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PAUL MATHIEU RECEIVES SAIDYE BRONFMAN AWARD

The Canada Council for the Arts announced the names of the eight winners of the 2007 Governor General's Awards in Visual and Media Arts. Paul Mathieu, ceramist and Emily Carr Institute associate professor, will receive the Saidye Bronfman Award for excellence in the fine crafts.

Ian Carr-Harris, Aganetha Dyck, R. Bruce Elder, Murray Favro, Fernand Leduc and Daphne Odjig will receive awards for artistic achievement and David P. Silcox will receive the outstanding contribution award for his work as a writer, educator, cultural administrator and arts volunteer.

François Lachapelle, head of the Canada Council's Visual Arts section, announced the winners at a news conference in Toronto. They will be presented with their awards by Her Excellency the Right Honourable Michaëlle Jean, Governor General of Canada, at a ceremony at Rideau Hall on Friday, March 23 at 5:30 p.m. In addition to a \$25,000 prize, the winners will be given original artworks created by New Brunswick ceramist and sculptor Peter Powning, winner of the 2006 Saidye Bronfman Award.

Canada Council Chair Karen Kain said this year's awards are especially significant for two reasons: the value of the awards has been increased from \$15,000 to \$25,000, and the Saidye Bronfman Award—Canada's highest honour for craft artists for the past 30 years—is now one of the Governor General's Awards in Visual and Media Arts. "We are delighted that we were able to

continued on page 7



Paul Mathieu

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,
Jennifer Houghtaling and
Samantha MacDonald
staff@bcpotters.com

Gallery Committee

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



Mirage: an Evolution Amy Chang Show

In recent years I have been producing a series of works under the common title: Evolution. These works are appropriations of sea creatures and human body parts transformed through inspiration and imagination. Conceptual elements are loosely based on my own interest and research into biological science.

This year, I have had more opportunities to work with various plants. My hours of care are quickly rewarded with a flourishing garden. In witnessing new buds emerge and vibrant flowers blossom, the Evolution series evolved into a new area: Evolution 2007: Mirage.

In contemplating the works of Mirage, viewers are transported to a fictional botanic garden. Here, plants are transformed into creature-like entities embodying humanistic qualities, be it protecting a home or resting on a pillow. Various surface textures including terra sigillata glaze combined with electric or sawdust firing (sometimes both) enhances the effects of a mirage. Thus a new and unique vision is born. Inspired by the plant-life that quietly surrounds us everyday, I intend to present my visions of a new and refreshing perspective on ceramics and the characteristics of biology. 🌱

Amy Chang

**April Gallery Exhibition: April 5 to 30, Artist Reception:
Thursday April 5, 6-8 p.m.**

Gallery Reminders:

Springtime is here! With it brings the **2007 Gallery Retail Jury Submission Deadline**, at noon Monday, April 16. Prepare your submissions now so you don't miss the opportunity!

Current gallery artists, please contact the gallery if you need your stock status report; we're very much looking forward to receiving your fresh spring inventory. 🌱

Brenda Beaudoin



Symposium Presenters' Show



Kinichi Shigeno

2007 Gallery Exhibitions

April

Amy Chang

May

Jeremy Hatch

June

Sheila Morissette

July

Laurie Rolland

August

Lynne Johnson

September

Vancouver Collects

October

Sandra Dolph

President's Message

You'll not be able to miss the AGM notice on page 4 of this issue. I hope you will also see that several of the board members have been volunteering their time and energy for three or more years. They continue to do great work, but, if we want our organization to continue to be vibrant and energetic, we need some new members every year. I am seeking new members who can help the guild reflect the nature and meet the needs of the membership.

I have just spent a wonderfully inspiring weekend at the Shadbolt Centre. I am sure everyone would agree with me that the Symposium was fabulous! Such a wonderful selection of presenters! Congratulations to Cathi Jefferson and Sharon Reay and their army of volunteers, of whom there are too many to list here. Thanks for all your hard work.

One last word: If you live anywhere near the Lower Mainland, even if you have to cancel something on your calendar, go to the Burnaby Art Gallery! Tam Irving's exhibition Still Life is not to be missed—it is, quite simply, exquisite. You have until April 15th; take your friends, take your family, take your students; learn what excellence in craft really means. 🍷

Jinny Whitehead

Techno Tip: Getting Noticed by Search Engines

I received an interesting question from a fellow member about making your website more effective and visible with the Internet search engines like Google or Yahoo. Here's what I've suggested. (Watch out, lots of techno terms tossed about).

You do need to do a few things to make it easy for the search engines to find you. The most basic thing is to add some *meta keywords* and *meta descriptions* on your webpage (home page is a must). Be careful if you also use frames, which hide the actual content pages. If so, you'll need to ensure the meta info is on the top frame as well. I don't know how familiar each of you are with web pages, so if this is a little beyond what you understand, run it by the person who put together your website for you. Search engines will often use these keywords and descriptions to index your site for searching, though more so in the recent past than now. Search engines have evolved and are more complicated now than before.

The search engines will scan text from your webpage and index that for searching and when it changes or updates, the search becomes more relevant and will be ranked higher and will come up earlier in the search results. So one of the keys is to also have text content that is about your pottery on your page. Use of the ALT description tag on your images is very useful as search engines do not

recognize images easily for search criteria. So, if you can update and change your website fairly regularly, it'll also get better search results.

The search engines don't always go to your site and pull this information out (called crawling): You'll often have to help them out by submitting your website to Google, Yahoo or wherever. There's a free web-based submission for you to do this and of course a fee-based one. As you might expect, the fee-based one will guarantee that you get on the top of the search results list.

For Google, go to <http://www.google.com/addurl/> to submit your website. The free submissions will put your info into their search index, but you can be sure it'll come up higher after the fee-based submissions. There are numerous fee-based services that specialize in helping you submit your website to search engines. There are a few that are free and, of course, more comprehensive ones for

**Take your
friends,
take your
family,
take your
students;
Learn what
excellence in craft
really means.**

Notice of the Potters Guild of British Columbia Annual General Meeting

Sunday, May 6, 2007

The Potters Guild of BC invites you to attend the Annual General Meeting of members on **Sunday, May 6, 2007, at 2:15pm** at **The Western Front Society, 303 8th Avenue East, Vancouver, B.C.** (just east of Main Street; street parking available).


AGENDA

1. Welcome and call to order
2. Approval of minutes of the April 2006, Annual General Meeting
3. Annual Report and Financial Statements
4. Nominations and elections of 2007-2008 Board of Directors
5. Other Business
6. Adjournment and refreshment break

If you cannot attend the AGM in person, please complete and return the ballot proxy form on page 5.

CALL FOR NOMINATIONS


Committed members are needed to fill positions on the Board of Directors. This is your opportunity to participate in the growth and development of the Guild – we welcome Board members with different skills, strengths, and backgrounds.

The Board meets on the fourth Tuesday every month at 6:30 p.m. at the Guild office on Granville Island. Board members are expected to serve a term of three years and participate in at least one committee. Please complete the nomination form on page 5, or contact me if you would like to volunteer or nominate a candidate for the Board of Directors: vwhitehead@shaw.ca. 

Carol Mayer: Post AGM Book Talk

Following the break, Carol Mayer, author of *Transitions of a Still Life—Ceramic Works* by Tam Irving, will talk about her book.

Tam Irving is one of the leading ceramic artists in Canada. He has practiced in British Columbia for more than 40 years, where he has worked as a sculptor, studio potter, ceramic artist and teacher. This book is about the rich and diverse body of work he has created over this time. After early experimentation with sculpture, he turned his attention to creating wheel-thrown wares intended for household use. Subtle glazes made from local materials became a signature of his work. In the mid-1990s he began a series of still-life compositions. These referenced still-life paintings, performance and architecture.

His latest works are part vessel, part sculpture, part abstraction, provocative in their flamboyancy, and indicative of his new interest in the use of vibrant colour. Tam Irving lives and works in West Vancouver and is a life-member of the PGBC. 

SLATE OF DIRECTORS FOR 2007-2008

Standing for Election

Greg Lui joined the Board at the end of 2006. He has a strong marketing background with particular emphasis on branding.

Janet Smith joined the Board in 2006 as Treasurer. Janet has a strong financial background and is an avid supporter and collector of ceramics.

Continuing

Matthew Freed joined 2004

Don Jung: joined 2003

Sheila Morissette joined 2003

Donna Partridge joined 2006

Leon Popik joined 2005

Jinny Whitehead joined 2003

Forms to Complete Prior to the AGM of the Potters Guild of BC

PROXY FORM

Potters Guild of British Columbia Annual General Meeting: Sunday, May 6, 2007

I _____ (print name of member) having been a Potters Guild of BC member in good standing, hereby nominate and appoint:

_____ (name of proxy)

as my proxy to attend and act on my behalf at the 2007 AGM to vote on such motions, resolutions and elections as may be put forth to the members.

_____ (member's signature)

_____ (Date)

This proxy form must be received at the Potters Guild of BC office at 1359 Cartwright Street, Vancouver, BC V6H 3R7, or deposited with the chairperson **prior to the vote on which it is to be exercised.**

NOMINATION FORM – BOARD OF DIRECTORS

Potters Guild of British Columbia Annual General Meeting: Sunday May 6, 2007

I _____ (print name of member) being a Potters Guild of BC member in good standing, hereby consent to stand for election to the PGBC Board of Directors and will, if elected, serve as a member on the Board of Directors for a term of three years.

Signature _____

Date _____

Address: _____

Telephone: _____ E-mail: _____

Please attach a short biography or résumé.

This nomination form must be received at the Potters Guild of BC office at 1359 Cartwright Street, Vancouver, BC V6H 3R7, **no later than May 4, 2007.**

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a fee. Just Google something like “search engine submission” and you’ll get oodles of sites that will do free and fee services. Often the free ones involve adding/exchanging a link to their site in exchange for the free submission. If you’d like to submit your site manually to each search engine, you can do that and then you won’t need to do the link exchange.

There is a method to their madness; requesting a link to their site actually does something more. Many search engines and Google in particular use a method called page ranking to determine if your page is more important than another website page that matches the same search criteria. The page ranking is based on the number of links that are pointing to your page. This is often the reason why there are so many other websites wanting to exchange website links or offering free services in return for a link to their webpage. So getting a link to your website from the Potters Guild website is quite valuable. Likewise, it’d be nice if everyone reciprocated and put a link to the guild <http://www.bcpotters.com> on their website and help boost our search value.... Hint, hint .

I’ve used <http://www.addme.com> for some submissions. They also have a relatively new thing called an ROR (Resources of Resource) sitemap generator. It’s similar to Google’s sitemap feature which, if you’re web savvy, you should also do. You’ll need to be able to upload this to your website to make it work so it’s a bit more involved. I think the simple free submission is good for starters and if you want to test and try the fee-based submission, it may be worth a one month test for about \$25.00 (probably USD). Good luck! 🍀

Don Jung

Adventures in Japan - Part 1: The Shimpo Ceramics Academy

Last year, my wife and I spent five weeks in Japan. One of my adventures was finding that the Shimpo Ceramics Academy was within 2 blocks of our hotel in the heart of Kyoto's business district. We found this out by accident after picking up an attractive brochure where everything was in Japanese except the name Shimpo Ceramics Academy. We asked one of the receptionists at our hotel if she could tell us where the academy was located. After she made a few phone calls, we had our directions. Then, off we went searching for the location. We found the building but the Shimpo name was nowhere to be found. The address specified the 6th floor but this was an office building with "suits" going in and out. I thought we had the wrong address, but my wife insisted that we get into the elevator and at least check out the sixth floor.

The elevator doors opened and there at the end of the hall was a door with the sign: Shimpo Ceramics Academy. We stepped inside and after a short conversation with the receptionist and two pottery instructors in English (each spoke a little English), Japanese (I don't speak Japanese) and much pointing and hoping, I had arranged a three-hour lesson for later in the week (two days before we were to return home). Because we had the brochure, the cost of an introductory lesson would be \$24 Canadian. I left a little confused and excited, hoping that I got the date and time correct: Thursday at 10 a.m.

Thursday, just before 10 a.m., I found my way back to the sixth floor, not sure what I would learn or if I would join a class of beginners. First I had to sign in, pay my fee and then was assigned a locker, an apron and a sponge. The classroom area was quite large, with about 10 Shimpo wheels equally spaced around the centre of the floor. On one side of the room was a large washing area complete with a clay trap sink and shelves with students' work in various stages of production. The receptionist who had welcomed me to my first class was busy wedging reclaimed clay preparing for the lesson. I quickly discovered that I was the only student, so I proceeded to help wedge up the clay.

Next, off to a wheel and the young lady asked me to centre and prepare to throw—we'll actually, she sat down across from me and began to lead me through the centering process. I leaned over the side of the wheel, flipped the switch that reverses the wheel rotation, centred and began to throw a small bowl off the hump. The young lady looked a little confused and asked how long had I done pottery; I said: "awhile". She glanced over my shoulder and nodded to some one behind me. I now discovered that I had three instructors: the young assistant and the two gentlemen I had met the other day when I had arranged the lesson. Now the work began, I was presented with one item after another and asked to reproduce it.

After I had finished, I was gently shown that potters in the Kyoto area make that item a little differently. I was introduced to the specialist; he demonstrated the technique, then I was requested to copy his method. After I had managed to demonstrate that I understood and could copy their motions, I was presented with a new shape and the process continued. Both men corrected me constantly as I tried to copy their throwing positions and hand motions.

I will save what I learned for a later article but I will say that after three hours, I was on overload and exhausted! I had been shown more, learned more, and been humbled by the incredible skill demonstrated so effortlessly. After I had cleaned up my tools, the wheel and myself, I was offered a tour of the rest of the pottery. I was shown their glazing area, the hundreds of test tiles of various glaze experiments and the kiln room. The kiln room had three kilns of various sizes all made by Shimpo and all unavailable in North America. These kilns were in constant use, and despite being 10-years-old, all looked brand new. One other observation was the total lack of dust, or scrap clay or any other item that finds its way into any other pottery studio I have ever visited.

(To be continued in another issue...) 🔥

Lewis Kennett



continued from page 1...


make these enhancements to the awards during the Canada Council's 50th anniversary year," she said. "The creation of these awards in 1999 was a landmark event in the Canada Council's history, and they are now firmly established among the most prestigious honours awarded to Canadian artists."

Paul Mathieu

Paul Mathieu is a major Canadian ceramist who also enjoys an international reputation. A seasoned artist, with some 20 solo exhibitions and several prestigious awards to his credit, his work is an investigation of the role of ceramics within culture in general and art in particular. Mathieu's work, which critiques the stereotypes that affect crafts, explores both the functional and decorative nature of ceramic art: he describes it as "handmade, very permanent, tactile, functional and based on direct physical experience in its making and its appreciation." Mathieu pursued this exploration of "decorativism" during a three-year residency at the Sanbao Ceramic Art Institute in Jingdezhen, the 1,000-year-old centre of Chinese ceramics. Mathieu is also a teacher and writer: he is currently an Associate Professor of Visual Arts at the Emily Carr Institute of Art and Design, and is the author of *Sex Pots: Eroticism in Ceramics*. The jury described Mathieu as an accomplished risk-taker and an artist whose work is based in innovation. A native of Bouchette, Québec, Paul Mathieu lives in Vancouver.

Selection of Winners

To be nominated for one of the artistic awards, candidates must have created an outstanding body of work and have made a significant contribution to the development of the visual or media arts over a significant period of time. Nominees for the Saidye Bronfman Award must have made such a contribution specifically to the development of crafts in Canada.

The winners of the Governor General's Awards in Visual and Media Arts were chosen by independent peer juries of visual and media artists and arts professionals from across Canada. The jury for the six artistic achievement awards and the outstanding contribution award consisted of painter Chris Cran of Calgary, installation artist Lani Maestro of Halifax and Lignières Orgères, France, textile artist Ann Newdigate of Hornby Island, B.C., visual artist Marianne Nicolson of Victoria, multidisciplinary artist Robert Racine of Montréal, and film/video artist Ross Turnbull of Toronto. The jury for the Saidye Bronfman Award consisted of Chris Cran and Ann Newdigate, as well as glass artist Jean-Marie Giguère of Montréal and ceramist Jim Smith of Chester, N.S. 

Article courtesy ECI, Reprinted with permission



Vase à fleurs, double tête de Matisse

Exhibitions

The National Gallery of Canada will present an exhibition in celebration of the winners and their works. Work by Saidye Bronfman Award-winner Paul Mathieu can also be seen in the Canadian Museum of Civilization's exhibition *UNIQUE: 30 Years of Outstanding Crafts*, which runs until August 5, 2007.



Fraser Valley Centre for the Arts

Can't afford to go to Banff? K.J. Kim, a Korean-Canadian businessman with a vision is looking to begin an impressive initiative with a custom built Ceramic Centre on Sumas Mountain, near Abbotsford, B.C.. An ambitious project that will eventually be a gathering place for B.C. and international visual and performing artists, the Fraser Valley Centre for the Arts will begin with clay as its focus.

The plan is to design, build and equip workshops for throwing and handbuilding with an adjacent kiln area that would include, besides a traditional Korean wood-fired kiln, a variety of gas kilns along with re-buildable sculpture kilns and other experimental kilns. From this could grow a collection of permanently sited large ceramic sculptures in a park-like setting.

It would be a place for ceramic artists who are self-starters and able to work independently, to work and develop ideas at minimal cost. It would be a place for B.C. and international artists to come for spells as Artist in Residence where they could pursue perhaps new directions in their work, exhibit and give workshops in a well-equipped, nurturing environment, set in an idyllic place.

As well as "at-cost" residence facilities as part of the non-public artist working space, there would be public exhibition and gallery spaces. These, along with the already established restaurant and other guest facilities, could make the Centre a destination venue for the Fraser Valley. There would be space for a growing permanent collection of work celebrating the history and

development of the best of B.C. Ceramics with its hugely diverse influences, a special focus on Korean and Asian Ceramics and a representative body of pieces from artists who would be part of the Artist in Residence program.

At this beginning stage K.J. Kim is anxious to get the pottery facilities and kiln building started as soon as possible and is looking for supportive interest and finding a suitable person to take on the possible role of resident potter and coordinator.

Does it all sound too good to be true? It will need support from our ceramic community to really put B.C. Ceramics on the international map—but the benefits could be enormous!

Please direct expressions of interest directly to K.J. Kim, who is exploring the dimensions of all these possibilities with a small advisory/steering committee. kjkim@smkgroup.com 🏠

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now available online.

In an effort to be more environmentally
friendly, by reducing our use of paper, we
are phasing out our printed catalogue,
in favour of a downloadable version
available on our website.

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JUDY WEEDEN POTTERY WORKSHOP SALTSPRING ISLAND: JULY 16-28, 2007

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.

The primary focus is on form, its aesthetic and its decoration, using traditional techniques as stepping stones to personal expression.

TUITION \$580
Space limited to 8 students

For further information, contact:

Judy Weeden,
125 Primrose Ln., Salt Spring Is., B.C.,
V8K 1C1 Tel (250)537-5403

WWW.JUDYWEEDEN.COM

Shadbolt Centre FOR THE ARTS

Spring 2007 Programs at the Shadbolt

Register now for Spring and Summer 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

Advanced Studies in Clay (16 yrs & up)
Fee \$145.22, 8 sessions
Sa (Aaron Nelson), 10am-1pm,
starts Apr.14. Barcode #128962

Big, Bold, Beautiful Pots (16 yrs & up)
Fee \$145.22, 8 sessions
W (Jay MacLennan),
10am-1pm, starts Apr.11.
Barcode #128961

Clay Sculpture (18 yrs & up)
Fee \$174.90, 8 sessions
M (Debra Sloan), 7-10pm,
starts Apr.16.
Barcode #128963

Continuing Pottery (16 yrs & up)
Fee \$145.22, 8 sessions
W (Charmian Nimmo),
7-10pm, starts Apr.11.
Barcode #128960

Daytime Pottery (16 yrs & up)
Fee \$145.22, 8 sessions
Th (Sabrina Keskula), 10am-1pm,
starts Apr.11. Barcode #128957

Focus on Function (16 yrs & up)
Fee \$145.22, 8 sessions
Th (Rosemary Amon),
7-10pm, starts Apr.12.
Barcode #128959

Throw and Build (16 yrs & up)
Fee \$145.22, 8 sessions
Tu (Fred Rahn), 7-10pm
starts Apr.10. Barcode #128958

Pottery Open Workshop (18 yrs & up)
Non-instructional. \$7.24/student,
\$10.35/non-student. Su, M, W,
1:30-5:30pm. April 11-June 3 &
June 25-July 25

Introduction to Pottery (16 yrs & up)
Fee \$145.22, 8 sessions

Su (Jay MacLennan),
10am-1pm, starts Apr.15.
Barcode #128954

M (Aaron Nelson),
10am-1pm, starts Apr.16.
Barcode #128955

Tu (Darlene Nairne),
7-10pm, starts Apr.10.
Barcode #128956

Raku Firing (18 yrs & up)
Fee \$76.59 (student); \$96.59
(non-student), 1 session
Su (Linda Doherty),
10am-5pm, May 27.
Barcode #128964

Wood/Soda Firing Workshop (18 yrs & up)
Fee \$196.10, 5 sessions: W,Th,F,Sa,W
(Linda Doherty & Jay MacLennan),
times vary, starts May 23.
Barcode #128965

Summer Pottery (18 yrs & up)
Fee \$145.22, 8 sessions
M,W (Sabrina Keskula),
10am-1pm, starts June 25.
Barcode #132897

Th, Tu (Fred Rahn),
7-10 pm, starts June 28.
Barcode #132898

Throwing Intensive Workshop (18 yrs & up)
Fee \$136.74, 3 sessions
tu, W, Th, 10am-4pm starts July 24
Barcode #132929

Soda Firing Workshop (18 yrs & up)
Fee \$99.64, 3 sessions
F, Sa, M, times vary starts July 13
Barcode #132938

Introduction to Clay Murals (18 yrs & up)
Fee \$68.90, 1 session
Su (Santo Mignosa),
10am-4pm July 22. Barcode #133517

Furthering Ceramic Art Education By Distance: ANU's Distance Diploma in Ceramics

A few years ago, I began participating in a unique distance ceramics program organized by Australia National University's (ANU) Canberra School of Art. I had been a studio potter on Gabriola Island for sixteen years and my learning of ceramics skills had come from a variety of courses and a summer-long apprenticeship with local potter, Graham Sheehan. Between working part-time and raising our two daughters who were home learners, I toiled away in my studio whenever I could find the time. I had made some progress in refining my skills and craftsmanship, but was ready for the structure of a program that would push me to try new and different ideas and techniques. Taking courses is a challenge. Living in a remote location and moving somewhere to enroll in a program was not an option with home and family deeply-rooted on this beautiful island. The distance program with ANU was a perfect solution for my situation.

Thus far, I have attended three semesters of the twice-a-year in-residence instructional periods held at Red Deer College in Alberta, the North American satellite campus of this program since June 2003. Each semester, the same instructors who teach the residential portion in Australia also teach at Red Deer College. I have had instruction from Greg Daly, Janet DeBoos and Ian Jones from Australia. Other instructors have been Paul Scott from England, Trudy Golley, Head of Art Department at Red Deer College and Kent Swanson from Washington State. The calibre of instruction has been of the highest quality. Each of these instructors have deeply impressed me not only with their knowledge but also with their sincere desire to help students raise their technical ability and pursue their own artistic path. They are able to discuss both complex art concepts as well as practical details of functional pottery in a sincere and down-to-earth manner.

Projects are assigned and are worked on at home in your own studio until the next residential semester when they are evaluated and critiqued. The feedback and learning that occurs is an invaluable learning process and one of the greatest assets of the whole program. In addition to instruction in various ceramic techniques, I have also had classes in craft history, drawing, photography of artwork and lectures from various artists.

As well, I have enjoyed the camaraderie of my fellow ceramics students. I have been working in my solitary studio for so many years that it has been good to enjoy the company of so many other people willing to talk about clay every waking moment for nine days non-stop!

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Register now by calling 604-291-6864

Galleries and Exhibits BC Potters Showing Soon

Fired Up! Contemporary Works in Clay

Fired Up! Contemporary Works in Clay, is an exceptional show and sale of Ceramics held annually the last weekend in May in Metchosin, a rural area near Victoria, B.C.. In 1984, Potters Robin Hopper and Judi Dyelle dreamed of producing a show that would highlight new work of Vancouver Island's most dedicated artists working in clay while educating the interested public in cutting edge ceramics. They called a group together and Fired Up! was born. Through the years, some of the original members retired and other fine artists throughout B.C. were asked to join. The show has evolved to also include guest artists who change each year.

Fired-Up members have shown their work together at other times during the year, at galleries across Canada and in the U.S.. Last year, the group exhibited at Pauling Center Gallery, Clackamas College at the NCECA Conference in Portland, Ore.. Fired-Up! also celebrated their 20th anniversary in 2004 with a group show at the Gallery of BC Ceramics, Vancouver and are currently planning a 25th anniversary show to be held in 2009 at the Canadian Clay and Glass Museum in Waterloo, Ont..

At the annual spring show in the Metchosin Community Hall, the theme gallery area is loved by collectors and customers alike, who enjoy the varied interpretations of each potter. In the past, themes revolving around flowers and gardens were both popular with the public. *Pots for the Garden* was a huge success when bus loads of pottery-garden lovers arrived and lined up waiting to purchase their treasures.

This years fun theme is *Coffee, Roasted, Toasted and All Fired Up: Vessels for the Coffee Ritual*. Participants are core members Cathi Jefferson, Susan Delatour LePoidevin, Kinichi Shigeno, Pat Webber, Alan Burgess, Marlene Bowman, Gordon Hutchens, Meira Mathison, Glenys Marshall-Inman, Gary Merkel, and Meg Burgess. Guests are Gailan Ngan, Tobias Tomlinson, and Jinny Whitehead. Also for the first time, Fired-Up! is holding a Friday evening opening. Join us from 6 p.m. to 8 p.m. for refreshments, mini lectures on the making of pots and an opportunity to visit with the potters. We will be open for sales from 8 p.m. to 9 p.m. for those who are unable to return on Saturday or Sunday.

Fired-Up! Contemporary Works in Clay, Friday May 25, Opening, 6 p.m. to 9 p.m., Saturday, May 26, 10 a.m. to 5 p.m., and Sunday, May 27, 10 a.m. to 5 p.m. Metchosin Community Hall, 4401 William Head Road at the intersection with Happy Valley Rd. Victoria, BC



Meg Burgess

Artists in Our Midst

Treat yourself to "Artists in our Midst" 15th anniversary, visiting artists in their homebased studios, including several Ceramists!!

Dunbar Kerrisdale weekend: April 13-15, noon to 6 p.m., featuring Debra Sloan and Rona Hatherall

West Point Grey weekend: April 20-22, noon to 6 p.m., featuring Nancy Walker, Olga Campbell, Billy Wittman and Phyllis Schwartz

Kitsilano weekend: April 27-29, noon to 6 p.m., featuring Suzy Birstein, Suzanne Starr, Jane McDougall

Visit www.artistsinourmidst.com for full details.

Pacific Rim Potters 22nd Annual Spring Show & Sale

This one-day sale, just in time for Mothers' Day, features work by Vancouver Island potters. Come and enjoy a variety of ceramics from functional to fun. You will find teapots, mugs, plates and bowls as well as pet dishes, arty ornaments and decorative raku. The quality is high and prices are reasonable.

Potters are: Jane Van Alderwegen, Nora Lewin, Darrel Hancock, Ester Galac, Betty Fulton, Betty Burroughs, and guests: Andre Gogul and Laura Van der Linde.

Saturday, May 12 from 10 a.m. to 4 p.m.
Knox Presbyterian Church Hall,
2964 Richmond, Victoria, B.C.

FREE admission, refreshments and door prizes.

Discovery Art Travel

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www.denysjames.com

Clay Lines

Celebrating Success in Our Community From the Oven and the Kiln Returns!



The North-West Ceramics Foundation is pleased to announce our bi-annual fundraising dinner and silent auction **From the Oven and Kiln** Wednesday, May 16.

Join us for a fabulous three course meal at the Dockside Restaurant at the Granville Island Hotel. Once again, dessert will be served on a plate, which will be yours to take home, hand-made by one of a number of B.C. potters. Also featured will be a silent auction with over fifty items including pieces by some of western Canada's best known ceramic artists, including among others; Tam Irving, Paul Mathieu, Cathi Jefferson, Jeannie Mah, Sam Kwan, John Reeve and Wayne Ngan.

Proceeds of this event will be used to support the North-West Ceramics Foundation programs, The Maureen Wright Scholarship Fund, The NWCF Speaker Series, The Canadian Clay Symposium and other educational and scholarship initiatives in the field.

Tickets are \$75 per person and are available from the Gallery of BC Ceramics or Ron Vallis: 604.325.0609.🔥

Miss Something at the Symposium? Notes on Jeannie Mah's Photocopy Transfer Copier

While I find my copiers that work by testing, here is some information on photocopiers and toners that work, based on the Banff Centre experience.

The information about the copier is:

- Trade name – Document Centre 220/230/332/340/420/425/432/440
- Toner Cartridge – DocuPrint N24/N32/N40, DocuPrint N3225/N4025
 - Active Ingredients – Iron Oxide (45-50%)
 - Styrene/acrylate copolymer (40-50%)
 - Polyolefin (1-10%)🔥

Unclassifieds

For Sale: Top load square Electric Kiln 18x17x15 inside. Has kiln sitter and furniture. \$250 Keith Rice Jones 604 522 8803 keith@wildricestudio.com

Skutt Kiln For Sale: \$2000. KM1227-3. Computer control. 240 volts, single phase, cone 8. Size: opening 28.5 inches, depth 27 inches, 9.9 cubic feet. Includes enviro-vent and 10 half-shelves. Fired to only cone 03. In great condition, has new relays. Purchased in 2000, infrequently fired. Contact: Kathryn Youngs at: 604.506.0602 or kyongs@telus.net

Unique Woodfiring Opportunity: Vernon BC

I have an anagama in the country with a cabin beside it and I am looking to find a woodfiring person/or persons to perhaps live there and help fire it.

Contact Daniel Stark at 250.503.0223 to learn more.🔥



Jeannie Mah

continued from page 9...

Back at home we are connected to each other and to the ANU staff via computer where any technical questions are promptly answered and discussions take place about many aspects of ceramics.

I look forward to returning to the next term at Red Deer College June 23 through July 1, and hopefully to a special term which is being offered in Jingdezhen, China in August. I recommend this program for anyone wishing to challenge themselves to raise their ceramic skills and artistic abilities to a higher, deeper level.

For more details about the program, see their website at www.anu.edu.au/ITA/CSA/ceramics/distance_diploma.html. If you wish to contact me, I can be reached at: g.c@shaw.ca.🔥

Gem Chang-Kue



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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: editor@bcpotters.com by the 8th of each month. Submissions may be edited for space.

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Unclassified Rates: Members FREE! Non-members: \$20

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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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**Advertising and insert rates subject to change*