginative in making the gallery a viable operation. But it is do-able with the resources we have—our wonderful staff, volunteers, artists and supporters. It will mean some minor changes, such as cancelling the members' December show, but that doesn't mean there won't be other opportunities for general membership participation. The opportunities will come in a different format—look out next month for more news on one such event.

I just want everyone to remember that we are subject to the rise and fall in the local economy, the tourist industry, and societal trends; retail is a volatile business and we have to twist and turn to face those challenges. I think we've done a pretty good job over the past twenty years and we will continue to do so over the next. 🏠

Jimmy Whitehead

Important Notice: Only Two More Paper Issues to Come

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

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

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



continued from page 1...

Laura van der Linde brought her amazing hand-building and decorating techniques to the workshop along with her wacky sense of humour. Participants not only learned how this Vancouver artist decorates her awe-inspiring surfaces, but they also learned about Laura's roots and inspirations as she entertained them. Laura was born in Johannesburg, South Africa and her work celebrates the vivid, bold colour and designs found in her home country.

Jim Etzkorn introduced workshop attendees to his unique throwing and decorating styles as he created a range of functional pots from teapots to trays. His graceful pots showcase the Asian influence that is expressed in each piece that he creates. Jim now lives in Victoria, but he has taught at a host of institutes all over the world. He is a renowned studio potter producing utilitarian, decorative and contemplative functional vessels.

Workshop presenters were blown away by the enthusiasm and friendliness of the northern BC potters. They enjoyed getting to know everyone and learning more about the challenges that northern artists face. They enjoyed the intimacy of the event – the small scale allowed them to really interact and pass on their knowledge.

Northern BC Clayfest also included a Clayfest Showcase with displays of ceramic arts based on the theme "Our Northern Communities". Showcase pieces were displayed at various venues around Prince George including the Two Rivers Art Gallery, Ramada Hotel, Prince George Public Library (Bob Harkins and Hart Branches), Tourism Prince George and Studio 2880. Displays were available for viewing until the first week in September.

Workshop presenters awarded prizes to the top three pieces at a Wine and Cheese gala. Bruce Baycroft of Prince George won first prize for his expressive sailboat. Fort St. John artist, Robert Young won second prize for his remarkable spheroid vessel. Joan Beck of Williams Lake was awarded third prize for her impressive raku interpretation of the salmon's long journey home. All the winning pieces could be viewed in the Galleria at the Two Rivers Art Gallery until the beginning of September.

Feedback on the weekend was resoundingly positive. "It was a magical workshop," said Bibi Clement from Hythe, Alberta. "This was one of the best workshops I have ever attended. I will absolutely come back again," she added.

The Prince George Potter's Guild is evaluating its plans for the next Northern BC Clayfest which is sure to be bigger and even more successful than the first one. 🏺

Karen Heathman




Call for Submissions Excellence Within Diversity— Contemporary Craft in BC

A juried exhibit to celebrate Craft Year 2007/Année des métiers d'art

A call for submissions will be going out in October for accomplished and emerging craftspeople in clay, glass, metal, wood, fibre and mixed media to submit work for the upcoming exhibition celebrating Craft Year 2007. This exhibit is presented in partnership with the Roundhouse Community Arts and Recreation Society, local craft guilds and associations and arts professionals.

The exhibit programming consists of four components: an exhibition representing a range of mediums and diversity of traditions and cultures throughout BC, a speakers series/demonstrations/workshops, a community additive project encouraging public participation and an invitation to galleries, museums, colleges/universities and arts centres throughout the province to host fine craft exhibitions/events.

A PDF document with details and instructions will be available for download on the CABC website at www.cabc.net this month. All submissions must be received by March 2007. For further information contact Yvonne at 604.687.6511 or email yvonnec@cabc.net. 



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Letter from the Editor: On Change

Change. As a guild community, we're experiencing a lot of big changes in a short period of time. There's the transition from analogue to digital, with this newsletter going fully online in only two more issues. There's the redesign of bcpotters.com. There are the necessary changes at the gallery, made to adapt to the contingency of raised rent. Then there's me, and the visual and editorial change I bring to this newsletter. Add these up, and suddenly there is a lot to digest all at once!

How do you cope with change? Do you embrace it as hopeful and refreshing? Do you count yourself proudly into the Luddite tradition, resisting changes brought on by technology? Or do you walk somewhere in between and hope that, on balance, the results of these changes weigh in positively? Are you excited to see where we will find ourselves as a diverse ceramics community, as we adjust to these changes? Or are you reading this, seething with frustration?


Wherever you place yourself, whatever your reaction to change, there are two things I know for certain: first, that you are the only person who can control how you deal with it, and second, that the only way your community can grow with change—and have the sensitivity to help every member grow along with it—is to discuss it openly.

At his Sept. 9 talk at GM Place, the XIV Dalai Lama stressed the importance of dialogue in creating peace; whether that peace is within a family, in our community of potters or in the greater context of the world, it begins when we start to both talk and listen to one another with sincerity.

In this spirit, and in the context of our small and wonderfully diverse BC ceramics community, I invite each of you to begin the dialogue. Write your letters to the editor, your responses to change, your open letters to your community to: editor@bcpotters.com. I welcome your unique perspective. 

Amber Alyne Kennedy, editor


**“If the 20th century
was the century
of bloodshed, let
the 21st century
be the century of
dialogue.”**
–XIV Dalai Lama




POTTERS GUILD OF BRITISH COLUMBIA

Present s :
PotteryMarket@
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Friday, October 6
10 a.m. to 9 p.m.
Saturday, October 7
9:30 a.m. to 6pm

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Participate in Raku
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Process, Process, Process


Keith and Celia Rice-Jones responded to June's Question of the Month. It asked: Which part of the clay process makes you happiest?

As makers of objects—and thinking about close to 300 kiln loads from a reasonable sized gas kiln, that's a lot of objects—we thought this was an interesting question to consider. With so much life and pottery process going on, it has taken a while to put thoughts onto paper.

The first thing that comes to mind is rhythm. This is underlined by having a relatively small, shared studio, so we have to keep things turning over to make that rhythm work. The sub-cycles of making, glazing, firing and selling (or storing) overlap and fit into the larger rhythm. A month or so of work culminates in a firing, which is some sort of vague equivalent to a monthly paycheck.

What we like about this rhythm is the way things overlap. When the kiln is loaded and the studio is tidied after the glazing, there are usually glazed pieces that didn't fit, ready for the next firing; there is bisque waiting for glaze and work building for the next bisque and there is always another bag of clay and more ideas. On those occasions when the rhythm gets interrupted either by being away from work or the shelves being bereft of bisque or greenware, it takes so much more energy to get things rolling again. The activity of cleaning the studio is often a way to re-inhabit the space.

For Keith, it is the making that is the core of the process. Form is of the essence. The material is the road to the form. The finish—as simple as possible—is based largely on oxides unless the work is wood or salt fired. While the firing wraps up the process, when the making of the piece is finished and the tools put down, his mind is really on to the next sculpture.

For Celia, it is also in the making. Her primary interest is striving to maintain the initial impetus of the clay. The challenge is always to maintain the vitality of the beginning idea through all the interrupted processes so that the piece emerges with its vitality intact. It is a transitory process with ephemeral qualities that have permanent consequence. 


Keith and Celia Rice-Jones

Pottery and the Internet

No doubt, this is the information and communications age. My niece and nephew have computers and cell phones, can send messages and pictures as well as call any of their friends and are comfortable with creating their own web pages and shopping online. Being a potter doesn't demand that you be computer literate, but it can sure help. Here are some of the many benefits of combining clay with computer literacy:

- Glaze chemistry becomes much easier with computerized glaze calculation programs.
- Searching for pottery and potters becomes quicker and simpler with the search engines on the Internet.
- Learning about pottery techniques, history, tools, materials, and other pottery topics is at your fingertips through email, websites and archives.
- Keeping in touch and finding out what's new through electronic newsletters, emails, text messages, images and videos.
- Virtually everything you need can be found and bought on the Internet, often at very good prices.

It's not all goodness, as there are unscrupulous people out there looking to make an easy buck or simply cause trouble. You need to ask questions and be sceptical of anything that sounds too good to be true (it usually is), but that's always been around. Courses on computers and email are usually free at the public libraries and community centers.

Potters are constantly learning and computers are just another technique that will enhance the growth and development of your clay work. So if you're not there already, step on up and join the electronic world of ceramics. If you have any questions or concerns, we'd be happy to help. 

Don Jung

Clay Lines

Celebrating Success in Our Community

Joanne Copp in International Show

Joanne Copp has had her work accepted to World Women: On The Horizon, an international juried exhibit at the Baltimore Clayworks Gallery, Oct. 7–Nov. 12.

The call for entry for World Women: On The Horizon describes the show: The horizon is the intersection between land and sky. For women, this junction is where our groundings and our imaginations come together, and it is from this point that we make art. Baltimore Clayworks seeks submissions of functional and sculptural ceramic works by women about women; works that consider our history and our future; works exploring domesticity and daily ritual; works that reflect on what it means to be a woman—a sister, a daughter, a wife, a mother—and how that affects us as artists. What is our art about? What do women throughout the world have in common? Does that come through in our work? Is there a female aesthetic? Are we artists or women artists? How does being a woman in modern society impact how we look at the world, our surroundings, our futures? 🔥



Joanne Copp—Transit of Venus

Justin Novak at ECIAD

The Northwest Ceramics Foundation and the Emily Carr Institute proudly present American ceramist Justin Novak in an artist talk at Emily Carr on Granville Island, Thursday, Oct. 12 at 7 PM (room 260) and Friday, Oct. 13 at 11:30 AM (room 328). All are welcome to either talk.

Justin Novak teaches ceramics at the University of Oregon in Eugene. He has implemented an experimental program there which combines aspects of ceramics with design with amazing results. He will talk about this new approach to teaching ceramics and will also show examples of his own work as a figurative ceramic artist. 🔥

Unclassifieds

Studio Space Wanted

Seeking a garage, small or shared space for a pottery studio. Please contact Maria Palotas at maripottery@gmail.com



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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.

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Membership Fees

For 12 months, including GST:
Individual: \$50, Full-time Student: \$25,
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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.

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