

# POTTERS

BC

May 2007

Volume 43 No. 4

## INSIDE

Gallery Goodness	2
Presidents Message	3
Techno Tip: Glaze Chemistry	4
Conversation with Cathi Jefferson	5
Mexican Master Potters	6
Call for Entries	9
Coming Shows	10
Clay Lines	11

## CLAY SYMPOSIUM IN REVIEW: INFORMATIVE, PROVOCATIVE, INSIGHTFUL

Having recently re-located to Vancouver from Calgary, I was keenly anticipating the Clay Symposium held every three years at the Jack Shadbolt Centre in Burnaby. Sponsored by the North-West Ceramics Foundation, the Potters Guild of British Columbia and the City of Burnaby Parks, Recreation and Cultural Services, the event has an excellent reputation for attracting nationally and even internationally known ceramic artists for informative, provocative and insightful lectures and demonstrations. Although this is my first such event, my expectations were fulfilled and my attendance well-rewarded. Given time constraints and the complexity of the many events, I will comment only on one public lecture and (in next month's issue) the panel involving four of the presenters.

### Mark Hewitt: Putting the Fun Back in Functional

Before the symposium, Mark Hewitt gave a free public lecture at Emily Carr on March 23. Hewitt originally apprenticed with Michael Cardew prior to relocating to the United States, first to Connecticut, and then, later, to his present studio in North Carolina. He thus represents a fusion of British Leach and indigenous North Carolina folk traditions. The work for which he is renowned consists of large-scale, wood-fired functional wares such as planters, vases, jars and tableware. Hewitt's lecture on this date consisted of a spirited defense of functional pottery—what he termed “Neo-Functional”—or “putting the fun back in functional.” And fun it was—

*continued on page 7*



Mark Hewitt

# Gallery of BC Ceramics

[www.bcpotters.com](http://www.bcpotters.com)

**Brenda Beaudoin,**  
Gallery Manager  
[galleryofbcceramics@bcpotters.com](mailto: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](mailto:staff@bcpotters.com)

## Gallery Committee

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



# Gallery Goodness

Today is the kind of day that makes me happy I pursued a career in the arts. I started my morning visiting Jeremy Hatch's studio ([www.jeremyhatch.ca](http://www.jeremyhatch.ca)), getting a sneak peek at his May show of slip cast porcelain objects. Viewing and handling work in progress and discussing his collaborations with fellow artists: David Khang, Diyan Achjabi, Mark Soo and Laura McKibbin.

I then spent the afternoon working on upcoming exhibitions. The gallery will be showcasing works by the English ceramicist Paul Scott in July. His display will coincide with his July ECIAD artist in residency.

I'm also finalizing the Vancouver Collects exhibition on display this September. I'm looking forward to revealing all the details of the first ever B.C. Collectors' Exhibit held at the gallery.

I completed my day with Amy Chang's exhibition opening for Mirage, Evolution. All in all, a really inspiring day.

Despite the fact that the first fiscal quarter of the year has been dramatically slow, we're hoping the warmer weather and diversified exhibitions will draw in new and returned interest in the gallery's selection of Ceramic Fine Art and Craft.

**Please Note:** Jeremy Hatch will be teaching at the Rhode Island School of Art & Design in May, therefore his opening reception Thursday, May 3, 6 to 8 p.m. will be postponed. Artist Reception TBA. The exhibition is still May 3 – 28. 🍷

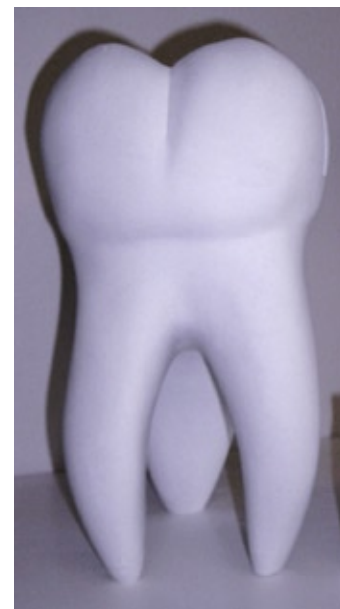
*Brenda Beaudoin*



*Amy Chang*



*Jeremy Hatch*



*Jeremy Hatch*

# 2007 Gallery Exhibitions

**May**

Jeremy Hatch

**June**

Sheila Morissette

**July**

Laurie Rolland

**August**

Lynne Johnson

**September**


Vancouver Collects

**October**

Sandra Dolph

# President's Message

Sunday May 6 is the Annual General Meeting. Carol Mayer will talk about her book on Tam Irving and we will have copies for sale at the event (cash or cheque only). If you can't make it, please remember to send in your proxy vote indicating if you are in favour of the resolution regarding membership. Having a fixed month for renewal will assist us in our financial planning and reduce the burden on our volunteers.


Don't forget the NorthWest Ceramics Foundation fundraising dinner on May 16. Tickets are \$75 each and can be purchased from any NWCF board member or at the Gallery. There's a great silent auction and the evening is lots of fun. Proceeds are used to support our own ceramics community. See you around! 

*Jinny Whitehead*

## Changes to BC Potters Website

Behind the scenes, we've moved the website to a different webhosting service at hostmonster.com. We get more space, better e-mail features, better e-commerce tools and a better price to boot. It's very competitive out there on the web so if you have a website provider that is not giving you good service, features and price, you should look around. Most of you probably get a free website from your service provider (Telus or Shaw) but if you have a site with an actual web-hosting company. You shouldn't pay more than \$10/month.

In the members-only area (username is member, password is pottery), we have a black and white version of the current newsletter. It's a bit smaller in size so it'll download a bit faster and printing will save you some color ink. Note, you can print in black and white with the regular newsletter by setting your printer to grayscale or black and white only and that'll save you colour ink as well.

The library catalogue is online in the members only area. 

*Don Jung*

## Techno Tip: Glaze Chemistry

So your eyes are starting to glaze over already. Yes, this is a technical topic. One that brings out the mad scientist in all of us. It can be quite a complex thing, but with a bit of modern technology like glaze calculation software, you can take a shortcut and make good use of it without getting your Ph.D.


So what's glaze calculation software good for? Besides organizing, listing and cataloguing my collection of glazes, here are a few examples of what I've used it for: With a quick number change and click, I can get a recipe resized from 10 k.g. to 5 k.g. to 300 g. or even convert to 8 pounds, it's a breeze with calculation software and a quick printout can be followed and checked off as you make your glaze!

If I have a glaze recipe that calls for an ingredient I don't have, like some kind of frit or feldspar. I could recalculate the glaze recipe to use different ingredients that I have or can get more easily which will in the end, supply the same amount of oxides, silica and alumina as the original glaze recipe. If I dislike the Whiting (which gases a lot), I can replace it with Wollastonite and silica and the software will calculate the amounts for me. It's quite handy.

*continued on page 4*


## Guild Library Online!

You can now check the contents of the Guild library from the comfort of your own home. Go to the Guild website, members only section. User id: member, password: pottery.

At this point you will still have to come in and check out what you want – if nobody else has it out. You would be able to see who that is and contact them (using the on-line member's directory...) to see when they will be finished using it. 

*Keith Rice-Jones*

## Reminder of the Potters Guild of British Columbia Annual General Meeting

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

**Sunday, May 6, 2007**





**For all your pottery  
supplies needs.**

## **THE MAD POTTER**

**#6 - 3071 No. 5 Road, Richmond, BC (Near Bridgeport)**

**Tel: 604.244.3734**

**Store Hours: Tuesday to Saturday 10am to 6pm**

*continued from page 3...*

There are general norms for what is called a balanced glaze, one that has sufficient silica, alumina and fluxes for a certain temperature and surface effect. Someone else has figured that all out and it's included in the glaze calculation software. I often like to check the glaze recipe to see if it's a balanced glaze and if it's more of a matt or gloss at cone 10. This helps to ensure that the glaze will probably melt and mature at the right temperature and hold up better to functional use (i.e.: not leach oxides, not scratch easily). Unfortunately, there is no guarantee; Only actual testing can ensure it does or does not do this or that, but the software's calculations get you much closer and are way better than nothing.

I find it quite interesting and beneficial to compare the glaze coefficient of expansion or COE for short. Just think of it as a number telling you how much the glaze will expand and shrink upon heating and cooling. Let's say a certain Celadon glaze already crazes a little bit on this certain clay, then all the glaze recipes that have a higher COE, will likely all craze as well. So if I'm picking through my lot of glazes and don't want any crazing, I'll pick only those that have a lower COE and chances are better (thought not guaranteed) that they will give me little or no crazing.

Now, we can get into the more challenging world of trying to change the look or effect of a glaze and glaze calculation software can help get you close so that there is less experimentation, but in the end, you'll still need to test to see how it comes out.

In the end, glaze chemistry is just a tool to help you do more with your glazes. Here's a plug for GlazeChem(\$30) because I've used it and it's the least expensive. There are a couple of other notable pieces of software out there. Insight from Digital Fire (\$60-150), Matrix2000(\$140) from New Zealand and Hyperglaze (don't know if this is still around) for the Mac. Just google them and you'll find out more about them. There are also great tutorials in the software so you'll get to know more about glazes as you use the programs. The quest for the perfect glaze is just a little bit closer.

If you have any questions, just send me an e-mail. Cheers,

webmaster@bcpotters.com 

*Don Jung*



# A Conversation with Cathi Jefferson

When I found out that Cathi would be leaving her beautiful Deep Cove home and moving to the Cowichan River area, I thought I should capture the opportunity to have a short conversation with her. Here are some of the areas we talked about, hope you enjoy Cathi's candid comments.

**LK:** What keeps you in pottery?

**CJ:** It's not the money; it is the process, the making of things. I can't imagine not making new bits and pieces; it's all about the making and the process.

**LK:** What defines a good piece of work?

**CJ:** The definition of good is subjective, but when you find a good piece you get a physical reaction, it strikes you. Look at a lot of pots and one will stand out, even one of your own pieces will be special to you. Good pieces have a presence. Beauty is important to me, a sense of beauty, and the bones of the piece. The form relates to the surface and it is not just eye candy. Form and surface interact, they make the piece, and they make sense together. Some forms demand a certain surface treatment. The decoration relates to the form and the work as a whole.

**LK:** How do you learn that skill?

**CJ:** Reading, looking at lots of pots, trying to see and understand the form. Learning to see and always growing. You never get there - you are always in the process of evolving. Work that I liked 30 years ago may not be appealing now.

Look at lots of images, find the bones, the foundation, search for the structure, and pay attention. Learn by talking about pots with other potters. Look at historical pots, good pots were there in the beginning and they are still good pots, the underlying principles are there in all of them. A good pot is a good pot. Look at books, pay attention to things that attract you, there is a pattern if you look for it.

**LK:** What would you tell a new potter?

**CJ:** Read the "Art & Fear" by David Bayles and Ted Orland. It is an excellent book. When you are trying to find your voice, pay attention to what appeals to you, what you notice. Look at your pots, each pot has a piece of you in it, really look at them what are they telling you about yourself? Acquire the skills you need to make what you want to make. Quote from "Art & Fear" - "Vision is always ahead of execution and it should be."

**LK:** What would you tell a mid career potter?

**CJ:** Challenge yourself, build or buy a new kiln, try new glazes, new clay. Find a way to step outside your comfort zone. No pain no gain. What is important is that you love to make pots, so apply yourself and you will get better. Push yourself, but don't be hard on yourself.

Going to the Archie Bray residency for the first time was hard for me, it was a difficult time. However my work progressed in such a short period of time, that within six months, I had grown so much it was surprising. Pursue what feels right, salt firing for me is the right thing to do. Pay attention to what you are paying attention to. Like building my own salt kiln, know your own path and pursue it.

When I am teaching, some students say they are not good enough. I tell them there are no negatives here. "I can't do this," is turned into a positive, "What can you do?". Now how can you work toward your goal? You can do it if you want to!

We all have expectations that we can instantly do something but you have to work at the steps to make it a reality. Find a resonant tone and allow that to build, don't be intimidated by the big open space.

**LK:** What have you found difficult?

**CJ:** Computers, packing up, the physical side of craft shows aren't my favorites. Some people are into the chemistry and like the science of glaze making but that is not an area that holds a lot of interest for me either. The marketing side is a challenge, I just want to make pots and have them find happy homes. Making my ideas become reality and being impatient is also something I am working with.

At craft shows, connecting with someone who will be using and enjoying my work everyday, learning what they don't like and what draws them is exciting.

**LK:** Comment about the clay process and the people.

**CJ:** Clay people are good people: no pretext and clay is so basic it is of the earth. You have to be grounded; after all, you are working with mud. Without art you have no culture, I strongly believe in that statement.

*continued on page 8*



**Kootenay School of the Arts...** An emphasis on earning a living and hands-on instruction

**2-Year Diploma in Art, Craft & Design**

- Clay
- Fibre
- Jewellery and Small Object Design

**1-Year Certificate in**

- Metal Studio

**Apply Now for September and January Entry**

For more information, contact **Laura White** at [lwhite@selkirk.ca](mailto:lwhite@selkirk.ca), 1.877.552.2821 or visit [selkirk.ca/ksa](http://selkirk.ca/ksa)

 **Selkirk College**

 **DISCOVER THE SELKIRK ADVANTAGE**



# Shadbolt Centre FOR THE ARTS

## Summer 2007 Programs at the Shadbolt

Register now for Summer 2007 programs. Registration began February 23, 2007. Pick up a Leisure Guide or Arts & Leisure at any Burnaby Parks & Recreation location, call 604-291-6864 for information, or visit [www.shadboltcentre.com](http://www.shadboltcentre.com)

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

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

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

**Pottery Open Workshop**  
Non-instructional. \$7.24/student,  
\$10.35/non-student.

M 1:30-5:30pm, 5:30-9:30pm  
starts June 25

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

W 1:30-5:30pm  
starts June 27

Su 1:30-5:30pm  
starts July 8

Note: No classes on July 1, 2.

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

## Register now by calling 604-291-6864



### Seeking a Pottery Teacher/Technician to commence fall 2007

Place des Arts offers courses and workshops year-round for adults & children. Our pottery studio is equipped with 11 electric pottery wheels, a slab roller and extruder, three electric kilns and a gas kiln (fired to Cone 6).

We are looking for a passionate and creative person with:

- a strong background in both throwing and handbuilding
- familiarity with kilns, firing and all technical processes involved in the operation of a pottery studio
- a minimum of 2 years teaching experience working with students of various abilities
- a minimum of a Bachelor's degree in Fine Arts and/or equivalent experience

Send résumé and photos of your work by 20 May 2007 to:

Laura MacMaster, Executive Director  
Place des Arts

1120 Brunette Avenue  
Coquitlam, BC V3K 1G2

[opportunities@placedesarts.ca](mailto:opportunities@placedesarts.ca)

[www.placedesarts.ca](http://www.placedesarts.ca)

## Mexican Master Potters To Give Rare Workshop and Slide Presentation

Mexico has an immensely rich history in ceramics dating back four millennia. Four recognized master potters from Oaxaca and Jalisco, Mexico, will make a rare visit to Vancouver on Wednesday May 9 to give a workshop and slide presentation. Representing 4,000 years of living tradition passed down from mother to daughter, their work is infused with generations of ceramic heritage, coupled with innovations adapted from the 21st century. Both events take place at the Emily Carr College of Art and Design on Granville Island.

The workshop (from 10 a.m. to 2 p.m.) will interest potters of all levels – from beginners to professionals. During the workshop, the master potters will demonstrate pre-Columbian hand-form techniques along with polychrome decoration, slip, burnish and ornate low-fire sculptural work - entirely pre-Hispanic techniques utilizing tools such as corncocks and gourd ribs.

The potters come from three distinctive pottery villages. Macrina Mateo Martinez and Alberta Sanchez Mateo are indigenous Zapotec potters who create traditional slipware from San Marcos Tlapazola, a Zapotec village in the central valley of Oaxaca.

Angelica Vazquez sculpts legends and myths with the clay of her village of Atzompa, the largest pottery-producing village in the state of Oaxaca. From Tonalá village in Jalisco comes Angel Santos Suarez who will demonstrate the use of polychrome slips and burnishing to create surface decoration.

Following the workshop, there will be a lecture and slide show (from 4 to 6 p.m.) by Eric Mindling. A Mexican pottery specialist, he has lived in Oaxaca for the past 15 years, and will give a presentation that portrays the villages, homes and lifestyles along with the work of these and other master Mexican potters. His presentation will endeavor to give a sense of the depth of the ancient ceramic tradition and how it is being adapted to the modern era.

Mr. Mindling is familiar with a wide-range of traditional Mexican pottery styles and histories. He will act as translator for both events.

Tickets are reasonably priced at only \$25 to attend both the workshop and lecture or \$10 for the lecture only. Tickets must be purchased in advance and can be done so by contacting Nora Vaillant at [jvaillant@telus.com](mailto:jvaillant@telus.com) or 604 730-5830. 🍷

continued from page 1...

Hewitt is a gifted and polished speaker. His talk was rich with detail, references to contemporary theoretical debates and humour. Hewitt states he is a potter and proud of it, not that making functional wares requires an apology. Although he acknowledges that the lack of respect from the “poterati” unfairly devalues functional work in economic terms, he enjoys making work that inserts itself into people’s private lives. In Great Britain and elsewhere, committed gallery owners have done much to raise the status—and thus the economic and symbolic value—of functional pots, although much remains to be done. He is particularly interested in and supportive of potters who choose to work in distinctly regional styles. Rather than seeing regionalism as a disadvantage, he sees dedication to regional style as a way to preserve the myth, memory and cultural landscape of a people and a way of life. Quoting Yeats, who memorably remarked, “You can refute Hegel but not the Saint or the Song of Sixpence,” Hewitt defended the production of handmade, functional pottery in terms of its value as performance—“pots in action.” In his view, functional pottery addresses ceramics history in its breadth and complexity. And Hewitt should know: he is descended from a great-great grandfather who started a company to make kiln furniture in Stoke-on-Trent; he grew up among the potteries and his father and grandfather were directors of Spode China.

The most entertaining part of his lecture consisted of his proposal for a new nomenclature and taxonomy for neo-functional pottery. Relabelling functional pottery challenges--and demolishes--old stereotypes (dull, brown, boring) in order to “reposition” it in the market place. Hewitt proffers such terms as “Le-Fun” (with a French accent—Leach functional); “Ca-Bau-Fun” (California Bauhaus—as in Marguerite Wildenhain); “Funky-Fun” (loosely thrown); “Alt-Fun” (thrown and altered); “Wo-Fun” (wood-fired); or even “No-Fun” (Norwegian functional.) One can only hope Hewitt’s playful and enthusiastic support of functional pottery will raise the status and acceptance of this important art.

## An Aura of Excitement and Industry

An aura of excitement and industry prevailed and filled the day, as participants hurried from demonstration to demonstration, happily exchanging ideas and comparing notes at tea breaks. The presenters were wonderfully generous with their time, knowledge and experience. I am delighted to find that the ceramics community in British Columbia is as diverse and supportive of a wide range of work as in Calgary. I can only hope that symposiums like this will give Canadians more opportunities to network with and learn from each other. The Symposium can only take place given the hard work and support of its organizers, sponsors and participants; in my opinion, everyone has reason to be proud. 🏺

Amy Gogarty



Mark Hewitt

## MORE SYMPOSIUM REVIEW TO FOLLOW IN THE JUNE ISSUE

### Amy Gogarty

Amy Gogarty is an artist and a writer who has recently relocated to Vancouver after teaching at the Alberta College of Art & Design in Calgary for sixteen years. She is a co-editor of *Utopic Impulses: Contemporary Ceramics Practice* and *Craft Perception and Practice* vol. 3, both of which will be published by Ronsdale Press this fall.





*continued from page 5...*

Generally people are disconnected from art, disconnected from nature. There is no value or respect for it in our culture, our culture is off-centre. We have lost the connection; we are disconnected from our source. I am trying to make a move toward a positive statement about the importance of the natural environment. We are so far away from that, and it is the cause of so many of our problems. Artists have a responsibility to plant the seeds of positive change.

**LK:** What are your favorite books, magazines or publications?

**CJ:** At the moment I am a little preoccupied with house-making books because of our move. However you can never buy enough clay books; and I have never regretted buying a clay book. "Beauty" by John O'Donahue is a good book, (Cathi pointed to a pot she had made and a quote from the book that she had added to the pot).

Andy Goldsworthy's "Collaboration with Nature" and the DVD "Rivers and Tides" is brilliant and one that I often use at workshops. On site sculptural work, made from nature and returns to nature. His stuff just is! I can't believe someone doing this spectacular work.

**LK:** How do you create your patterns so easily?

**CJ:** The terra sigillata surface is like painting with water colors. I bought an \$8 brush because a friend said it was an excellent brush but I didn't use it for 6 years. When I started putting designs on my work, I needed that brush and it helped forms evolve.

**LK:** What is important to you?

**CJ:** Traveling is important, it broadens your horizons, and you appreciate how other people do things. Travel helps you grow, helps you to learn about yourself. I am a workaholic, but I am not going to keep doing something unless I enjoy it. I was stressed out a short time ago, my blood pressure was out of control and I had to relax and slow down a little.



*Work Ready for the Kiln*


**LK:** What is your definition of success?

**CJ:** Feeling good about the work I am doing, having the respect of my peers.

**LK:** What are you uncomfortable about?

**CJ:** Right now I am working outside the box; I am working on sculptural work. I am stepping off the cliff. It is a real challenge and the project is throwing me some curves, teaching me some difficult lessons. I have been working on this collection for two years. I received a Canada Council Grant to do the work and I have been to Banff and to Archie Bray, working on these pieces. I am moving along slowly, I am about half-way through the work. It is reflecting nature, reflecting spirit and the show is in September. Pieces are breaking, trying to create an image that is six-feet-tall. How do I make these pieces? The learning curve is huge, with lots of cracking, frustrations with the firings, things blowing up in the kiln. Maybe I am still stuck on the functional ware, food-friendly concept, thinking of sculptural work as functional work. Trudy Golley has helped with lots of direction. The clay choice has also been a key factor to the success so far.

As the interview moved down to her studio, a young lady from next door arrived and Cathi moved easily into helping/guiding her through the process of finishing a clay box that she has been working on. After taking a few photos I took one last look around the studio that Cathi has called home for several years and left hoping that I had captured some of what makes Cathi, Cathi.

Cathi has produced a DVD that details her salt-glazing process from decoration, preparing the salt, firing the kiln and finally taking the viewer through an explanation of how placement in the kiln dramatically affects the salt and flame effects. This DVD allows you to share some time with Cathi in her studio. You are also introduced to her two cats who just want to make sure they are noticed. This DVD is well-produced and provides insight into Cathi's creative process; it is an excellent addition to any potter's library.   
[www.cathiefferson.com](http://www.cathiefferson.com) *Louis Kennett*

**Greenbarn's catalogue is  
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.**

**Now you can check prices and item  
descriptions just by logging onto**

**[www.greenbarn.com](http://www.greenbarn.com)**

9548 192 Street,  
Surrey, B.C. V4N 3R9  
Phone: 604.888.3411  
Fax: 604.888.4247

**greenbarn**  
POTTERS SUPPLY LTD.

Tuesday-Friday 9-5  
Saturday 9-1  
Closed Long Weekends  
[greenbarn@telus.net](mailto:greenbarn@telus.net)



**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**

# Call For Entries:

**Place des Arts is currently accepting proposals for 2008 exhibitions.**

Place des Arts offers a gallery and gift shop display space where local, emerging artists and artisans may exhibit and sell their works in any media. We welcome submissions in all 2D and 3D media and techniques, including fibre arts, sculpture, painting, photography, prints and drawing.

Our galleries are open to the public seven days a week and are a popular destination with local residents and visitors alike: in 2005, we had 63,428 visits. We receive excellent press coverage in local papers, and Place des Arts exhibition cards are on display at over 20 arts and community centres in the Lower Mainland. Our galleries are also featured in guides such as Van Dope and Preview.

Whether you are just starting out on your artistic journey or you are an experienced artist looking for a new exhibition space, explore the possibilities at Place des Arts! Full details and an application form can be found on our website at [www.placedesarts.ca](http://www.placedesarts.ca). Proposals will be accepted until June 1, 2007. Place des Arts is at the centre of history and culture in the Maillardville community, and is located at 1120 Brunette Avenue, Coquitlam. Phone 604.664.1636 for more information. 

## Discovery Art Travel

**FEATURING Denys James**

**UPCOMING CERAMICS EXCURSIONS**

Sep 13-Oct 4, 2007 **TURKEY**

Jan 14-Feb 2, 2008 **MYANMAR (Burma)**

Sep/Oct 2008 **TURKEY**

Jan 2009 **LAOS & ANGKOR WAT**

2008/2009 **MOROCCO, OAXACA, MEXICO**

Phone: **250-537-4906** Email: [denys@denysjames.com](mailto:denys@denysjames.com)

**[www.denysjames.com](http://www.denysjames.com)**



# Galleries and Exhibits BC Potters Showing Soon

## Eliza Au Show, Workshop and Talk

In conjunction with her Richmond Art Gallery exhibition, Wreath/Wreathe, ceramic artist Eliza Au leads a hands on Beginner's Paper Clay workshop. Saturday, May 5, 2007, 10 a.m. –1:00 p.m. Fee: \$15, includes materials and firing.

Class size is limited. Register early to avoid disappointment. Quote class# GA-23001.

Eliza Au leads a full day advanced class demonstration on Plaster Prototypes for Slipcasting. Friday, May 25, 2007, 10 a.m. to 5 p.m. Fee \$20. Fee includes Workshop Manual. Quote class# GA-23002

Register through City of Richmond's Call Centre: 604.276.4300. Richmond Art Gallery, 7700 Minoru Blvd, Richmond.

Artist Talk at the Richmond Art Gallery. Eliza Au takes you on a tour of her exhibition. Admission is free. Saturday, May 5, 2007, 2 p.m.

## Project Empty Bowl In Support of A Loving Spoonful

Project Empty Bowl is a collaboration between the clay community, Vancouver restaurateurs and fine food purveyors that turns the support and talents of each into life-saving meals for men, women and children living with HIV/AIDS. This year's event will take place on June 14, at the Pacific Palisades Hotel with all proceeds going to fill the bowls of people in our community who need a helping hand.

As guests arrive, they will be gifted with a bowl which they will fill with a variety of food from different cultures. At the end of the evening they will take the bowl home with them as a reminder that too many bowls remain empty in the City of Vancouver. The evening will feature inspired cuisine, entertainment, an exciting live auction and a silent auction. We are asking for the participation of BC Potters and Artisans through donations for both auctions – larger pieces that would create excitement during the live event and smaller pieces that would touch the heart and insist on going home with each guest. If you have a piece of art that you would be willing to donate to A Loving Spoonful for sale at this event please contact Catherine Ewing or Gerry Vershure at 604-669-4397.

A Loving Spoonful saves lives by feeding people in our community. We cannot do it without you. For the past nine years the members of the BC Potters Guild have made Project Empty Bowl a success and created a partnership in which many individuals come out winners. 🍲



Gillian McMillan

## RARA AVIS (L. = rare bird)

Puffins, eagles, a dodo, imaginary avians and idiosyncratic interpretations of local birds; these will fly in to roost on Granville Island in May.

Port Moody potter Gillian McMillan has created a brightly-coloured flock of fanciful, feathered friends again.

Circle Craft Gallery, #1 – 1666 Johnston St., Granville Island, Vancouver, BC V6H 3S2 tel: 604 669 8021

May 4 to June 5, 2007

Opening Reception May 3, 6 to 8 p.m. 🍷



Joanne Copp: Tempest

# Clay Lines


Celebrating Success in Our Community

 NWCF  
North-West  
Ceramics  
Foundation

## From the Oven and Kiln: Last Chance!

Join us Wednesday May 16 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.

The proceeds from this fundraiser support the NWCF speaker series, the Maureen Wright Scholarship fund, the Canadian Clay Symposium and other educational initiatives in the ceramic arts.

Tickets are \$75 per person and are available at the Gallery of BC Ceramics or from Ron Vallis 604 325-0609. 



JOHN CHALKE

Apr 14 - May 5, 2007  
Reception: Apr 14, 2-4pm

**harbinger**  
gallery

Celebrating 20 Years...


T-F: 10:30 - 6; Sat: 10:30 - 5  
22 Dupont St E, Waterloo, ON  
519-747-4644

[www.harbingergallery.com](http://www.harbingergallery.com)

White Tongues, Red Earth, clay

## Rachelle Chinnery: 2007 BC Creative Achievement Award Recipient

B.C. potter, Rachelle Chinnery has been selected as one of five recipients of the 2007 B.C. Creative Achievement Awards. The recipients of the awards will be recognized at a ceremony held June 4, 2007, at The Studios at Shaw Tower in Vancouver. Each recipient will receive \$5,000 and be granted the use of the British Columbia Creative Achievement Award seal to signify their creative excellence. The 2007 Travelling Showcase will be on display during the ceremony.

The recipients were selected by an independent jury chaired by board member Dr. Robert Belton, dean of Creative and Critical Studies at UBC Okanagan. The jury was comprised of Sam Carter, artist, craft and design educator, and associate professor at the Emily Carr Institute of Art and Design; Allan Collier of Victoria, design curator and historian; Ron Kong, manager of Circle Craft Co-operative Shop and Gallery and former curator, Canadian Craft Museum; and Coleen Nemtin of West Vancouver, who has served on many art gallery and advisory boards in both Vancouver and Seattle, and has helped raise more than \$1 million for Vancouver's Contemporary Art Gallery. 

## Unclassifieds

**Studio Closing Sale:** Equipment and Materials  
Call: 250-478-4146

**Glaze Chemicals:** in need of new home by late May (moving out of country). Contact Martha: 604 795-4385

  
POTTERS  
GUILD  
of BRITISH  
COLUMBIA



## Potters Guild of BC Board

**Jinny Whitehead**, President  
604.687.3590 · vwhitehead@shaw.ca

**Janet Smith**, Treasurer  
604.738.2954 · jrsmith@shaw.ca

**Sheila Morissette**, Secretary  
604.484.5090 · sheilamorissette@mac.com

**Matthew Freed**, Membership  
604.899.3383 · freed\_matthew@hotmail.com

**Don Jung**  
604.873.1836 · don.jung@shaw.ca

**Leon Popik**  
604.255.3580 · lpopik@eciad.ca  
generalinfo@bcpotters.com

**Donna Partridge**  
604.876.1120 · donnapartridge@telus.net

**Pat Preston**  
604.733.2268 · ppreston@telus.net

**Greg Lui**  
778.668.6612 · greglui@alumni.sfu.ca



## 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.

**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 design work will cost \$10 extra.*

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

**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.

1359 Cartwright St • Granville Island • Vancouver, BC • V6H 3R7 • tel:604.669.3606 • fax: 604.669.5627 • www.bcpotters.com

## Membership

**Matthew Freed**, Chair  
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'

## Communications Committee

**Don Jung**  
604.873.1836 · webmaster@bcpotters.com

**Gillian McMillan**  
604.937.7696 · newsletter@bcpotters.com

**Amber Alyne Kennedy**, Editor  
604.781.1940 · editor@bcpotters.com

**Andrea Maitland**, proofreader

**Pat Preston**  
604.733.2268 · ppreston@telus.net

Special thanks to **Rona Hatherall**, who makes certain the remaining paper copies of the newsletter are mailed.

*\*Advertising and insert rates subject to change*