

POTTERS

BC

June 2007

Volume 43 No. 5

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CLAYNADIANS IMPRESS AT CLAY EDGE 2007

During the month of April, five “claynadians” were invited to attend the Clay Edge 2007 conference in Gulgong, Australia. Clay Edge is a weeklong international clay conference that has been running strong every three years for the last 21 years.

Janet Mansfield, the editor of *Ceramics: Art and Perception* and *Ceramics Technical* has been the creative force behind the conference since it started 21 years ago. She now has help with organizing the event. Although its roots were mainly wood firing, the conference has expanded to include the full spectrum of ceramics work.

Janet Mansfield was in Vancouver a year ago to lead a wood firing at the Shadbolt Centre. This visit led to the most wonderful experience in Australia. B.C. Potter Linda Doherty organized a group of potters to attend Clay Edge, upon invitation from Janet and a promise that we would have a show there. We called our group the Claynadians, consisting of Linda Doherty, Connie Glover, Sheila Morissette, Sharon Reah and Jenny Ross.

We each selected a few pieces to bring and carefully packed them into our carry-on bags and made our way to Australia. Arriving in Gulgong, an old historic gold mining town, seemed like stepping into the past – everything seemed as it might have in the 1800’s. We, along with the master presenters, event organizers and the other two international groups (New Zealanders and Chinese) started the week in high form attending a civic reception hosted by the mayor, followed by a dinner at an organizer’s incredible country home.

The next day, about 350 more potters descended on the small town of Gulgong as we set up our show in the upstairs gallery of the impressive Cudgegong Gallery in the morning

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Claynadians in Australia

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



MOD-POTz' Quiet Dynamic

Sheila Morissette's exhibition of vases for contemporary home décor, titled: MOD-POTz, shows for the month of June at the Gallery of BC Ceramics. The show opened with an artists' reception on May 31. This show illustrates the point that HOW things are displayed is just as important as WHAT is displayed. With an eye to decorating trends for smaller spaces, West Vancouver's Morissette presents poetic groupings of similar, simple shapes.

Graceful, undulating forms with elegant lines and quiet surfaces beg for these vessels to be shown together. "There is a lot of potential in displaying these bottles in groupings and exploring the ever-changing rhythms and negative spaces created through their arrangement," suggests Morissette of her work for the show. As people move into smaller spaces, there is a need to say more with less; "People are buying fewer objects to display in a quest to make their homes feel larger. I would like to encourage them to choose unique, handmade art to provide the punctuation for their homes," she says.

MOD-POTz' focus is on bringing aspects of the modern home into the gallery. Morissette's series of wood, salt, soda and electric-fired bottles and vases is shown with greater emphasis on how they might belong in a home, rather than how they show in a gallery setting. Keeping with current trends in home design, MOD-POTz highlights fairly sparse, clean displays.

While each of the pieces in the show bear the one-of-a-kind character of a handmade object, their similarity allows the dynamic interaction between their echoed shapes to command nearly as much attention as the pots themselves. That interaction ultimately gives their collector a creative outlet, too: In choosing and arranging a group of Morissette's vases, the art remains fresh, becoming different with each rearrangement.

MOD-POTz shows at the Gallery of BC Ceramics on Granville Island until June 25, with displays changing daily.



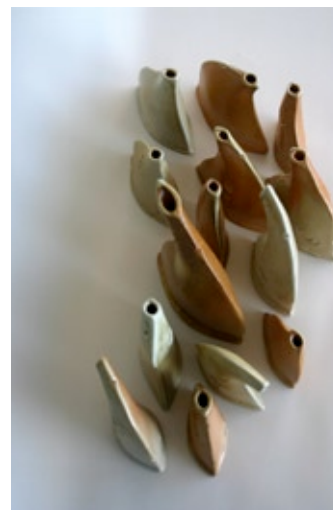
Amber Kennedy



Sheila Morissette



Sheila Morissette



Sheila Morissette

2007 Gallery Exhibitions

June

Sheila Morissette

July

Laurie Rolland

August

Lynne Johnson

September

Vancouver Collects

October

Sandra Dolph

President's Message

With this month's newsletter, we are sending the annual report for 2006. If you take a few minutes to glance at it, you will notice that guild revenues were lower than anticipated and we had to rely on the gallery to keep us in the black. This year we have to find an extra \$9,000 to cover the rent increase, visitor numbers to Granville Island continue to drop, so the guild cannot afford to go below budget again.

There were two main reasons for our deficit last year – long delays in renewing memberships and difficulties in collecting advertising money. At the recent AGM we made a move to resolve the first problem by agreeing to establish a fixed membership-year, commencing in September. You will receive more information about how this will affect you in the near future. The procedures to collect advertising money were adjusted to deal with the second problem.

Unfortunately, these measures take time to kick in so, in order to fill the gap, the Board has decided to hold a "seconds" sale (probably at Lougheed Mall.) We haven't fixed the date as yet, but I wanted to get the message out to you so that you could start to collect some seconds for that event. They shouldn't be cracked or chipped – but simply be work that didn't meet your expectations. More info about this event will come later on.

Those who were unable to attend the AGM missed a great presentation by Gillian McMillan and Eric Metcalfe on their collaborative work. They stepped in at the last minute for Carol who was unable to make it on Sunday. Isn't it nice to feel that warm sun on our faces? 🏠

Jinny Whitehead

VANCOUVER COLLECTS: September 14 – 30

I'm proud to announce the first-ever Collector's Exhibition at the gallery. I wanted to do something new and exciting to celebrate the Year of the Craft at the gallery. Vancouver Collects will be an exhibition featuring works selected by Scott Watson, director and curator of the Belkin Art Gallery and a professor in the department of art history, visual Art and theory at UBC. Showcased in this exhibition will be works from Bernard Leach, John Reeves, and Wayne Ngan, among others. 🏠

Brenda Beaudoin

Project Empty Bowl In Support of A Loving Spoonful

Coming June 14th at the Pacific Palisades Hotel. If you have a piece of art that you would be willing to donate to Loving Spoonful for sale at this event, please contact Catherine Ewing at 604.669.4397.

For information about ticket for the event check the website: www.alovingspoonful.org or phone at the above number. 🏠

Gallery News

We welcome and wish success to our newly juried retail artists at the gallery: Heather Dahl, Lise Kuhr, Allysha Hurd and Sarah Lawless.

Important Cheque information

As of June 2007, gallery cheque formats will change in order to comply with the new CPA regulations that go into effect July 1, 2007.

What does this mean to you?

All cheques issued prior to May 31, 2007 must be deposited and/or cashed before June 30, 2007. After this date, any cheques presented to the bank on the format prior to May 31, 2007 will be rejected and returned with a "non-compliant" cheque fee. We thank you for your assistance in making this format change over smooth and trouble free.

CMHC leasing changes to Granville Island.

As many of you are aware, the gallery's rent has increased substantially this year and it's only going to keep increasing at a dramatic rate. CMHC stated at their recent leasing meeting, held on Thursday, April 26 that the corporation wants to see leasing rates on Granville Island equivalent to the market rates of Kitsilano and Robson St. This, of course, is devastating news for many artists, co-op studios and non-profit organizations on Granville Island. Our current lease expires Dec. 31, 2008, we sincerely hope there is a future for us on Granville Island. 🏠

Brenda Beaudoin



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CLAY + Celebrates East Kootenay Clay

CLAY + is the recently-opened ceramics show and sale organized by the Cranbrook and District Arts Council's (CDAC). CLAY + is a juried, touring ceramics show of works by East Kootenay ceramicists, the first of its kind in the East Kootenays. The concept, organization and execution of the show and workshops is by Charleen Stroud, a ceramicist and CDAC board member. The majority of the CLAY + funding was from private donors, assisted by a grant from Columbia Kootenay Cultural Alliance (CKCA), part of the Columbia Basin Trust.

CLAY + has a total of 40 artworks by 18 East Kootenay artists, including both two-dimensional and three-dimensional works as well as eight works by the three guest artists. The well-attended opening reception at the Artrageous Gallery on March 24 was generously funded by Wally Eddy and Investors Group. CLAY + will also be showing in Creston, Golden, Fernie, Invermere and ends in Kimberley on August 12.

Part of the CLAY + program also included three ceramics workshops on March 24 at College of the Rockies (COTR) Cranbrook, with demonstrations by the three guest artists: Katrina Chaytor of Calgary, Ian Johnston of Nelson, and Les Manning of Medicine Hat. "It's encouraging to see the level of support brought to us by the community" said organizer Charleen Stroud of the turnout for the show, workshops and reception.

"A stunning show not to be missed..." and "Where have all these potters come from? Why have they been hiding from us?" are some of the many enthusiastic comments in the guest register. This is your opportunity to see the stunning ceramics show. 



Les Manning

For more information:

Charleen Stroud

CLAY + Chair

Cranbrook & District
Arts Council

Phone/Fax:

(250) 426-4223 or

(250) 426-6401

CLAY SYMPOSIUM IN REVIEW: PART TWO

MORE THAN SKIN DEEP

The Canadian Clay Symposium featured a panel discussion with four of the invited artists, moderated by Robin Hopper. The panel gave the audience an opportunity to hear from all the presenters in one room, which was a welcome relief from trying to squeeze into crowded demonstration rooms to catch isolated snippets. The premise of the panel was to discuss issues or motivating factors that drive the creative instincts of each artist, a topic taken and addressed thoughtfully by each presenter.

Karen Burk, whose background is in psychology and literature, teaches at the College of Craft and Design in Fredericton, N.B.. She finds that her students provide her with inspiration and challenge. Addressing an issue faced by both students and professionals, she asked, “How do you notch your work up?” How do you negotiate between sanity, market forces and the constant challenge creative artists require to remain vibrant? In her own case, she often selects a favourite work and attempts to articulate exactly what it is that so attracts her. Her analytical, scientific mind is balanced by her love of energy, colour and pattern, which she finds particularly appealing in such works as Japanese kimonos and Iznik tiles. Her own high-fire porcelain platters and bowls are delicately painted with engobes and utilize motifs derived from such sources. Lately, she has been reassessing life by acknowledging death, designing and making her own and her partner’s funeral urns. Hopefully, these will not be called into service for some time to come!

In keeping with the theme of the panel, Mark Hewitt focused more on his own roots as a son and grandson of directors of Spode, his apprenticeship with Cardew, travels in Africa and subsequent relocation to the United States. Working with a wood-fire kiln, using local clay and inspiration from local traditions, Hewitt’s large-scale potted forms have graced magazine covers and been exhibited and collected in the US, Japan and Britain. While his first pottery models, notably ash-glazed Iga ware, derived from Japan via Leach and Cardew, he has recently returned to his roots in industrial ceramics and the highly refined wares of the late Qing dynasty. He now admires the extravagantly decorated conceptual forms of Leopold Foulem and the elegant, refined forms of Gwen Hanson Piggott. Equally attractive to him are the indigenous North Carolina pots, which often based on quirky forms such as wig stands and traditional grave markers. Despite their low quality clays, blow-outs and drips, these indigenous pots remind him of the music of John Coltrane, whose “sheets of sound” were wild but not entirely random in their aesthetic. He has published his historical research in his co-authored book, *The Potter’s Eye*, where he recounts surprising connections between South Carolina alkaline glazes and Chinese ash glazes. For Hewitt, historical research married to working knowledge of actual examples generates ongoing inspiration to make pots.

Jeannie Mah similarly pursues extensive historical research and travels in order to nourish her engagement with her work. She began her presentation with a nod to the theme of the conference, “surfacing,” by quoting from Margaret Atwood’s 1972 novel of that title. In her case, Mah took the opportunity to “dive” into—not a northern lake—but Portugal, with its venerable traditions of ceramic wall decorations and mosaic patterned sidewalks. Like Burk, she is

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Magdalene Odundo



Karen Burk



Karen Burk

Adventures on a trip to Japan - Part 2

The Shimo Ceramics Class, continued:

The re-education process at the Shimo Ceramics class began with centring; I was shown that, in Kyoto, they centre by pushing the clay away from you. This results in a tall column of clay being bent away from the thrower at quite an extreme angle and worked up and down until the clay is well mixed and centred. I had told them that I wanted to learn how they threw off the hump, so next I was shown that they opened the clay with both thumbs and lifted the outer wall all in one motion. Throwing and shaping was done with very little water and by working the piece from the inside out. Next, I was shown how they removed the finished item from the base of the clay using a small piece of string. This last process wasn't difficult but getting the one handed pulling motion to result in a flat bottom without a list from one side to the other took some extra focus. After several different size bowls and mugs I was asked to throw a sake container. They were quite amused by the process I used to collar in the clay to form the slender neck. Amused, because they do it differently: the opening and throwing of the beginning shape are pretty universal but the narrowing of the neck was combined with a throwing motion that resulted in the narrowing and shaping happening in one motion.

One thing that was evident in each of these demonstrations was economy of motion, combined actions, no wasted activity and no pause to check the work. I was told that the studio had received a panic call from a local gallery; the scheduled potter was unable to make the show date, could they help? The Shimo Ceramics Academy specialist threw 500 gallery quality pieces in one day to meet the deadline.

Economy of motion and extreme skill! I left that day humbled and exhausted: humbled by the demonstration of skill and patience, exhausted because I think I had experienced a compression of normal time.

During my stay in Japan I saw many examples of how this culture respects and honors the crafts person in every field. One of the regular monthly craft shows in Kyoto, held in a huge temple area, helped me redefine what I will forever consider a well-attended show. At this show, the line-ups of people started blocks away from the entrance to the temple grounds and line-up is a loose term for crowds of people. Once inside, you could see the booths, but not the work; you had to wait until the layers of people between you and the pieces moved along. At the beginning, the booths are ordered and laid out in neat rows, but very soon the booths become groups of little islands leading everywhere. The diversity of the crafts was endless, and after hours of looking, touching, talking (or communication in any way possible), buying and taking lots of photos you are still not sure that you have seen everything. However, eventually the flow of the endless crowd moves you gently or not so gently to the exit and it is time to go.

Japan has a reputation for being very expensive and yes it is possible to go into a restaurant and find that a glass of Coke costs you \$12.00 but it is also possible to go to the vending machine just down the street and buy a large can of Coke for \$1.20. Shopping at the local markets, finding food and fruit that is common to the area and looking through the food floors in the department stores provides you with a bewildering array of choices all at reasonable prices. Wandering down the little side streets will also lead you to unexpected inexpensive local restaurants where you have the chance to taste local food at local resident prices.

This holiday re-confirmed what we learned the last time we were in Japan: it is possible to go adventuring without a guide, without a translator and make amazing discoveries. An example was meeting a volunteer at a restored historical Japanese village and discovering he is a retired principal of a local school district and that he used to teach English. Then, after exchanging business cards, we were asked if we wanted to visit a local potter. The answer, of course, was yes. Off to the parking lot and then a short drive in his imported English car, to visit an old student who happened to be a third-generation potter, who was very well



Shigaraki Ware



A Potter's Studio



Craft Market Crowds

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and visited a local clay pit in the afternoon. It was a full and inspiring week of demonstrations and lectures. Australian masters were Hermie Cornelisse, Janet DeBoos, Fleur Schell, Toni Warburton, Paul Davis, Rowley Drysdale, Vipoo Srivilasa and Gerry Wedd. International Masters were Jean-Nicolas Gerard, Lee in Chin, Johannes Peters, Adil Writer, Sadashi Inuzuka, Mirta Morigi and Linda Sikora. The event was well-organized, allowing all demonstrations to take place at the same time each morning and afternoon. We each spent the most time with those whom we were the most interested in, but never felt rushed to leave one demo for another, as there was a full week of demos. Everyone had the opportunity to attend all of the lectures and shows.

We Claynadians were part of the program as well and were asked to put on an hour-long talk and slide presentation. After much preparation, our nerves survived the experience as we talked about ourselves, our pots and where we come from, to a packed room of fellow potters, many of which were much more famous than any of us. Good feedback from Janet Mansfield, Paul Davis and Robert Barron, among others, made our day.

The week had many opportunities to socialize over dinners and drinks, gallery openings and special events. The final day of the conference took us all out to Janet Mansfield's property, where we took part in a 100-brick kiln building and firing competition. We built a "whalegama" kiln and the New Zealanders built a kiwi-shaped kiln. There was a dog kiln, a lizard kiln and a bottle beehive kiln, amongst several others. The kilns had to reach temperature by the evening and we impressed everyone for being the most efficient and hottest burning kiln by far. The judges for the event were Chester Nealie and Owen Rye, who paraded around the various kilns making humorous comments and handing out prizes. Wouldn't you know that it turned out to be an eight-way tie!

After a tour of Janet's personal pottery collection, a few more talks, a fire dance and wonderful dinner, we said our thank-yous and goodbyes and headed back under the most incredible Milky Way star-studded sky that we had ever seen. It was the perfect end to a perfect week. The event is held every three years and it is certainly an opportunity not to be missed.🔥

Sheila Morissette



Whalegama Kiln



Gulgong, Australia

Paul Scott Workshop

Internationally known ceramist Paul Scott will be giving a two-day interactive workshop on "Ceramics and Print" in the ceramics studio at the Emily Carr Institute on Granville Island on Saturday and Sunday, July 7 and 8, from 9 a.m. to 5 p.m.

Paul Scott literally wrote the book on "Ceramics and Print" and he has conducted workshops all over the world. During these two days at ECI, he will demonstrate various techniques to transfer images to ceramics. This is a hands-on workshop where interaction and participation is expected. For this reason the number of participants is limited to 30.🔥

Register now!

\$150 including GST. **Deadline for registration is June 23**

Payment Options:

Cheque may be made out to "Emily Carr Institute" in care of Leon Popik

Credit card payment may be called in to Benita Ceresny at 604.844.3092


Attn: Leon Popik
Emily Carr Institute
1399 Johnston Street
Vancouver, B.C.



also attracted to Iznik designs, tracing Portuguese interest in blue-and-white decoration to Turkish Iznik tiles, and from there on to China and back again to the Middle East. After the 1755 earthquake in Lisbon, residents recycled the black and white marble rubble from palaces into gorgeous patterned sidewalks, the designs of which can be linked to similar motifs on Turkish tiles. In the sixteenth century, Turkey sat at the crossroads between Europe and the Far East. Both Lisbon and Istanbul were cosmopolitan and open to cultural diversity, and both possessed a tradition of religious buildings clad in beautiful, ornate ceramic tiles. Mah often draws parallels in her work between the migrations of culture, artistic styles and motifs and the migration of her own family from China to Regina. She showed a number of her signature works that incorporate photographic imagery, using a technique she demonstrated at the symposium, to explore issues of identity, history, visual art and landscape.

Keynote speaker Magdalene Odundo brought the panel full circle with her own narrative of migration. Having been born in Kenya to parents forced to migrate from eastern Zaire, she was brought up in Delhi and now lives in London. Her intimate knowledge of traditional African pottery and reverence for the way in which the potter animates, embellishes and gives life to a pot are reflected in her own beautifully burnished and organic low-fire pots. Her father, a journalist, appeared to be pro-British, yet secretly, he was an anti-colonialist agitator and supporter of pro-liberation movements. As a child, Odundo knew Gandhi and came to understand the value of “camouflage” in terms of disguising or hiding who she really was. Her own constant sense of displacement and internal, self-imposed exile made her extremely sensitive to colonial notions of “Britishness,” a quality she explored and exploited in an installation at the Russell-Cotes Art Gallery and Museum in Bournemouth, Britain.

The Russell-Cotes contains an idiosyncratic collection of both late-Victorian painting and sculpture and the patron's extensive assortment of Japanese “curios” brought back from his travels to the East. Odundo created an installation in which she draped white marble statues in African cloth and juxtaposed European paintings with objects of African material culture. Russell-Cotes had commissioned an enormous dinner service emblazoned with magenta transfers. Recalling how proudly her family and neighbours had prized their European ceramics in Africa, Odundo was astonished to realize, upon coming to Britain, that only poor quality wares had been exported there. She produced a parallel dinner service decorated with magenta images of herself and her family, with images of both Kenya and Delhi, which she set on a magnificent estate table. As it was an interactive installation, viewers were permitted to handle the plates, and, much to Odundo's amusement, they were often shocked to encounter plates appearing to embody the essence of Britannia adorned with African faces. With Odundo's presentation, issues of culture, identity, colonialism and migration came full circle, demonstrating ceramics' capacity to speak with very individual voices to these complex and thorny issues.

Unfortunately, only a few minutes remained for questions; it would have been extremely interesting to hear more of these artists in conversation with each other. All acknowledged that as artists, they make work that defines where they stand in the world and how they are shaped by culture. True, with global communication, books, magazines and the Internet, we are more aware than ever of cultural diversity. The temptation to treat the ceramics archive as a treasure chest from which to pick the brightest jewel is always there, but these artists made it clear that self-reflexivity, attention to historical and cultural nuance and travel are essential elements to absorbing and using this wealth in a productive and original way. Each demonstrated how the local is not lost with the influx of the global, but rather, the awareness of the larger world and its achievements deepens our understanding of and commitment to the local.  Amy Gogarty

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JUDY WEEDEN POTTERY WORKSHOP

**SALTSPRING ISLAND:
JULY 16-28, 2007**

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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.

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

WWW.JUDYWEEDEN.COM

known in the area. After introductions, I was taken through his store-front and into his studio and production area. After seeing his kiln, his work area, talking about his tools and how he combines gas and wood firing to achieve his glaze color, I left with the confirmation that it always pays to be in the right place at the right time with the right attitude.

The rest of our trip was one synchronistic event after another, meeting amazing people with astonishing skills in the strangest of places: finding gallery owners who took the time to welcome you into their galleries and show you their newest potters' work, being asked to sign into the museum's registry and being given an arm-band indicating to the security personal that you were allowed to take photos, and that you knew the museums rules for what could and could not be photographed, meeting other potters at local craft shows and talking about clay and glazes and being invited to their gallery openings... I could go on forever! (And have nine gigabytes of photos to remember what we saw and experienced.) But the bottom line is that Japan is well worth the visit and is mind-altering, if you allow yourself to take advantage of the opportunities that are everywhere.

Would we go again? In a heartbeat!!🔥

Lewis Kennett

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Call for Submissions:

Winifred Shantz Award for Ceramists

As the only national award for young ceramic artists and potters, The Winifred Shantz Award presents \$10,000 annually to an artist to recognize achievement and invest in the future.

The Canadian Clay & Glass Gallery welcomes submissions from Canadian ceramic artists and potters who have been working for a minimum of five years and a maximum of ten years in a productive studio capacity.

This award is designed to allow the recipient time away from the studio, travel for career development, connect with mentors, visit other studios, study museum collections, investigate kiln sites, or liaise with industry to perform research that will further in-studio production. It may also be used for international residencies or symposia. While recognizing that not all ceramists come from an academic background, this award is intended to assist at a post-graduate level of accomplishment and may not be used for tuition purposes.

The selection panel is comprised of experienced contemporary ceramic artists, potters and curators. This jury will choose one winner and the results will be announced at a gala event at the Canadian Clay & Glass Gallery on Sept 20, 2007.


Hard-copy applications should be delivered to the Canadian Clay & Glass Gallery by August 10 by 5 p.m. Applications should include:

- 2-page curriculum vitae detailing the applicant's accomplishments over the past five years
- Creative Material:
 - 20 labelled .jpg images, 72 dpi, maximum 1024 x 768 (height must not exceed 768 pixels). Title each file with a number, your name, and title of the work. (i.e.: 01.artistname.title.jpg). Save images directly on the CD-ROM without creating folders, and do not submit PowerPoint. OR
 - 20 slides clearly numbered and labelled with the artist's name
- Image list indicating the number, title, date, process and size of each work
- Single-page outline describing how the award will be used, i.e.: a proposal of the research program and its intended relevance to the applicant's future work

All submissions will be kept on file at the Canadian Clay & Glass Gallery's Artists' Registry for archival purposes and cannot be returned. All applications must be hard copy (e-mail submissions will not be accepted); additional support materials are not required

The award recipient must deliver a brief report to the Gallery, summarizing the benefits received from the award, no later than two years after the award is granted. Documents outlining itinerary, as well as confirmation by receiving mentors or industrial partners and disclosure of the terms of agreement between partners and the recipient, may be requested prior to disbursement.

Previous winners include Ying-Yueh Chuang (2006), Kate Hyde (2005), Joan Bruneau (2004), Marc Vincent Egan (2003), Laurent Craste (2002) and Susan Collett (2001).

The Winifred Shantz Award for Ceramists is administered by staff at the Canadian Clay & Glass Gallery and is funded by Winifred Shantz, an arts philanthropist and ceramics enthusiast from Kitchener, Ontario. 

For more information, contact:

Robert Achtemichuk, Executive Director

519.746.1882, #231

robert@canadianclayandglass.ca

<http://www.canadianclayandglass.ca>


Submissions should be sent to:

Winifred Shantz Award

c/o: Robert Achtemichuk,
Director

Canadian Clay & Glass Gallery
25 Caroline Street North
Waterloo, ON N2L 2Y5



2006 recipient Ying-Yueh Chuang holds an MFA in ceramics from NSCAD University and a BEA from the Emily Carr Institute of Art & Design. She will be using her \$10,000 award to further develop her practice as an artist in residence at the Jingdezhen Sanbao Ceramic Art Institute in China. This program offers a broad range of facilities and will allow the artist to learn different ways of approaching the multiple. "Studying the cultural aspects of creative mass production from the traditional to the contemporary and being able to incorporate that process in my work will be a magnificent opportunity and a turning point in my career", notes Chuang. 

Clay Lines

Celebrating Success in Our Community

Excitement in the Comox Valley

On March 16, The Potters Place in Downtown Courtenay opened a new pottery gallery. The gallery is in the same building, but the new space gives it an entry door and display windows opening directly onto the Terrace at the Artisan's Courtyard. The gallery now occupies approximately 60% of the floor space of the building and with the newly renovated restaurant, The Rose Tea Room, where Mini Marsili is now serving dinners with wine and beers available to compliment the meals, it gives our customers that extra incentive to visit.

The big move was precipitated by the moving out of a group called the Artisan's Studio. This group was made up of many crafts from wood furniture to fine art paintings to fiber products and much more.

The potters moved in Jan 1, 2007. Sales in the new space started Jan. 15 and have been brisk every week since. All the work to make the change was done by the members of the Potters Place group. Everyone donned their carpentry and painting attire and with a remarkable sense of agreement everything came together to create what could be the nicest looking and largest pottery gallery on Vancouver Island (dare we say even including the Lower Mainland.)

The Potters Place members are a very industrious and interesting group of potters. The group was initiated in 1992 in Cumberland and, when they needed more space, they moved to Courtenay in a small building which was home until 1996.

The move to the present location in Downtown Courtenay gives the store a venue at the main cross-street corner of the city. With the front door and display windows facing the main street, access for customers has increased in value. It is now possible to put major art pieces on display and highlight them with flood-lights visible to possible customers from some distance.

The group has also had display advice from a professional consultant, resulting in some very beautiful displays and display ideas for the store. The members create the actual displays, after several internal meetings to weigh the ideas that would maximize their effect.

The pottery itself can only be described as exquisite, beautiful. Works range from wood fired, electric fired, gas fired to raku, pit fired and smoked pottery. The styles of work are as varied as the methods of firing.

The Potters Place group has built a reputation for excellence of quality and artistry that continues to grow each year. The customers, besides the local residents, come from all points in Canada and the U.S.A. and abroad.

A new Potters Place web-site has also been launched and may be viewed at www.pottersplace.ca. The web-site is also backed up by an in-store database of customers that are advised of all special sales and events. There is always a "Potter of the Month", too, that goes out to all the e-mail contacts.

Needless to say, the Potters Place members are excited about the new adventure. They look forward to seeing more of those folks that are looking for that "special, one-a-kind, hand made" gift for their friends, or possibly themselves.

The future looks bright, indeed! 

Unclassifieds

JOHN REEVE and MARTIN PETERS

Studio Sale of New Pots
June 17, 12:00 to 4:00 p.m.
4056 W 27th Ave. Vancouver

HEAVENTREE Art Gallery:

Located at Fraser and Kingsway (661 E. 15th Avenue), Heaventree is featuring outdoor stone sculpture this summer. At the moment the show is "Omstones". The gallery has space for other outdoor pieces, as well. Potters or clay sculptors that need a place to feature their work should contact Aline Beth at 604.877.1000. Gallery hours are noon to 6 p.m., Thurs to Sun

Spray Booth Wanted: The Dawson Creek Potters Guild is looking for a medium sized Spray Booth. Contact Al Reiderer (784-5231) or Laurie Embree (784-7553). We may also be interested in any good plans for a homemade one.

Shimpo-west wheel for sale:

Pedal attached; model similar to the K 9 Shimpo; splash pan is attached. \$500 call Sue at: 604 731-0211 or email: suegriese@hotmail.com

Do you have an old kiln to get rid of?

I'm currently looking for someone who has a 3cu electric kiln that they need to get rid of. It can be in slightly rough condition as long as the elements work. No need for a kiln sitter. I'd be willing to pick it up. Contact jim_stamper@muddycatstudios.ca

Used Shimpo Wanted:

Assumption School art room in Cold Lake Alberta is in need of a used Shimpo wheel for around \$600. I can pick it up this summer. Contact Ms. Anderson at 780-594-4050 or at 780-594-0993.

Pottery Equipment for Sale:

ELECTRIC KILN: Estrin Mfg. Temp: 2353F, inside measurement: 27in. wide, 18in. deep, 22 1/2 in. height, 36 amp. 8.5kw. 240v, 1hp. good condition.

SKUTT ELECTRIC WHEEL: Model "B"
OHAUS: Triple beam balance
Potter's package, including tools, clay etc.: \$1,100.00

Please contact:
sandycullen@hotmail.com
(Subject: re Pottery)



Potters Guild of BC Board

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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.

Advertising Rates: *All ads are payable upon receipt of invoice*
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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)
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Outside groups: \$200 corporate/\$100 community.
Guild Committees: free within postage; pay for overweight.

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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'

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

**Advertising and insert rates subject to change*