

May 2009
Volume 45 No. 4



POTTERS

BC POTTERS

Newsletter of the Potters Guild of British Columbia

INSIDE:

- | | |
|--------------------------------------------------------|-----------------------------------------------------|
| <i>AGM at Rick Erickson Residence</i> 5 | 9 <i>Potters Place Collective April Show</i> |
| <i>Book Review: Extruder, Mold & Tile</i> 7 | 10 <i>KSA Student Show</i> |
| <i>Michele Quan Exhibition</i> 8 | 11 <i>ClayLines: Kudos to Guild Members</i> |



Touch the Sky
by Les Manning.
See Canadian Clay Symposium on page 6.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Sharon Cohen,
Gallery Manager
galleryofbcceramics@bcpotters.com
604.669.3606



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



Gallery Assistants
Siobhan Doherty
Anna Springate-Floch
Aparna Kapur, Volunteer
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; the deadline is September each year. To download and print a Gallery Jury Application, [click here](#).

- **Every month we showcase an artist, usually someone just starting his or her career.**

- **We also sell the work of more than 100 artists in the retail shop.**

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



2009 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 one month, one time only. Artists must comply with and sign the Gallery Policy before they can be listed as a featured artist.

- **February:** Gem Chang-Kue
- **March:** Sharon Bussard Grove
- **April:** David Robinson
- **May:** Jacqueline Robins
- **June:** Charleen Stroud
- **July:** Roxanne Gagnon
- **August:** Joanne Shaw
- **September:** Jobst Frohberg
- **October:** Elizabeth Claridge
- **November:** Trezlie Brooks

2009 Gallery Exhibitions

March

FingerPlay
March 1 to 31

April

Tam Irving
April 4 to 30
Artist reception April 4, 1 to 3 p.m.

May

Vincent Massey
May 2 to 25
Artist Reception May 2, 1 to 3 p.m.

June

Darrel Hancock
June 6 to 29
Artist Reception June 6, 1 to 3 p.m.

July

Heather Dahl
July 4 to 27
Artist Reception July 4, 1 to 3 p.m.

August

Karel Peeters
August 1 to September 7
Artist Reception August 1, 1 to 3 p.m.

September

**PGBC Members Show:
The Black White 100**
September 12 to 29

October

**3rd Annual Vancouver
Collects - TBA**
October 3 to 26
Exhibition Opening:
October 3, 1 to 3 p.m.

November

Kathryn O'Regan
November 7 to 30
Artist Reception November 7,
1 to 3 p.m.

PGBC Annual General Meeting: May 31, 2009

Call for Directors: This is a call for members to serve on the Potters Guild Board of Directors. Election of directors will take place at the AGM and the term of office is three years. If you are interested in serving on the board or wish to nominate a fellow member, please contact Jinny Whitehead or any other board member before May 15: vwhitehead@shaw.ca
For more on the AGM, see pages 5, 13 & 14. See you there!

President's Message

On May 7, the North-West Ceramics Foundation will be unveiling an exciting new award at its biennial fundraising dinner. There will be a fabulous silent auction and a fun presentation by Ivan Sayers on *Fashion in the Arts*. More information and tickets are available on-line from the website: www.nwcf.ca or from the Gallery of BC Ceramics. Spread the word—it's going to be a great evening!

The AGM takes place on May 31 (see pages 2 & 5 for details.)

I know many members who live outside the lower mainland cannot attend, but please take a few minutes to submit a proxy form (see the last two pages of this newsletter,) as we need a minimum number of votes to make it legal. We continue to seek input and suggestions from all members. Please take this opportunity to present your ideas and views. 📧

—*Jinny Whitehead*

Gallery News

By *Sharon Cohen*

It's been immensely gratifying hosting the Tam Irving *Colour Fields* exhibition. The opening on April 4 was a resounding success, despite the fact that the gallery printer chose that day to misbehave, closely followed by the entire computer system! There were almost 400 people through the gallery that day, and it was a very social event, with many people hooking up with one another after some time. I got to meet many "movers and shakers" in the ceramics world, people I had not yet met. It's always nice to finally put a face to a name I've heard. (But forgive me if we've been introduced and I fail to recognise you next time we meet—I'm *really* bad with faces!) Tam's former students and long-time supporters were out in full force, and his following is well-deserved. His work is superb. It's been a privilege to admire it and appreciate it on a daily basis. Just as well, as I would otherwise be mourning the loss of all the wonderful *FingerPlay* work we had the month before.

To console myself after the *Colour Fields* show is over, I have the Vincent Massey *Families* exhibition to look forward to. We're indeed fortunate to have such high-profile shows this year, very exciting. I hope you'll join us for the show. Sneak previews suggest some pretty spectacular pieces on the way.

Our featured artist for April has also done very well. Thanks to David Robinson for providing us with some innovative and unique work. I think a very bright future awaits this artist.

I'd like to welcome Aparna Kapur, our new volunteer. Aparna will be helping us with some design work. We value and appreciate her input. She's also agreed to help out in the gallery when extra staffing is needed. After only one day, she's already a pro!

Gallery life has been good. As the weather

improves, so do the sales. We hope to post some good numbers. Speaking of numbers, I did an informal first-quarter tally, and our three top-selling artists are:

- Penny Birnam
- Mary Fox
- Darrel Hancock

Congratulations!

We've been inundated with submissions for the annual retail jury, which is imminent. There's some very diverse and interesting work. If only the gallery was twice the size! It's a real challenge to accommodate the work of almost a hundred artists in one space, but, in keeping with the Potters' Guild mandate, we welcome the opportunity to provide exposure and retail opportunities for artists, and look forward to including the newly-juried artists.

There's something weird going on here. I'm South African, and about one-third of the jury submissions are, co-incidentally, from South African artists. Go figure...! 📧



Tam Irving signing a copy of Carol Mayer's book on his work for Lesley Lloyd of Williams Lake.

Tam Irving (left) with Penny Birnam and Ken Mayer at the opening of Tam's gallery exhibition. Ken took the photographs used in Carol Mayer's book on Tam's work.



Canadian Woodfiring: Denman Island, B.C. and Hythe, Alberta

Woodfiring Part 6, by Keith Rice-Jones

With this article, Keith completes his series on Canadian woodfiring. Parts one through five of the series were published in the October, November, and December 2008 and February and April 2009 editions of this newsletter.

To wrap up this series on Canadian woodfiring, we return to B.C. via Alberta. I have grouped these two potters together as both of them use a variety of kilns. Also, Japanese potters were a large help and influence in the building of both of their major kilns. Both potters are also transplants in a way: Gordon Hutchens from Michigan, settling on Denman Island, and Bibi Clement, originally from Holland then becoming a raku potter in B.C. before moving to the Peace Country.

Bibi has an amazing set-up in Hythe and has an ongoing collaboration with Master Potter Yasuo Terada from Seto, Japan. Yasuo is fourth generation in his family pottery dynasty and the title comes from his father, Bizan, who came over to Hythe with Yasuo one year and threw all the chimney sections when they were building the Bishigama. Yasuo's son Teppei is fifth generation and the sixth generation is in the wings but too young to throw pots! Celia and I originally met Yasuo in 1997 and later returned to Seto and worked with him in 2002, helping to fire the enormous Ogama. A truly amazing experience!

The kiln that Yasuo built with Bibi is called the Bishogama: "bisho" stands for Bizan and "Bibi", means "flying high," in memory of a balloon flight over the Peace Country with Yasuo and Teppei in 1999. It also stands for "flying ash and flame." All of these meanings are important in the Japanese way of thinking.

The kiln is an Anagama, 26 feet long, 350 cubic feet with a large nobori chamber at the end—about four shelves wide and deep and seven feet high.

In addition, Bibi has a double-chamber wood/gas and salt kiln. The first chamber can be fired on the six gas burners, which is a shorter and more efficient firing, and may be used more in the future for more predictable and saleable work. Currently, the seduction of the woodfired ware reigns! The wood firings run about 40 hours. Anything less does not give sufficient ash effects to make the wood firing worthwhile. The cross-draught second chamber can give awesome results but, with the dense bricks, takes at least 50 hours to reach temperature. It's not an easy beast and it is usually Bibi's stubbornness that gets things through.

"I can't give up after all that effort and knowing what this kiln gives in the end," says Bibi. "It's priceless, just gorgeous work that we can't get in any other firing. So...we hang in."

Yasuo and Bibi will be exhibiting work this year including a large installation by Bibi (see <http://prairiegallery.com/exhibitions/>)

Gordon Hutchens on Denman Island took two years of planning and construction to realize the long-held dream of a wood fired kiln. Gordon became interested in pottery and the Japanese anagama kilns simultaneously while still in high school. At age 14, he saw several examples of the real thing in Japan and has continued to carry those images in his mind ever since.

When Gordon chose his Denman Island property more than 20 years ago, it was with an eye to good sites for his own anagama kiln. Many years later, he became involved in the building of the two renowned Tozan kilns at Malaspina College in Nanaimo, thus meeting the world master of this style of anagama and noborigama kiln, Yukio

Gordon Hutchens' climbing kiln (below), stacked ware (right) and dinner! (below, right) Denman Island, B.C.



Bibi Clement's kiln complex (above, left) and woodfired jar (above, right), Hythe, Alberta.

Yamamoto. Gordon subsequently designed and built his kiln, the fourth of its kind in the world, under the guidance of Dr. Yamamoto between August 1996 and April 1998.

The kiln climbs a natural slope, which ensures the draw of heat from the main firebox at the front of the 300-cubic-foot interior space to the back chamber. Nine inches of fire brick is covered with a mixture of sandy clay from the site, mixed with as much perlite as possible. Embedded in this mud covering are as many miscellaneous scraps of insulating material as could be found.

This attention to superior insulation has resulted in a kiln that fired exceptionally evenly and in less time than Gordon expected—two and a half days instead of a possible four or five.

The pots themselves have a more natural and primitive feel than the highly technical pieces he usually produces. Each piece tells its own story of how it was caressed by the flame and wood ash flowing together through the pots stacked in the chamber, the ash forming its own blushes and flashes of colour as it progressively settles on the pieces.

Many of the most interesting pots are not glazed at all. Those glazes that Gordon developed and tested in this firing were ones that he suspected would be enhanced by the interactions within the kiln. The kiln alternates between oxidation and reduction as the wood is loaded approximately every 10 minutes.

"The possibilities are literally infinite," says Gordon. 

Thanks to Patricia Lonsdale for the information on Gordon's Kiln.

Rick Erickson's Private Collection at the AGM!

By Donna Partridge

The Annual General Meeting of the Potters Guild of BC will be held this year at the home of Vancouver businessman and art collector, Rick Erickson. Rick has offered us his home at 1819 Dunbar St., a 1918 Craftsman Style house he refinished in 1998. He will also guide us through his extensive collection of contemporary art.

Having been born and raised in Vancouver in the 1950s, Rick Erickson witnessed the demolition of much of the city's historical architecture and artifacts to make way for what was termed 'progress.' Inspired by his love of collecting, his passion for preservation and his close friendships with many artists and craftspeople, he began what has become a lifelong support of the arts and culture in British Columbia. It seems his real motivation has been the people and their stories.

Rick began his foray into the arts in 1984 when he co-owned The Montgomery Café, one of the first restaurant/galleries in the city which gave a venue to many fledgling artists. It was a place where punk and counter culture met. With (now notable) visual artist Paul Wong as its original art curator, the Montgomery became the birthplace of a new scene in media art. During this period, Rick befriended and collected the work of many local artists such as Joe Average, Jim Cummings (a.k.a. I, Braineater), and Attila Richard Lukacs.

Rick's exposure to international contemporary artists such as Andy Warhol, Yoko Ono, Helmut Newton and Rauchenberg came about in the 1980s when, along with a business partner, he traded art through auctions in London, England.



Rick Erickson proudly displays Laura McKibbon cups made to commemorate the completion of his treehouse, perched 80 feet in the air.

Attention Guild members!

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At the same time as he was operating the café, Rick also owned and operated an antique business and traveled through the U.S., Asia and Europe purchasing, refinishing and auctioning works. His collection of unique objects, including animal bones, grew substantially during this time. (If you're squeamish, consider yourself warned.)

Now as a property owner, Rick Erickson is dedicated to refurbishing character buildings to their original heritage status and was honoured with an award from the City of Vancouver for his restoration of the Williams block at 7th Ave. and Main Street.

Erickson continues to support the visual arts in Vancouver and across Canada through his involvement with the Vancouver Art Gallery, the Centre for Contemporary Asian Art, and the Western Front Society. Most recently, he assisted Native Canadian artists, and friends, David Neil and Rebecca Belmore as they represented Canada in Venice at the Art Biennale.

We hope you will take this unique opportunity to tour Rick's collection of art, artifacts and curios after our AGM. From the 1027 pound black marlin he caught off the Australian coast to an entire room dedicated to the work of Eric Metcalfe, it's guaranteed to be a collection with something of interest to everyone. 🏠

Les Manning at the Canadian Clay Symposium



Les Manning

By Fredi Rahn

The 5th triennial Canadian Clay Symposium takes place Mar. 13, 2010, at the Shadbolt Centre for the Arts in Burnaby, B.C. The day-long event is comprised of demonstrations, lectures, gallery shows, firings, slide presentations, panel discussions, draws, and more. The theme for the 2010 conference is aesthetics, and we have a diverse and interesting line-up of presenters, including ceramic artist Les Manning.

To read Les' resume is to bear witness to a lifetime of service to the ceramic community, and an insatiable curiosity about the processes, people, and places connected to the ceramic arts. Formerly the director of ceramics at the Banff Centre for the Arts, he currently works out of the Medalta International Artist Residency Studio in Medicine Hat, Alta. In more than 30 years as a ceramic artist, Les has focussed on the interpretation of the

Canadian Rocky Mountain landscape. Les has achieved a very personal artistic result by combining a number of different clay bodies in a specific arrangement based on knowledge of the landscape, then throwing and altering these forms. This causes stress in the ceramic process similar to the natural forces that created the landscape from which these pieces were inspired. The objects break with ceramic tradition in that they are responding more to the influence of nature than to the formal histories of the ceramic process. This aesthetic context gives the work a strong sense of place. Les Manning works from inner feelings and intuitive choices to explore new growth in forms not unrelated to the past, but very much about his present.

As a featured presenter at our symposium on aesthetics, Les' broad experience and perspective on the global scene in contemporary ceramics is sure to give fresh insight. 

Early bird registration by Jan. 15, 2010 is \$104, thereafter \$119. For more info: www.canadianclaysymposium.ca.

NWCF North-West Ceramics Foundation

From Oven and Kiln

AUCTION/DINNER IS COMING UP FAST, MAY 7, 2009

This event is organized every two years by the board of the North-West Ceramic Foundation, the charitable arm of the PGBC. Many guild members donate auction pieces, and plates to help us in our fundraising, and we thank them for their support.

This year there is a very special new award, the NWCF Award of \$5,000, being presented to a B.C. ceramicist of outstanding ability. The award winner will give us a short presentation of their work.

There will also be a special show of historic costumes by Ivan Sayers, *Fashion in the Arts*.

Remember, you go home with a nice dessert plate. We warmly invite members to participate.

Questions? Email ovenandkiln@nwcf.ca

Tickets via Paypal are available on our new website: www.nwcf.ca (special price for members).

Please visit our beautiful new website and you can see all the activities that the NWCF has been involved in for the last 13 years:

www.nwcf.ca/invitation.html 

—Debra Sloan

Chop Marks & Signatures

Send in your chops and have them available through the guild. For the form, click on the link here:

www.bcpotters.com/forms/chop_marks_form.doc

You can email it back to Debra Sloan at sloanyjp@shaw.ca as an attachment. Or print and mail your sheet[s] to

Potters Guild of BC
1359 Cartwright Street, Granville Island
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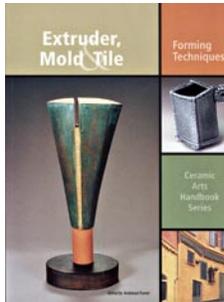
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Book Review *By Patty Osborne*



Extruder, Mold & Tile Ceramic Arts Handbook Series

Edited by Anderson Turner

Published by The American Ceramics Society

ISBN 978-1-57498-291-6

136 pages

\$29.95 US

Thanks to *Extruder, Mold & Tile*, I've found a use for that roll of tarpaper that's been sitting in my shed for the past few years—I'm now using pieces of tarpaper to support the sides of clay boxes so that I can join all the pieces together without waiting for them to stiffen up, thus avoiding cracking at the joints. You can also use a piece of tarpaper, stapled or taped together, to try out an abstract shape and then use that same piece of tarpaper as the mould for that shape. These are just two of the techniques described in this useful book, along with using drywall to keep clay tiles from warping; how to make extruder dies out of a plastic cutting board, plywood, sheet metal or plexiglass; step-by-step instructions for making plaster; and examples of plaster and clay moulds.

A few of the projects, such as cutting complicated extruder dies, making a metal mitre-cutter using a sheet of brass, a jeweler's saw and a vise, or building an extruder table, will be intimidating unless you have access to a shop full of tools but everything else is doable within even a small pottery studio. If you're a beginning handbuilder, *Extruder, Mold & Tile* will be a great reference book, and if you're a more experienced potter you'll probably find something inside that you haven't thought of before. 📖

For more information or to buy the book, visit <http://www.ceramicartsdaily.org>.

It's Pot Luck!

By Melany Hallam

Have you ever been to a pottery show and wondered what it would be like to actually eat off of the pots? A description of the Red Deer, Alberta exhibition *Service: Dinner for Strangers* (Jan. 10 to Feb. 6) on Carole Epp's blog caught my attention because it seemed to start with that idea and then take it much further. Show attendees were invited for dinner!

Artist Robin Lambert writes that, "over the course of the exhibition, I will host three potlucks for seven strangers from Red Deer and will serve each on a different set of dishes I have had especially commissioned for *Service*." Photos were then taken of the potlucks and these photos became part of the exhibition. Robin explains that, "*Service* is my latest research into the crossing of contemporary visual art, craft culture, the handmade object, and art as a type of service. At the heart of the exhibition I am exploring the sharing of community, ideas and space through the sharing of meals."

For photos and more info, see Carole Epp's blog [here](#) and Robin Lambert's blog [here](#) (just scroll down to the February entries). 📖



northern bc clayfest

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Prince George, BC

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and registration please visit
www.pgpottery.ca/clayfest

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Michele Quan Show

By Donna Partridge

The PGBC & ON MAIN present:

**Michele Quan
Garlands**

May 28 – July 11, 2009

Ceramic and Mixed Media Installation

Opening: May 28, 6 to 10 p.m.

Artist Talk: May 30 2 to 3 p.m.

Gallery Hours: Saturdays only, Noon to 5 p.m.

Or by Appointment, phone 604.872.7713

ON MAIN 1965 Main St.
Vancouver, B.C. V5T 3C1

"The tree is my muse. I make garlands to be hung in their branches in offering to the earth, the community and the self. My hope is they serve as objects of contemplation to inspire reverence and as a source of encouragement and refuge."

—Michele Quan

ON MAIN, in conjunction with The Potters Guild of BC, is pleased to present the inaugural exhibition of ceramic and mixed media works by New York City artist Michele Quan. Combining drawings, photography and ceramic sculptural elements, this installation is designed to be viewed 24/7 from the street or can be experienced from inside the gallery. The principle pieces are intended as indoor architectural elements or outdoor garden sculptures.

Her mixed media and ceramic work continue a lifelong pursuit to bring visual form to our internal landscape and locate the thread that connects us with the experience of the world we live in. Motifs for Quan's ceramic garlands are rooted in visual symbols of Eastern iconography, an extension of her study of Buddhism. We are excited to present the very first exhibition bringing together this new body of work to Canada.

Michele is originally from Vancouver and studied at Langara College. She moved to New York in 1984 to continue her education in graphics and photography at Parsons School of Design. For six years, she worked as a runway and print model in NYC, Milan and Paris and appeared in such publications as *Vogue* and *Elle* and on the runways of Chanel and Armani.



Jewel, 5"x5", stoneware, by Michele Quan.



Flys and Butts Skull, 4"x5"x6", stoneware, by Michele Quan.



Tree slab, 9½"x14", stoneware, by Michele Quan.

Twelve years prior to working in her current medium of clay, Quan co-founded the NYC jewelry company Me&Ro. This design house operated retail stores in New York, Miami and Japan and was instrumental in bringing attention to charitable organizations such as Doctors of the World and The Tibet Fund. In 2001, Me&Ro partnered with amfAR to create the AIDS ribbon for nominees and presenters at the Emmy Awards.

"I moved from Vancouver to New York City to attend Parson's for graphic arts but in all honesty, I'd always dreamed of being a potter. Each time I drove cross-country from east to west, I'd daydream of setting up a studio and making clay. Twenty years later (six years in the fashion business and 12 designing and making jewelry) I have finally been able to realize those dreams.

"I have been inspired and influenced by everyone I have met each step of the way. My passion for drawing began with my art teachers in high school and now appears on this current body of work. My interest in eastern art and philosophy began while I attended Parson's and continues to deepen through my personal study and practice. Transforming my love of wearing jewelry into creating jewelry was fueled by my business partner and the company we created. Now, I am constantly drawing on the knowledge and support of the artists that work at Greenwich House Pottery," writes Michele.

Michele's show *Garlands* opens 6 p.m. on May 28 at ON MAIN (1965 Main Street.) An artist's talk will be held on Saturday, May 30 at 2 p.m. at the ON MAIN gallery. 

ON MAIN is a project room/gallery for visual, media and interdisciplinary art. Artistic Director: Paul Wong.

Potters Place Collective, April show

By Shelley Combs

The Potters Place was delighted to present Anne Marie Veale as our Feature Artist for April.

Anne Marie shows a soft and delicate hand in the decoration of her superbly constructed pots. There is no doubt that these pieces are completely functional. Platters, plates, teapots and jugs alike are comfortably weighted, solidly built for daily use and can go from oven to table with ease. What sets them apart from any other functional pottery, is her colourful and whimsical decoration. Anne Marie has taken the very essence of *home* and *comfort* and translated that into delightful vignettes that could grace any table, at any time, in any home. Whether it be cats curled on a windowsill, pansies in a garden or a lovely country landscape, there is no doubt that Anne Marie Veale is an artist whose work will touch you.

The Potters Place is on the corner of 5th and Cliffe in the Courtyard, Courtenay, B.C. We're open Monday to Saturday, 10 a.m. to 5 p.m. For more information:

250.334.4613

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KSA Grad Show 2009

By Sharon Stoddart

From April 25 to June 28, the work of the 2009 graduating class of Kootenay School of the Arts (KSA) at Selkirk College will make up the YES! exhibit at Touchstones Nelson, Museum of Art and History, in Nelson, B.C.

KSA is dedicated to graduating students who can make a living through their professions in art, craft and design. In support of this goal, their curriculum emphasizes studio work and their faculty is made up of individuals who are practicing artists and craftspeople.

The programs, which include a two-year diploma in clay, offer the practical application of creativity, skill and business sense which help prepare graduates for the competitive cultural marketplace.

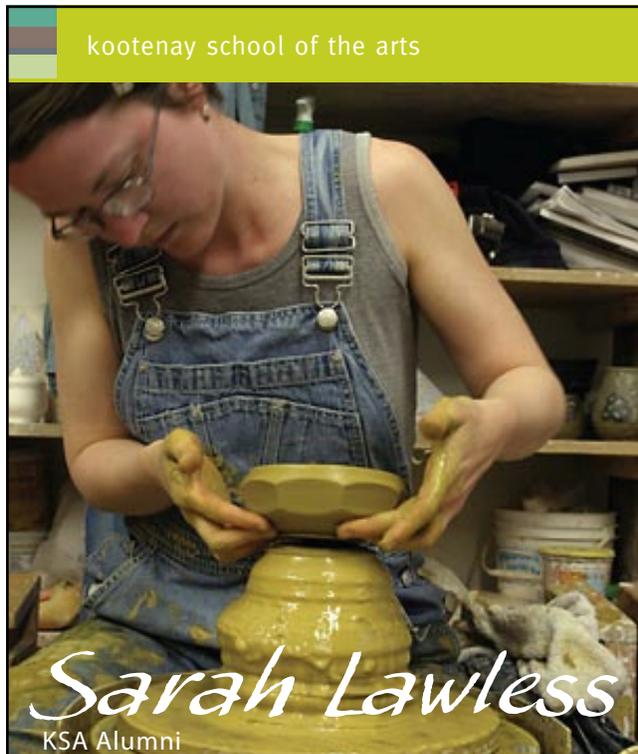
This year marks the third annual presentation of KSA graduate work at Touchstones Nelson. For more information on the gallery and the exhibition see www.nelsonmuseum.ca.



Teapot by grad Jennifer Poole.
Photo by Jeremy Addington.



Teapot and cup by grad Shannon Merritt. Photo by Jeremy Addington.



Sarah graduated from Kootenay School of the Arts (KSA) in 2006 and is a 2008 BC Creative Achievement Award winner. She has her own studio practice and is presently selling her work in the Gallery of BC Ceramics in Vancouver.

KSA offers a 2-year diploma in Art Craft & Design with a Major in Clay. The program focuses on hands-on training with an emphasis on studio practice and is transferable.

APPLY NOW for 1st year or direct entry into 2nd year. Applications accepted for September or January entry.

1.877.552.2821 | selkirk.ca/ksa

Selkirk College

TRICITYPOTTERS Announce a Summer Workshop

With Ontario Potter **STEVE IRVINE**

Saturday & Sunday, July 18th & 19th, 2009
The Outlet at Leigh Square Arts Village
2253 Leigh Square, Port Coquitlam, B. C.

This demonstration workshop will explore hand-building and wheel-throwing techniques with the emphasis on finding new approaches to form development. Illustrated talks will augment the studio demonstrations.

Steve Irvine established his pottery on Ontario's Bruce Peninsula in 1974. It has been in full time operation since. Steve has exhibited his works widely. He is the recipient of numerous arts awards, and his work in ceramics and photography is represented internationally in books and magazines.

"The arts have always been much more to me than just a way to earn a living. Pottery and photography are instruments of understanding – a way to look for meaning, truth and harmony in my life. Working in the arts also gives me the opportunity to bring a small degree of joy and beauty into other people's lives, which helps me find my place in the world."

Learn more at www.steveirvine.com



For further information about this workshop contact June MacDonald judo@shaw.ca or phone 604-931-6641, or Gillian McMillan gillianmcmillan@shaw.ca or phone 604-937-7696

Cost for the full two day workshop will be **\$85.00 for members** of TriCity Potters, or **\$100.00 for non-members**. Register by July 10, 2009 by mailing your cheque to Christine Eastlick, 3257 Chartwell Green, Coquitlam, V3E 3M9. After this date please contact one of the above to determine if there is still space.

Check out Tricity Potters' website at www.tricitypotters.ca



ClayLines

Celebrating Success in our community

Submissions for the June newsletter

Please get your articles and ads in to Melany by May 20 at the latest for the June newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to editor@bcpotters.com. Thank you for your help!

Calls for Entry

Leigh Square, Port Coquitlam

The Leigh Square Community Arts Village includes three intimately-scaled buildings surrounding an inner courtyard. The existing courtyard contains an impressive outdoor performing stage, a sculpture courtyard, two public murals, seating areas and nearby eateries to support the introduction of festivals, an open-air market, outdoor concerts or a craft fair. The TriCity Potters are also located at the Square.

Early calls to artists:

- *I Dream of Africa, September–October 2009*

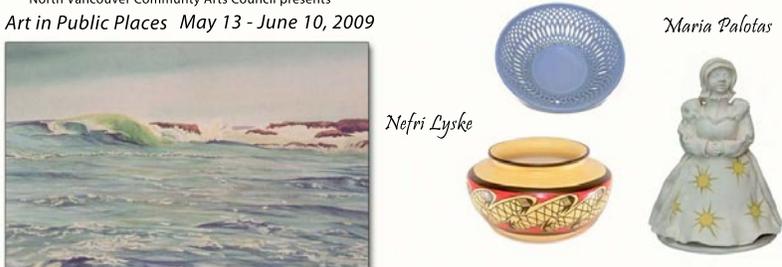
Colin Craig, Carolyn Hansen, Eunice Hodge and Sher Nasser invite other artists, poets, musicians to join them in presenting an exploration of Africa.

- *Kaleidoscope, November–December 2009*

A joint show by the Friends of Leigh Square and Art Focus, this exhibition is a potpourri of styles and ideas.

If you're interested in participating in either of these shows, please email arts@portcoquitlam.ca and we will be in touch. Details will be available later, but this should get the creative juices flowing!

North Vancouver Community Arts Council presents
Art in Public Places May 13 - June 10, 2009



Nefri Lyske *Maria Palotas*

Opening reception May 21, 6:30 - 8:30

District of North Vancouver Municipal Hall
355 W Queens Rd, North Vancouver, BC

Kudos to Guild Members

I'm sure everyone who was in Phoenix to attend NCECA will have seen **Paul Mathieu's** work in the international juried Biennial. Congratulations to Paul for winning the Best International Entry Award by Studio Potter.co. UK.

Congratulations to **Carol Mayer**, recipient of the UNESCO International Council of Museums International Achievement Award. This award honours a Canadian museum professional or organization that has demonstrated and promoted excellence in Canadian museology on an international scale. It recognizes the outstanding contribution of knowledge and expertise towards the advancement and support of museology worldwide. Carol writes, "This [award] is for my collaborative work with various museums and cultural centres in the Pacific. It includes the development of Memoranda of Understanding, organizing exchange internships, conducting workshops, co-developing exhibitions and even arranging a reconciliation ceremony. On the pottery front, I will be hopefully filming some women potters in Fiji when I'm there in May, which will form the basis for my talk in June!"

Unclassifieds

HELP NEEDED: I am looking for a volunteer to do some clerical work in the Guild office on Granville Island. Some phoning, some computer work; 6-8 hours per month. If you can lend a hand, please contact Jinny Whitehead at whitehead@shaw.ca.

WANTED: Vacuum pug mill in working order. No particular preference in brand. Call Lynda (604) 796-9871 or BACKPORCH@SHAW.CA

FOR SALE: Shimo pugmill model NRA-03 in excellent condition. \$1,000. Call 604.921.9951.

HANK MURROW WORKSHOP

(Oregon Potter, teacher, woodfirer) at Arrowsmith Potters Guild Parkville Studio, Sept. 19 & 20, plus Sept. 18 slide presentation. \$25 deposit or payment in full of \$100. More on Hank's work at www.creativeclaypottery.com/murrow.htm. Registration details at www.arrowsmithpottersguild.bc.ca

Free Pottery Decorating Workshop, June 6

Decorate a hand-made pottery mug or small plate at the Arrowsmith Potters Guild Studio, located at the Parkville Train Station (across from Buckerfield's). Items from \$8-\$12 each All supplies and expert assistance included. Pre-registration required as space is limited. No registration fee. Great for all ages. Kids with parents welcome. Phone for details and registration, 250.954.1872. www.arrowsmithpottersguild.bc.ca

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.

2009 Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$185+ GST
- 2/3 page, \$125 + GST
- 1/2 page, \$95 + GST
- 1/3 page, \$65 + GST (horizontal, vertical, or column)
- 1/4 page, \$49 + GST
- 1/6 page, \$35 + 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 \$20 extra.

Unclassified Rates:

Members FREE! Non-members: \$22 + GST

**Advertising rates subject to change*

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Matthew Freed, Chair & Database

604.899.3383 · membership@bcpotters.com

Membership Fees

For 12 months, including GST: Individual, \$55;

Full-time Student: \$35, Senior (over 65), \$35; Institution/Group/ Corporation, \$200.

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](#).

Communications Committee

Don Jung

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Gillian McMillan, Newsletter advisor

Melany Hallam, Maywood Design, Newsletter editor

604.487.1597 · editor@bcpotters.com

Andrea Maitland, Proofreader

Bonus Shot!



A mug by
Geraldine Rinkel,
Kootenay School
of the Arts clay
program student.

NOTICE 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 31, 2009 at 2:15 p.m.** at the residence of Rick Erickson at **1819 Dunbar Street, Vancouver, BC** (street parking available). **Registration takes place at 2 p.m.**

AGENDA

1. Welcome and call to order
2. Approval of minutes of the May 2008, Annual General Meeting
3. Annual Report and Financial Statements
4. Nominations and elections of 2009-2010 Board of Directors
5. Other Business
6. Adjournment and refreshment break

Following the break, you will have the opportunity to tour Rick Erickson's unique collection of contemporary art, artifacts and curios.

If you cannot attend the AGM in person, please complete and return the ballot proxy form attached, indicating your support or non-support of the resolutions.

PROXY FORM

Potters Guild of British Columbia Annual General Meeting Sunday, May 31, 2009

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

_____ (name of proxy)
as my proxy to attend and act on my behalf at the 2009 AGM to vote on such motions, resolutions and elections as may be put forth to the members.

(member's signature)

(Date)

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

CALL FOR NOMINATIONS

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

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

SLATE OF DIRECTORS FOR 2009-2010

Continuing

Don Jung: joined 2003
Laura McKibbon, joined 2008
Sheila Morissette joined 2003
Kathryn O'Regan joined 2007
Donna Partridge joined 2006
Janet Smith, joined 2006
Jinny Whitehead joined 2003

Resigning

Matthew Freed
Leon Popik joined 2005

NOMINATION FORM – BOARD OF DIRECTORS
Potters Guild of British Columbia Annual General Meeting
Sunday, May 31, 2009

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

Signature _____ Date _____

Address: _____

Telephone: _____ E-mail: _____

Please attach a short biography or résumé.

This nomination form must be received at the Potters Guild of BC office, 1359 Cartwright Street, Vancouver, BC V6H 3R7, no later than May 30th, 2009.