

April 2008
Volume 44 No. 3



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Your Guild needs your help!

*See Pages 6, 7 & 14 for
volunteer opportunities.*



*Olive II by Dilek aydincioglu, 2007
See Page 5*



Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,
Gallery Manager
galleriofbc ceramics@bcpotters.com
604.669.3606



Hours
10 a.m. to 5 p.m.



Gallery Assistants
Anne Moore
Amanda Sittrop
staff@bcpotters.com



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



The Gallery of BC Ceramics is a gallery by potters for potters.

The Gallery coordinates and curates nine exhibitions a year (artists must apply to be juried, 2009 deadline is Sept. 17), showcases one featured artist monthly—usually an emerging artist—and sells the work of over 100 artists in the retail shop.

To download and print a Gallery Jury Application, [click here](#).

For information on Gallery Policy, [click here](#).



2008 Featured Artists

The featured artist spot provides an opportunity for one ceramic artist / PGBC member to have a small display of non-juried ceramics for sale at the gallery for the period of one month (one time only). Artist must comply with and sign the Gallery Policy before they can be listed as a featured artist. Sign up for 2008 is complete. The featured artists for this year are:

- **April:** Carol Demers
- **May:** Julia Greares
- **June:** Nathalie Strul
- **July:** Stephanie Simpson
- **August:** Craig Walker
- **September:** Dawn Vachon
- **October:** Jackie Frioud
- **November:** Gabrielle Burke

2008 Gallery Exhibitions

Exhibition Openings/ Artists Receptions are on Saturdays from 1 to 3 p.m., the first day of the exhibition. Refreshments served.

April

Alison Tang
Apr. 5 to 28
Architectural themed sculptures

May

St. George's Student Exhibition
May 3 to June 2
Resisting

June

Laura McKibbin & Jasna Sokolovic
June 7 to July 1
Se Souvenir / Creating Memories

July

Matthew Freed
July 5 to 28
Contemporary functional pottery for everyday

August

Holly McKeen
Aug. 2 to Sept. 1
Crystals, Colour and Curves

September

Group Show of Kootenay Artists
Sept. 6 to 29
KSA Out There: Samantha Dickie, Robin Dupont, Maggie Finlayson, Julia Gilmore, Garry Graham, Katharine Hofmann, Lise Kuhr, Sarah Lawless, David Lawson, Pamela Nagley-Stevenson, Donna Partridge, Tanis Saxby

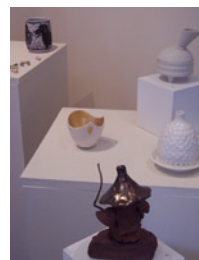
October

Second Annual Vancouver Collects
Oct. 4 to 27
TBA

November

Meg Ida
Nov. 1 to 24
New works

FingerPlay



The *BC in a Box: FingerPlay* exhibit is on display at the Blackberry Gallery, Port Moody, until April 22. For more information see:

<http://www.pomoartscentre.ca/pages/gallerycurrent.html>

President's Message

At the upcoming AGM I will be asking members to vote in favour of a reduction in the number of membership categories and for an increase in the cost for individuals. (See Page 9 for the AGM Agenda.)

For some time now, revenue from memberships has not been sufficient to support Guild activities. The shortfall has been made up through fundraising activities and a contribution of funds from Gallery sales. The recent increase in rent for our gallery premises, and the concurrent decrease in gallery sales revenue, resulting from a fall in tourism, means that the Guild can no longer rely on Gallery profits to fund activities. We must be self-sufficient.

The board has spent some time reviewing the categories of our mem-

bership as well as the administrative burdens and the costs associated with collecting dues. Last year, we instituted the "one renewal date for all." This year we propose to reduce the number of our membership categories by two, ending the family/studio and institution/group categories. Individual and Student/Senior categories will be continued, but the costs of memberships in these groups will be raised slightly (Individual \$55, Student /Senior \$35.)

We will continue to work towards stronger links to the regions; your input is vital to make this work. This year's *BC in a Box* is traveling north and east. If it is coming to your area, why not organize activities to publicize the exhibit and bring enhanced attention to your own local group? 📍

—Jinny Whitehead

Gallery News

Anne Moore and Amanda Sittrop are the gallery's new front line and they are both extremely personable. It's not easy to fill the shoes of such beloved and hard-working gallery assistants, but they have done so with flair and enthusiasm. I'm very proud of their efforts which have strongly contributed to the gallery's strongest March retail sales to date! Spring is a time for renewal. I hope everyone is finding inspiration for new creations. 📍

—Brenda Beaudoin



April 2008 Gallery Exhibition

Alison Tang, *Constructions*

Exhibition: April 5 to 28

Artist Reception: Sat., April 5, 1-3 p.m.



My work for this exhibition explores architectural constructions. Some forms are almost literal replications of houses, high-rises, and grain elevators while other pieces are abstracted fragments often glimpsed from building sites, structures in mid-construction.

The abstract sculptures are influenced by methods of construction as well as the materials from which they are made. Process and materials are often a prominent feature in contemporary architecture and I often try to emphasize these features in my own ceramic work. The handmade characteristic of the work is exaggerated while marks of the tools and the maker are left visible; the clay body is sometimes left bare or covered with a simple slip or glaze; the wood and salt firing also contribute to the look and feel of each piece. The flashing, fly ash and salt leave their

distinctive marks.

Despite borrowing from contemporary architecture, I am constantly intrigued by old buildings. Often, the more dilapidated and longer abandoned they are, the more I want to know their history. Were they once homes? What did they store? Who built them? And who lived in them? What memories do they contain? What sort of stories are they hiding? What story are they telling?

Most often I work from memory. Occasionally, I will take pictures and make sketches, but when I get into my studio I prefer to work more from the feeling I have about a place or structure rather than a two-dimensional image. My influences come from all over the world: my travels in the American Southwest, Northeast and Southeast Asia, Northern Ireland, British Columbia and Alberta. 📍

Inspired by Turkey

Genesis of a Muralist:

How I Got Started

By Katie Janyk

My favourite place on earth (besides the B.C. coast) is Cappadocia, high in the centre of Turkey's Anatolian Plateau. This ancient land of limestone and volcanic tuff is riddled with the caves and underground chambers that have provided housing, refuge, and religious sanctuary for many hundreds of years.

I find the stone houses of North Africa, Southern Europe, and Turkey very compelling. It thrills me to see the most dilapidated old apartments sporting marble staircases, and the humblest of abodes adorned with beautifully carved stone fascias, doorways, and window casings. From exquisitely painted ceilings in 1,000-year-old church caves, to giant columns carved directly from cavern walls and hillsides, to weathered stone panels depicting figures and events from Hittite and Assyrian times, architectural adornment is everywhere.

Each year I make my way to the centre of Cappadocia, and spend a month or so in the small ancient town of Avanos. On its way through the heart of Avanos, the Kizilirmak (Red River) coats its banks with the rich red clay that has given this place its soul—and its residents their livelihood—for more than a thousand years. Kaolin deposits are also within easy reach, only a couple of kilometres from town. With the abundance of clay and long history of ceramics here, it is indeed a small step from carved stone building decoration to sculpted ceramic murals.

Although most Avanos ceramists still produce mainly vessels and



Cliff Gilker Forest, 19 x 32 inches. Cone 10 stoneware with various oxide stains. Panels are made as one piece, cut into smaller sections for firing, and then reassembled onto a wooden back for hanging.

domestic ware, there are a couple of muralists whose work adorns not only restaurants, plazas and public buildings in the immediate vicinity, but also resort hotels on the Mediterranean, and businesses and government offices in large centres like Istanbul and Ankara.

The best of Avanos' muralists is Erdogan Guleç, a 44-year-old father of two whose own father was also a renowned local potter and sculptor. Erdogan's studio is a little piece of heaven to me: a cool and inviting workspace opening onto a cozy stone courtyard just perfect for sipping tea and soaking up the warm September sun. Friends, artists, students, tourists and neighbourhood kids drop in and out through the day; and the work continues in spite of them all until late in the evening. I have the run of the studio and attached house, free to work as obsessively as I like. I usually manage to finish two or three small panels while I'm there. Some of the pieces I bring back with me for assembly at home, some I leave with Erdogan. In 2006, I was lucky enough

to witness, and help a little with, the production of Erdogan's two 20-foot-by-nine-foot panels for the provincial capital buildings in Nevsehir.

It took me a while to warm up to the sculpted bas-relief murals in Avanos. They are very different from any of the work I was used to seeing. Most are representations of the characteristic landscape, and some of them definitely border on kitsch. Most are still finished with a horrid asfalta concoction that gives me shivers about its health risks. But I found the better pieces growing on me. And as I began to study them I learned something of the stories they tell, both about the place and about their creators. The panels show an intensely emotional devotion to this ancient land—to its people and traditions, as well as its landscape.

And so, after that first Turkish sojourn in 2001, my head began filling with bas-relief images of my home on the Sunshine Coast with its forests, seashore and mountains. A couple of years and a huge life shift later, I started to work seriously on producing panels using the techniques I'd learned from Erdogan in Avanos. My clay is different here at home, as are the colourants and finishes I use. But, like their Turkish cousins, my panels most often rise out of my surroundings in this amazingly scenic place that I love. Funny thing I've noticed: when I'm working here at home, I naturally lean towards local subject matter. And when I'm in Avanos, I can't for the life of me create anything that remotely resembles a piece of West Coast rainforest. The Power of Place is really something! 🌲



Katie Janyk
lives and works in Gibsons Landing on the Sunshine Coast when she isn't in Cappadocia.

Inspired by Turkey

Things out of my heart

by Dilek aydincioglu

As I think of making a clay form, I feel like I am pulling out a thing from inside of me. A thing yet unknown, formless and from the subconscious and feelings. I am using handbuilding techniques to realize and to convey these abstract meanings in clay. But where do these meanings and feelings come from?

I was born and raised in Istanbul. When I was a kid, my mother used to take me on long walks in her homeland of Kinalı Island or "Proti" in Greek, one of the Princess Islands on the Marmara Sea. This would happen only during the southwesterly winds, since the back side of the island would always be calm and silent. It would take us two hours to walk to the top of the island and then down the hill to the calm sea. On our way, my mom knew some spots to dig out dry red clay. I would collect as much as I could carry and start dreaming of the worlds I could make once I reached the sea shore.

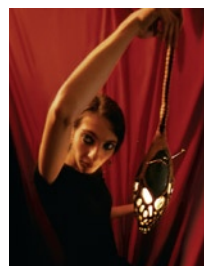
I officially started pottery in 1998 at Atelier Çamurdan, Ankara, as I was finishing my degree in Hindology. The potters of the atelier used handbuilding techniques to create the big modern pots and murals inspired by Anatolian legends. With the artists' unique symbolism and form of understanding, these works were Mother Earth-centred forms. We used dull red clay from the periphery of Ankara and grogged fire clay which has a wide range of use by the studio potters in Turkey. Oxides were mixed with white and red clays to prepare slip variations and Ulexite ($\text{NaCaB}_5\text{O}_9 \cdot 8\text{H}_2\text{O}$) was used to make glazes.

Now in my Istanbul studio, I use fine grogged fire clay and orange-red clay which I order from the potters of Aydın, Menemen. I use pinching and coiling methods to create my pots. My glazes are very simple and I like exploring industrial glazes. I have an electric kiln and a raku kiln which I use when I have a space to set it up. Sometimes it is a friend's garden or an artist's warehouse. I also make saggar pots which I place inside the kiln. I make them in different sizes and shapes and they have long thin conic chimneys that can be hooked to the main excavation pipe. I nest low-fire glazed and gold enamel decorated pieces in a bed of sawdust and then fire up to 700°C inside these saggar pots. This method is a lot of fun especially for experimenting with industrial glazes. In reduction atmospheres, the colours are surprising!

My studio is always full of found materials. I see poetical scenes in a group of unrelated objects. I see an intended use and recall something. I sometimes study its design to create mine for a similar use or I use it directly

in the studio. I use newspapers, for example, to support the clay and sometimes I make paper molds that allow me to change the shape of the mold anytime I want. That way I feel a sense of rightness. Once a form is done, I like to undo and redo. Without undoing I am losing the meaning of rightness.

My work is sculptural and when I mix it with functional design it becomes an object that provokes thought, something much needed in this era. Pieces that are made by an artist who empathizes with her culture and environment will inevitably influence the audience. I see this as a natural process: empathy and awareness transform an artist's abstract feelings into a real three-dimensional thing. This thing becomes a part of others' reality and provokes us into thinking and feeling from the heart. 🗑️



Dilek aydincioglu moved to Vancouver in 1999, became a member of the PGBC and joined the Pottery Club at the Trout Lake Community Center. In 2000, she attended the 3rd International Mashiko Ceramic Competition and won the citation and the catalogue award. Dilek participated in Made in Clay, BC in Box and some interdisciplinary group exhibitions in Vancouver during her stay. Now back in Istanbul, she continues to be a member of the PGBC.

shadbolt centre for the arts

Spring 2008 Ceramic Programs

To register, call 604.291.6864 or visit:

www.burnaby.ca/webreg

Continuing Pottery

Tuesdays, 7-10 p.m., \$147.38, 8 sessions

Instructor: Rosemary Amon

Starts April 15, barcode #155214

Portraits in Clay

Mondays, 7-10 p.m., \$91.01, 4 sessions

Instructor: Debra Sloan

Starts April 21, barcode #155238

Printing Images on Clay

Saturdays, 10 am-1 p.m., \$152.53, 6 sessions

Instructor: Sabrina Keskula

Starts April 19, barcode #155252

Throw & Build

Wednesdays, 7-10 p.m., \$147.38, 8 sessions

Instructor: Fredi Rahn

Starts April 16, barcode #155265

Register now by calling 604.291.6864

Don't be shy - Time to step up

By Sheila Morissette

Have you ever considered joining the board of directors of the Potters Guild of BC? We are all busy with our lives, but I have to say that it can be very rewarding to get involved and help out where you can. As we approach the Annual General Meeting (see [AGM Agenda on Page 9](#)), those of us on the board hope that some of you will be willing to step up and help us out. Several of us have been on the board for six years now (two terms) and although we still are willing to support and promote the organization in this dynamic world, it would be so nice to have a few extra people to assist us. There are many ideas that come our way, but not always enough resources to achieve them. It is also imperative that there be an overlap of seasoned and new

directors every year so that there is continuity when senior members eventually leave their positions. There have only been eight directors for my six years on the board but there can actually be up to 12 directors. Just think how much more we could do with four more members.

I know that many of you are not located in the Lower Mainland, but that doesn't mean that you can't help out from where you are. We are always looking for more involvement from the regions to help bring provincial unity to the guild. A lot of the board's communication happens with email outside of the meetings. We could even have a system where regional board members could submit their comments by email or sit in on the meetings over the phone or by video conferencing.

Many of you in the Lower Mainland have already participated on the board over the years, as the organization is now 53 years young. Perhaps there are still a few of you who have thought

about it but don't feel qualified. The positions are really quite flexible. If you have an interest, we can sculpt the position to fit your qualifications. There are also some specific needs we have to fill such as overseeing the newsletter, coordinating and seeking out volunteers, membership and fundraising etc.

We are seeking your participation or suggestions of friends who would be willing to partner with us. Not all board members need to be potters. There might be people you know who would be willing to help who are business people or others interested in supporting the arts. They can bring valuable skill sets that round out the board nicely.

We are all capable of lending an ear, lending a hand, joining a team and making a difference. If everyone did his or her part, imagine what we could achieve.

I'm looking forward to seeing and meeting many of you at the AGM.



Clay Courses & Workshops at the Surrey Art Gallery Spring 2008

WORKSHOP WITH JIM ETZKORN

Pots for the Kitchen Workshop

Using the potter's wheel, learn to make a range of pots for cooking and serving. You'll focus on a variety of vessel forms and techniques. For students with previous throwing experience.

2 Sessions \$79.25 | #601098

Sat, May 24, 10am - 4pm & Sun, May 25, 12noon - 4pm

Jim Etzkorn is a graduate of the Alberta College of Art & Design, and has completed several residency programs, most recently at Medalta. Over the past 27 years, he has developed his studio-based practice while teaching and lecturing at many art schools and organizations throughout western Canada. Etzkorn is influenced by historical objects, ceramic traditions and contemporary ideas as he explores the manipulations of materials and techniques.

REGISTRATION

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

Registration deadline: 4 days prior to start date



13750 - 88 Avenue
604-501-5566
www.arts.surrey.ca



COURSES

Pottery - Level 1

10 Sessions \$148.50

Daytime and evening classes begin
Apr 3, 7, and 9

Instructor: Murray Sanders

Pottery - Level 2

10 Sessions \$148.50

Tue, Apr 8, 9:30am - 12noon #599947

Instructor: Jodi Beazley

Tue, Apr 8, 7 - 9:30pm #599948

Instructor: Jim Etzkorn

Pottery - Level 3 New

10 Sessions \$148.50

Wed, Apr 9, 9:30am - 12noon #607529

Instructor: Jim Etzkorn

Built By Hand

4 Sessions \$85.75

Sun, Apr 6, 1 - 4pm #599739

Instructor: Cheryl Stapleton





**JUDY WEEDEN
POTTERY
WORKSHOP**
ON SALTSRING ISLAND
July 14 – 26, 2008

A time for total immersion in the creative process for students seriously committed to working with clay. Students at any level of experience will find invaluable stimulation. Focus is on form, aesthetics, and decoration.

LOCATION:

Judy Weeden's country studio, Saltspring Is., BC.

TUITION:

\$550 Cdn Space is limited to 10 students.

ACCOMMODATIONS:

B&B FACILITIES are numerous on Saltspring.

PRIVATE CAMPGROUND in walking distance:

<http://saltspring.com/lakesidegardens>

Some camping also available on studio property.

Information & application form: judyweeden.com

Or write for course outline and application form

Judy Weeden

125 Primrose Lane,

Saltspring Island, B.C. V8K 1C1 Canada

Tel: 250-537-5403

Tool of the Month *by Craig Charlesworth, Greenbarn*

Having a hard time finding a good trimming tool these days? Try getting in the groove while



you're trimming with this new tool! Groovy Tools is a new company started by potter Susan Burge and her engineer husband Dave in Lawrenceburg, Kentucky, and they are making the newest generation of sharp and funky trim tools. They are comparable in price to other high end tools, and fill a big void in the market where Dolan Tools left off.

Susan and Dave explain that they knew that their new tools needed to be of the very highest quality and that their focus was always to make tools that would hold an edge. As a result, these premium quality trim tools feature a true tool-steel loop that is hardened, tempered, and then

cryogenically treated to create a super steel blade! The loop is ¼" wide, and sharp on both edges. The overall length of each tool is approximately 6-1/2" and the acetate handles are covered with closed cell foam grips for added comfort. The tools can be re-sharpened for extra long life so you can really get your value out of them. With lively, brightly colored handles, you'll have a hard time losing these in your recycle bucket.

These wonderful new tools are currently made in four shapes and new designs are being considered. They are available now at Greenbarn Potters Supply. More information can be found at: <http://groovy-tools.com/index.htm>.

Have you found—or made—the perfect tool for your clay work? Share it with the rest of us by writing an article for this new feature.

DO – U – RAKU?

The PGBC is looking for volunteers to assist in our *U-2-Can Raku Event* which takes place on Granville Island on July 1, 2008. This is the guild's largest fundraiser of the year where, for a small fee, the general public can glaze and fire a raku piece to take home with them.

Lolli Cook has been hired as our Event Coordinator and now we're looking for volunteers to work with her at the event to do: set up and take down of tables and ware, sales and collection of money, glazing, and firing. Lolli hopes to train a few of us in raku so that we might do the event without her in the future.

If you like to raku, want to learn how or enjoy working with children, the guild would love to have you participate! Bring a friend. The more the merrier! For more info contact:

Donna Partridge @ 604-876-1120 or donnapartridge@telus.net



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

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From Jet Engines to Ceramic Sculptures

by Lynda Jones

How did a jet engine mechanic from Missouri end up demonstrating sculptural and architectural ceramics at the Kelowna Clay Festival? Rosemarie Greedy and I found Jim Robison as master of ceremonies at the International Ceramics Festival in Wales last July and it didn't take much convincing to get him to come to our beautiful province.

Jim was born and raised in the USA and after a three-year duty in Germany as an aircraft mechanic with the USAF he decided to return to the USA and get a B.A. major in Fine Art and an M.A. Sculpture and Ceramics. On seeing a picture of an aging Michael Cardew labouring over a massive lump of clay with a grin on his face, Jim said, "...he looked so happy. It made a big impression on me, to think that you could work that

hard, be that old, and be that happy. There must be something in this magic of ceramics worth living and working for. There is!"

When asked how he ended up living in England he says that he had "a deep cultural interest and he married her." Thirty-five years later they're still married, living, producing and operating Booth House Gallery and studio in Yorkshire, exhibiting his and others' work as well as teaching courses.

Jim's work is primarily ceramic sculpture, including small and large individual pieces, slabware vessels and public commissions. It is influenced by history (geology and man's activities), environment (shape, colour and texture of surroundings) and process. Individual slab pieces are created through a process which includes using an antique mangle to roll and re-roll prepared sheets of clay. This creates broken edges and areas which are stretched and stressed, generating their own feeling of history. Slips, which are painted,

combed, sponge printed and stenciled, provide contrasting colours and these are emphasized by applications of up to six glazes and the firing in the reduction atmosphere of a large gas kiln.

Jim exhibits extensively in the U.K. and Europe. Reference to his work is found in many ceramic books and publications including *Ceramics Monthly* and *Ceramic Review*. He authored his own book *Large Scale Ceramics* which addresses concerns such as kiln size, construction over an extended period of time, designing for a specific site, assembling, weather-proofing and installation.


Jim is a relaxed but lively, social and entertaining presenter. He loves his work, loves to teach and discuss how things are made or the aesthetics of a particular pot. He will be giving a two-day demonstration as well as a two-day hands-on workshop during the Kelowna Clay Festival.

Continued on page 9, Jim Robison

EARLY BIRD REGISTRATION EXPIRES MAY 31

Kelowna Clay Festival

August 8-12, 2008 www.kelownaclayfestival.com

 <p>Jim Robison, UK 2 day demonstration and 2 day hands-on workshop. Jim draws on the textures and patterns of the landscape in Yorkshire for much of his inspiration.</p>	 <p>Paul Andrew Wandless, USA 2 day demonstration and 2 day hands-on workshop. Monoprinting, screening, relief & stenciling on plaster & clay slabs, along with stamping & embossing.</p>	 <p>Tony Clennell, Canada 2 day demonstration. Tony will teach the fine points of making great pots including throwing techniques & surface embellishments.</p>
 <p>James Hibbert, Canada 1 day demonstration on throwing technique, adding texture, stretching & making alterations to the form</p>	 <p>Lorel Sternig, Canada 1 day demonstration covering the various methods of creating large clay sculptures or wall pieces.</p>	

2 days of demonstrations, fun day openhouse, 2 days of hands-on workshops and exhibition at the Art Ark Gallery



Festival sponsored by The Okanagan Potters Association with the generous support of Greenbarn Pottery Supply and Aftosa



Kelowna Clay Festival, c/o 2663 O'Reilly Lane, Kelowna, BC Canada V1W 3B7

Demonstrations will include handbuilding for plates, bowls and landscape-inspired vases, along with tips for creating large scale ceramic sculptures and wall murals. Surface developments will be explored through use of engobes, textures, painting and mark making; often altered by a process of stretching and re-rolling the clay. Extruder details are used to frame and support these spontaneous results. The workshops will expand on these themes. To read more about Jim's process see:

www.jimrobison.co.uk



Garden Sculpture, approx. 14 feet x 8 feet, by Jim Robison. Created in 19 sections, slab-built, high-grog clay with slips and glazes, fired once to Cone 8.

Notice: Potters Guild of BC ANNUAL GENERAL MEETING

The Potters Guild of BC invites you to attend the Annual General Meeting of members on **Saturday, May 24, 2008, at 2:30 pm** at The Western Front Society, 303 8th Avenue East, Vancouver, B.C. (located east of Main Street, street parking available.)

Registration at 2:15 p.m.

AGENDA

1. Welcome and call to order
2. Approval of minutes of the April 2007 AGM
3. Annual Report and Financial Statements
4. Voting on special resolutions to change the categories to membership and increase membership rates
5. Nominations and elections of 2008-2009 Board of Directors
6. Other Business
7. Adjournment and refreshment break

Following the break, Sue Lavitt, Show Manager of the *One of a Kind Show*, will make a presentation of this new marketing opportunity. If you cannot attend the AGM in person, please complete and return the ballot proxy form [available here online](#), indicating your support or non-support of the resolutions.

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

www.denysjames.com

Stories from the Shard Pile *Some thoughts on inspiration...*



By Mary Fox


Where do you get your inspiration?

How many times have I been asked this question over the years? Too many to count, and I think that I would give a different answer each time, depending on where I was in my evolution as a potter. When I was younger, this question would send me into a whirl as I groped around in my cluttered mind for an appropriate answer. At first all I could say was that I really loved form and I thought that most of my inspiration came from the classical period. Ancient work intrigued me. Who was the potter? What clues did they leave behind in their work for me to study? How had time affected the surface of the vessel? What were the vessel's weak points? I thought there would be nothing more engrossing than going to ancient Greece to study the work of potters who had gone before me. That was when I was a baby potter, age 14.

Now I'm a mid-career potter with many years of creative exploration behind me. Questions about inspiration no longer throw me into inner turmoil, as inspiration itself is no longer a mystery to me.

Just about everything inspires me, but ultimately, it is the art of creating itself that is the biggest inspiration. I work all the time, and I find that more work inspires more work. Each piece interconnects with previous ones, and they all have in common a pursuit of beauty and simplicity. The more I immerse myself in the world of beauty and creation, the more I want to create; it has become an insatiable desire.

Occasionally my customers will share with me their experiences of living with my decorative pieces or functional work. This is always touching to me, as I put a lot of myself into each piece. To hear how the beauty of the work affects people is humbling.

One of the favorite comments about my functional work came from a child who noticed a small porcelain bowl in the studio. "Look mommy," she cried, "It's just like the bowl we all fight over!" How happy I felt to know how much they all loved their bowl and how prized it was. I like to imagine that starting their day eating cereal from a bowl I made brought an element of beauty to their morning routine and so set the tone for the day. Inspiring. 



By Bridget Fairbank

I am fairly new to the obsession of making pots. I say obsession because at the soul of every potter is a profound fascination with process. Dainty, burly, dancing on a green bay or achy-boned, in the heart of every potter, at the heart of every potting community is a drive, a curiosity that rises to the challenge to tweak that glaze, change that line or refine those proportions. It is this entity of making pots that forces me to keep a sketch book by my bed and won't allow me to sleep the night before cracking a kiln.

Deep down inside, I may always have had an obsession with the pots themselves. Luscious curves, brown sixties speck glazes, Belleek china and large garden planters were a part of my life from the get go. My first contact with the clay process was in a kids' camp at the ripe age of eight. Later, around the age of 13, I took some night classes at Kootenay School of the Arts (KSA), chipping away at my doubts about the craft. When exactly ceramics became something I took to heart and stopped just being just another byproduct of life, I cannot be sure. I can only surmise that I was raised to think creatively, to observe and to problem-solve in a beautiful and intellectually engaging environment. Somewhere along the way, I fell in love. It may have had something to do with having an architect as a father, having a business-woman/teacher/weaver/interior-designer/jill-of-all-trades mother, having a keen interest in all sciences, having an indescribable fascination with culture, having run around the forest for most of my life or loving music, dance, literature and writing. Either way, I was hooked. Ceramics relates so intimately with so many aspects of life that I respect, love and cherish. Craft slowly began to make sense in a world filled with so many trivial, mass manufactured, cloned things.

Perhaps the travel bug finally set all the gears in motion. On my travels I found myself searching for crafts people. They would show up in the most peculiar places. While living in Ecuador, I went on a bit of a stint on the Amazon and one day came across a lady making petite, elegant coiled pots under a small shelter along the river bank. The lady taught me how to make baskets out of leaves—a much more suitable way to carry things in the jungle.

I currently attend KSA at Selkirk College in beautiful Nelson, British Columbia. How that came to be is a story in itself. I had been attending Selkirk College taking general studies and living in Castlegar, B.C. driving back to Nelson on Wednesdays for night school classes.

Continued on Page 11, Bridget Fairbank



Pottery Workshop on Salt Spring Island

July 17-26th, 2008

Pat Webber is offering her annual workshop where potters hand build, throw, glaze and fire pots in high fire and raku.

Pat has over thirty years of teaching experience and potting. To receive a brochure by mail call Pat at 1.250.537.8871, or email

jwebber@saltspring.com

For a full descriptive course outline see:

www.PatWebber.ca

Bridget Fairbank,
Continued from Page 10

Everyone but me saw my passion for the craft. I guess I may have started talking more about the process and, now that I think of it, from time to time I even carried a bit of clay in my pocket for entertainment purposes.

Then one day, while discussing the future, as I often like to, a friend, obviously out to get me and ruin all, challenges my beautiful plans of tenure and traveling abroad. It seems I had mentioned perhaps attending KSA a few months back.

"I thought you wanted to go to art school," he said in a challenging manner. "What's wrong with you? I thought that is what you loved. Just suck it up and go."

I will finish my two-year diploma program this spring. I was blinded by life and intimidated to invest so much time and money into this craft that I loved. It goes to show that surly friends can sometimes see what you can't. Sometimes you need a fresh pair of eyes to see the subtle nuances



*Heart Throb, 5.5 cm x 14 cm,
by Bridget Fairbank*

between space and line. I desire to delve further into the plethora of potting possibilities available. KSA has allowed me to investigate all fundamental aspects of making pots and create playful voluptuous forms people can use and take pleasure in everyday. I am delighted to be a new addition to the Potters Guild of BC and I am looking forward to being an active crafts person in the community.



THE MAD POTTER

The Store for all your Pottery Needs.



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Tel: 604.244.3734 ~ Fax: 604.244.3757

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ClayLines

Celebrating Success in our community



By CliveTucker

I sent two entries in for the Third International Small Teapot Competition in California recently. Not only did I get one of the pictures on the invite postcard (see the blue teapot top left, above) BUT I also received an honourable mention for my teapot on said invite. Check out the virtual gallery and list of winners at:

<http://gallery.saddleback.edu/shows/25FEB08/virtualshow/>

http://gallery.saddleback.edu/shows/25FEB08/winners_list.htm



Are you thinking of taking a workshop or summer school course in the near future? Could you use some assistance to make it happen? Here is an opportunity for B.C. ceramists, beginners or established, to apply for a grant to help defray the costs of continuing education.

Maureen Wright Scholarship

The Maureen Wright Scholarship was originally set up by the North-West Ceramics Foundation and the Wright family to honour the self-taught Vancouver potter, Maureen Wright.

The North-West Ceramics Foundation is a charitable foundation associated with the Potters Guild of BC and is dedicated to educational initiatives in the ceramic arts.

The Maureen Wright Scholarship bursary is distributed by the NWCF for the benefit of potters and sculptors working in clay throughout British

Columbia and is supported by sales and donations of mugs at mug wall events. The Maureen Wright Scholarship has assisted many B.C. ceramic artists over the years.

The scholarship will pay up to \$200 towards any short-term educational activity. It's easy to apply for funding, and every self-taught novice or established potter, sculptor or ceramist can apply.

Please see the following web page for application details and eligibility.

http://www.bcpotters.com/NWCF_Home.htm

Handle Happening: Tri City Potters



At last month's Tri City Potters meeting everyone got involved in attaching handles. The *Handle Happening* gave members a chance to try out someone else's handle method or to test their handles on some one else's mug. The Tri City Potters meet the third Wednesday of every month. Anyone interested in joining in on the fun, email Linda Lebrun for details, linda_lebrun@telus.net

Jill Waterfall
saggar-fired pottery

Daphne Jackson
paintings
hand-pulled prints

presented by:
Genoa Bay Gallery

May 3 to 19 11:00 to 5:00 Daily
5000 Genoa Bay Rd. Ph. 746-5506

Are you part of a studio tour this summer?

Potters travel too, and we're always on the lookout for studio tours. Send us your info by the 15th of the month and we'll get it into *ClayLines*. Contact the Editor at editor@bcpotters.com



ClayLines

...Continued

Celebrating Success in our community



Whistler RAKU: Contact Laurie MacCallum
604.935.0540, lauriemacallum@yahoo.ca

ArtsConnect's 9TH Annual STUDIO TOUR

April 12 and 13 • Free!

Port Moody's vital and diverse arts community will be opening its doors to the public for the 9th Annual Studio Tour:

- 50 artists; paint, clay, ceramic, stone, mixed media, wood, photography, fibre, and metal
- 19 venues

Opening Reception / Preview:

Fri., April 11, 6:30-8:30 p.m. at the Old Mill Boathouse, 2715 Esplanade (by Rocky Point Park)

Studio Tour: 12-p.m. on both Sat., April 12 & Sun., April 13

The TriCity Potters have a venue to show the work of six of their members, with two other potters opening their home studios also.

Venue map @ at the Port Moody Arts Centre, the Port Moody Library, other participating venues and online at: www.artsconnect.ca

604-931-8255



Pottery Sale!!

A collection created by the
Aberthaw Potters Club
The work of over 50 Artists!



Saturday, May 3, 2008
10 a.m. - 4 p.m.

4397 West 2nd Avenue
Vancouver, B.C.

Don't forget your boxes or cloth bags to carry your pots home!

Emily Carr Institute:

Ceramic Auction Great Success

By Leon Popik

This year's Emily Carr Ceramic Department annual auction / fundraiser was held March 7, 2008 and was a great success. The auction was well attended by many ceramic artists and other members of the arts community who helped raise over \$2,000. Funds will go towards sending students to the National Council on Education for the Ceramic Arts Conference, as well as bringing in visiting artists for workshops and lectures.

One of the most positive things coming out of this event was the experience students gained. It takes a lot of organization and time from many students to put together an event like this. The whole arts community benefits: ceramic professionals see what is going on within the school, and students get to meet experienced artists, share information and make valuable connections.

The ceramics department would like to thank all of those who contributed work, our sponsors Greenbarn and the Mad Potter, and all of those who attended and purchased work. We hope to see all of you next year.

If you would like to be informed of future events from the ECI ceramics department please send your email address to: ceramics@eciad.ca

Survey says...

Thank you to the almost 80 members who responded to our online survey last month! We found that a majority of you read the newsletter cover-to-cover, and that the guild is valued most for the connection it provides to our provincial clay community. About the newsletter, members want to see:

- personal stories about other guild members/potters
- photos of pots
- technical and "how to" articles, including fixing kilns
- information about ceramic events, calls for submission, educational/ residency programs throughout the province
- small business advice

On Guild membership, you want:

- events and exhibition opportunities, particularly those outside of the lower mainland
- learning opportunities

Continued on Page 14, Survey

Survey, Continued from Page 13

To help meet your needs we need your help!

The most immediate requirement is for a volunteer(s) to help compile listings of information sources, events, galleries, exhibitions, competitions and craft shows around the province, including deadlines, contacts, locations, etc. The guild could assist members greatly by becoming the central repository for this information. But we need volunteers from around the province to send in information as well as someone who is willing to compile the results in a format that we can all access. Highlights can also be published in the newsletter. Many hands make light work! You were going to look into this stuff anyways, weren't you?! Please contact Jinny Whitehead (vwhitehead@shaw.ca) if you can help out. 📧

Submissions & Advertising

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 15th of each month** for publication the following month. Submissions may be edited for space.

Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$170 + GST
- 2/3 page, \$115 + GST
- 1/2 page, \$85 + GST
- 1/3 page, \$55 + GST (horizontal, vertical, or column)
- 1/4 page, \$45 + GST
- 1/6 page, \$30 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: http://www.bcpotters.com/Guild_Newsletter.htm. 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 + GST

**Advertising rates subject to change*

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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

Membership Renewals & New Memberships

- 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 either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

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Andrea Maitland, Proofreader

Are you a clay techie?

Why not write something for the newsletter, or answer technical questions from other members? We need your know-how!

Contact the Editor at editor@bcpotters.com

