



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

## INSIDE:

*Gallery News: New artists juried in* **3**

*Alwyn O'Brien, Canadian Clay Symposium* **5**

*Ontario potter: Steve Irvine* **6**

**7** *Cindy Gibson...A Potters' Potter*

**8** *A Family Pottery in Mashiko, Japan*

**10** *Vancouver Arts Summit*



**Plates awaiting their desserts...**

*See From Oven and Kiln Dinner/Auction on page 4.*



## Gallery of BC Ceramics

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

**Sharon Cohen,**  
Gallery Manager  
[galleryofbcceramics@bcpotters.com](mailto: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](mailto: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.

## Submissions for the July / August newsletter (to be distributed July 24)

Please get your articles and ads in to Melany by July 10 at the latest for the July/August 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](mailto:editor@bcpotters.com). Thank you for your help!

# President's Message

Every year I hope that we don't have to hold another "Too good for the Shard Sale." But no matter how hard we try, we still seem to need those extra funds for some project or another. So this is just a reminder that if you are testing new glazes or creating new forms and they don't quite work out the way you wanted, please consider keeping them aside for the guild fundraiser that will take place later in the fall. More details will appear in a later newsletter.

Don't forget September is membership month and the *Black and White 100* show in the Gallery. Your submission of one piece or a

set must be black, white or a combination of both and have a retail value of \$100. This exhibit is open to all members who pay their membership before September 9. In keeping with the "100" theme, we are aiming for 100 participants.

This year's AGM on May 31 included a tour of Rick Erickson's private contemporary art collection. More on this and on our new board members in the near future. 📌

—Jinny Whitehead



**Vincent Massey's imposing pieces create total impact.**



**Amy Gogarty cataloguing auction donations for the *Oven and Kiln* fundraiser, while Tamara Litke previews the slideshow created by gallery volunteer Aparna Kapur.**

## Gallery News

*By Sharon Cohen*

It's been a busy month at the gallery. I had the honour of participating in my first gallery retail jury. There was some wonderful work submitted. The ongoing challenge is finding enough space to accommodate the work. When I interviewed for this position as gallery manager, I bragged that my background in merchandising had provided me with the ability to fit ten square pegs into one round hole. Though I'm good at maximising the potential in every nook and cranny, it IS difficult at times to feature all the work without the space looking too crowded. I'd love to be able to take all the work that was submitted to the jury, but square footage constraints make that impossible. It gives me great pleasure to welcome the following newly juried artists to the gallery:

**Lisa Dawn Mitchell** – Lisa creates stunning belt buckles, and we felt that would work well as a worthy adjunct to our jewellery section. Impact will be added by the addition of some entirely new accessories that we've never carried before.

**Gem Chang-Kue** – The stunning black and white raku pieces are already in the gallery, and they're pure class – elegant, understated; a very clean aesthetic. We have a black and white section in one corner, and Gem's work looks perfect alongside the Jackie Frioud and Donna Partridge pieces.

**Melissa Pavlovic** – Melissa will be supplying us with her wonderfully innovative jewellery. Place your bets – how long will it take before I succumb and buy that gorgeous teapot pendant? (I think we're talking days rather than weeks!) Melissa does bowls, vases and other items too, and we may invite her to submit those lines for jurying next year.

**Kay Austen** – Gallery staff and customers are familiar with Kay as she's been supplying

us with mugs for a while, and they've been very well received. If her functional line proves to be as popular as her mugs, we're in for some good times!

**Claire Madill** – A new twist on an old staple. Claire does wonderful things with granny's traditional old mason jars! Her slip-cast porcelain work is immensely popular. After buying for myself, I'm now busy buying them up for my friends. They're fabulous. Claire's jewellery also does extremely well, hopefully her wide following will stand us in good stead.

Once again, welcome to all these talented women. It's wonderful to be able to represent you here at the gallery.

In between receiving all the jury submissions, we'd been receiving all the donations for the *Oven and Kiln* fundraiser for the North West Ceramics Foundation. Debra Sloan, Ron Vallis, Tamara Litke and all the other folks did an amazing job, and I'm glad the gallery could participate and help out with ticket sales and donation collection.

Our Vincent Massey *Families* exhibition went very well, May 2 to 25. It was so easy to set it up. No matter what you do in terms of lay-out, the work just says "WOW!" No major challenges in creating impact; the pieces were so imposing and spectacular, that they spoke for themselves entirely. The opening was well attended, with Vincent's devotees out in full force. Anticipating a good crowd, I got myself all dressed up in my vintage bright pink linen jacket, and there's Vincent in his shorts and sandals! Who cares – we all had fun! (Except my staff let me down, I made them promise to eat all the leftover goodies from the opening reception, and they didn't, so now those calories will end up on MY waistline!) 📌



# NWCF North-West Ceramics Foundation

## From Oven and Kiln

By Debra Sloan

On Thursday, May 7, more than 180 people turned up to celebrate B.C. ceramics at the Sun Sui Wah Restaurant for the biannual North-West Ceramics Foundation's From Oven and Kiln auction/dinner. During the evening there was a large silent auction featuring beautiful work donated by many of BC's top ceramicists, two fashion shows of

Maureen Wright Scholarship, and now the new biannual NWCF Award.

The evening was lively, noisy, well attended, and the auction was competitive for special favourites like Meg Ida's salt and pepper shakers, Sally Michener's embellished 'arm,' Paul Mathieu's splendid bowl, and Tam Irving's stately vase. Things got gritty when the plates were paraded out, bearing rich chocolate desserts, and the trading began. You had to hang on to your plate, if you wanted to keep it.

This event and the essential fundraising would not have been possible without a contingent of volunteers from the NWCF Board, and special volunteers like Tamara Litke, who brought a group of helpers from the Crafts Council of BC to do sales and cash, and Ron Kong who solicited donations from artists at Circle Craft, and Sharon Cohen and staff at the guild who tirelessly sold tickets for the event, and fielded questions, Skooker Broome and Deborah Tibbel from the MOA who brought their exhibition expertise, and Linda Lewis who has set up our website in time, and worked hard to get all this information online so that we could use the internet to promote and facilitate this event, and last but not least, all the generous ceramicists who donated their work to make this an event worth coming to.

Please visit our new website [www.nwcf.ca](http://www.nwcf.ca) where you will find out what the NWCF has been doing for the last 13 years to support B.C. ceramics. Profiles on the NWCF Award winners, images of the From Oven and Kiln evening, and donor's names will be published in the very near future. 📧



An Ivan Sayers model in a 1960s outfit with one of his caseroles.



Lisa Henriques receiving the NWCF Award.



Ian Johnson receiving his NWCF Award from Ron Vallis.

Ivan Sayers historic costumes, where he had the models carrying his favourite pots around the restaurant, two award presentations, wonderful food, and a parade and trade of the donated dessert plates.

This year the North-West Ceramics Foundation, now in their thirteenth year of fundraising has created the biannual NWCF Award of \$5,000. The NWCF has chosen this award as a tangible recognition of an individual ceramic artist who has resided and worked in BC for at least five years, who has had public exhibitions of his or her work, and who has demonstrated an ongoing commitment to the ceramics community. The jury, Liane Davison Don Hutchinson and Sally Michener, chose two artists, Ian Johnson of Nelson, and Lisa Henriques of Vancouver. There will be profiles and images of these award winners posted on the new NWCF website in the near future.

The auction raised close to \$10,000 which will go towards funding the keynote speaker of the upcoming Canadian Clay Symposium in 2010, the NWCF Speaker Series, publications, an endowment at ECUD, the



Ivan Sayers and Carol Mayer. Ivan is receiving a gift of one of Ron Vallis's pots for his contribution of the fashion show.

## Alwyn O'Brien at the Canadian Clay Symposium *By Fredi Rahn*


Planning for the 2010 Canadian Clay Symposium at the Shadbolt Centre in Burnaby is well underway. Under the theme of *Aesthetics*, our fabulous line-up of presenters includes Salt Spring Island's own Alwyn O'Brien.

Currently working on her MFA at the University of Washington in Seattle, Alwyn O'Brien's fledgling career has already seen exhibitions at Prime Gallery in Toronto, and a group show at the Surrey Art Gallery in 2007. Her unique work is both technically and conceptually challenging, exploring the ground between craft, fine art, and design practices. She writes, "...these pots participate in a dialogue with traditional ceramic practices where images and decorative motifs have historically functioned as an exchange of ideas between cultures. My desire is to investigate the voyaging modalities of historical and contemporary ceramic objects as migrating cultural vessels. I am interested in the idea of a work of art that can comprehend a multiplicity of distinct elements—places, spaces, the real and the imaginary, emotion, documentation, woodlands and wastelands,



narratives bridging the past and the present."

Alwyn's use of multiple processes in forming the surfaces of her pieces give a sense of richly layered information, histories, and memory. Her demonstration of these processes—silk-screening, plaster transfer printing, drawing

and painting is sure to spark new ideas about decoration, surface, and the meaning of the ceramic object. 

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

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

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### CALL FOR ARTISAN VENDORS

10TH ANNIVERSARY CELEBRATION  
BURNABY BLUES + ROOTS FESTIVAL

Sunday, August 9, 2009 – 2 to 10 p.m.

Deer Lake Park, Burnaby (Shadbolt Centre  
for the Arts, 6450 Deer Lake Ave., Burnaby

This year, we are inviting artisans to sell their wares in our Artisan Village. The Village will be an essential element of the festival experience, and we are committed to providing a vibrant and high-quality selection of vendors for patrons to enjoy. Ceramics, jewellery, woodwork and other visual arts are just some examples of work we'd like to see represented in the village. Images of products to be sold must accompany your application or be emailed to [Julie-anne.slade@burnaby.ca](mailto:Julie-anne.slade@burnaby.ca) by the submission deadline of Monday, June 15, 2009. A flat fee for booth space will be charged and the details are noted below.

Artisans will be selected through a juried process and primary consideration will be given artisans with handmade items. For more detailed information regarding this top tier music festival, please refer to [www.burnabybluesfestival.com](http://www.burnabybluesfestival.com).

# Ontario potter: Steve Irvine

By Gillian McMillan

Last September, I flew to Toronto to join a family gathering on Manitoulin Island, in Lake Huron. The route takes you many miles north on the Bruce Peninsula, where you then take the ferry over to the largest fresh-water island in the world.

June MacDonald (who likes to do this kind of thing) googled for potters on my route and we discovered Steve Irvine. Steve is a potter who has worked up there since 1974, making an interesting variety of functional and sculptural pots. He fires them in reduction and sometimes with wood. I find myself drawn to the unusual thrown, handbuilt and assembled pieces.

When we discussed the sad lack of information flowing between Ontario potters and those in B.C., Steve mentioned that he planned a holiday out here in July 2009. So the TriCity Potters have invited him to give a two-day workshop while he is here.

He will be demonstrating his way of making, and will show images related to the theme of FORM.

We are very excited to be offering our first two-day workshop in Port Coquitlam's Leigh Square Community Arts Village, July 18 and 19. There is a large work room and facilities for showing presentations. All potters, whatever your level of experience, are invited to join us for what will, I'm sure, be a stimulating weekend with a well-known and multi-talented Ontario potter. Free accommodation for out-of-town potters wanting to take this workshop can be arranged. 🏠

Please register for the workshop by July 10. For further information see:

<http://www.tricitypotters.ca/hot3.html>

For more on Steve Irvine see:

<http://www.steairvine.com/wood.html>



Hand-built, with some thrown and altered parts. A special type of press mould was used, which Steve will be demonstrating during his workshop. Cone 10 reduction, copper blue glaze; one of a series of vessels inspired by Shang Dynasty ceramics. Approx. 25 cm tall.

**Attention Guild members!**

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Surrey, B.C.

### Or give us a call at:

**604.574.0454**

### Free Pottery Decorating Workshop, June 6

Decorate a hand-made pottery mug or small plate at the Arrowsmith Potters Guild Studio, located at the Parksville 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](http://www.arrowsmithpottersguild.bc.ca)





# Cindy Gibson...a Potter's Potter

By Roger Champagne

*Cindy Gibson gave two workshops on underglaze and slips last March and April at St Michael's Church hall in Saanich. It is a measure of the interest in, and respect for, Cindy Gibson's work that we ended up holding two workshops instead of the one, as initially expected.*



Participants were given a clear outline of Cindy's plans and a shopping list of items to bring as there would be a hands-on portion of the day, a very attractive feature to potters, a species who like to get their hands into the muck.

Cindy spent the morning demonstrating and explaining some of her techniques and secrets. She has a huge repertoire of methods she uses to achieve very handsome and artistic results.

She is interested in using her pieces as canvas and applying images to them. Since she is a professional potter she works at an idea until it is perfect and she has found the most efficient way to achieve it.

Cindy often works on dry leather-hard ware, creating the images in a variety of ways, applying under glazes and slips, firing to cone 04 and then cone 10 clear glazes to finish. She also paints on top of a (raw) white glaze, with commercial under glazes.

Here is a short outline of some of the techniques we explored :

- Saral Paper - a wax free graphite transfer paper that allows you to trace any image and transfer it to a number of surfaces including ceramic, much as carbon paper was used. A fairly detailed piece of flocked wallpaper was used to demonstrate the possibilities for creating tiles. The tiles could have an application of white glaze first. Coloured underglazes are then used to fill the design in (on top of the white glaze.) A clear glaze may / or may not be applied, then final firing. (An advantage of Saral Paper, over graphite or traditional carbon paper is that graphite sometimes acts as a resist, leaving unwanted gaps in painting, but Saral can be

Painted over easily, can easily be washed off, and burns out.)

- Acetate stencils can be used to repeat an image that you've perfected. The acetate stands up to repeated use. (I also make stencils out of latex for curved pieces.)
- Axner underglaze pens are used to create fine outlines, which can then be coloured in a similar way with underglazes. (She also does it the other way around – paint first, then outline with the pen.)
- Slip bulbs were used to create raised lines on the tiles. This created contained areas that could then be flooded with colour. (This traditional technique is known as tube-lining)

The following is an alternative to slip bulb trailing to create a raised line:

- Using a ball tool create a design on a flat piece of Styrofoam from a meat tray.
  - Press the tool repeatedly over the line until it is fairly deep.
  - A thin slab of clay can then be pressed onto the tray.
  - The slab will have a raised design, into which underglaze (or glaze) can be pooled.
- Spons is a traditional technique using a "spon" or "pricked stencil" to produce repeats of the same design. A line design is created on see through paper. Using a safety pin the line is repeatedly punctured. When the line is completely punctured it is fastened to the tile. A small nylon stocking bag filled with graphite powder is tamped over the design resulting in the transfer of the outline to the tile.

Cindy is a master of her materials and techniques. Throughout the workshop she dropped details of how she works, finds materials and trouble shoots problems...all gold to potters.

We had a rare opportunity to test out many new techniques under her watchful eye. With all our pottery mates available to ask all the right questions and bounce ideas off, it was a perfect workshop. 📌

For more information about Cindy visit her website at:

[http://www.gobc.ca/victoria-travel/belle-and-dragon-pottery-cindy-gibson\\_899](http://www.gobc.ca/victoria-travel/belle-and-dragon-pottery-cindy-gibson_899)

## SCULPTURE WORKSHOP

with Sandra Dolph

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- ♦ Cost, \$300
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# A Family Pottery in Mashiko, Japan

By Melany Hallam

This past April, my significant other, Derek, and I travelled around Japan, visiting a family pottery at Mashiko while we were there. Mashiko is well-known as the centre of the Japanese *mingei*\*\* folk art movement and the home of Hamada Shoji, so it was a little overwhelming to think that we could just drive there in a couple of hours from our base in Yokohama (just south of Tokyo.)

We'd just spent a couple of days exploring the intricately-carved and decorated temples of Nikko (beginning in 1634, the current Toshogu shrine buildings were entirely reconstructed, taking two years and 15,000 artisans to complete) and experiencing the pre-tourist-season peace at Lake Chuzenji—the only time of year that snow monkeys outnumber tourists. While buying a bottle of sake near the lake, we saw a wonderful small Mashiko bowl that looked like it had grown out of the earth. It was priced at 40,000 yen (about \$500) – yikes! I couldn't wait to get out to Mashiko to see more pots.



The top floor of one of the indoor pottery shops in the central village.

The Japanese seem to have an idealised view of the countryside. The cities are chaotic, intensely crowded, full of people who wear surgical masks for fear of either getting or giving bird flu, swine flu, or whatever the biologically malfunctioning species of the moment may be. In the countryside, they say, there is space to breathe, the air is fresher (well, that's true enough), and life continues in the old ways.

Maybe some do espouse the old, but in the countryside village of central Mashiko the tour bus centre has taken over the landscape. I guess it's a sign of my own idealism, but when I think of hand-made, craft movement pottery, I think of small studios and shops where you get to meet the potter and talk about the process. Or maybe make hand signals or something, I don't know. But when we got to the mega-markets and what looked like acres of mass-produced pots at Mashiko Togeji Mura (the Ceramic Village) I wanted to turn around and go back to Nikko.

*\*\* The term mingei was coined by Yanagi Soetsu (1889-1961) in 1926 to refer to common crafts that had been brushed aside and overlooked by the industrial revolution. Along with potters Bernard Leach, Hamada Shoji, Tomimoto Kenkichi (who later left the Mingei group) and Kawai Kanjiro, he sought to counteract the desire for cheap, mass-produced products by pointing to the works of ordinary craftsmen that spoke to the spiritual and practical needs of life.*



The huge climbing kiln at Iwashita Pottery.

But our Japanese friend, Taro, was determined to get us to the real Mashiko and find a traditional pottery. And after driving around a bit we found one. Iwashita Pottery has a small shop full of homey pots made by family members, and the matriarch of the family was more than happy to show us around. She talked at a brisk pace for ten minutes or so to Taro, who then translated her many words as: "This pottery has been in their family for five generations." Well, what the heck did she say for the other nine-and-a-half minutes???

*Continued on Page 9, Mashiko Pottery*

## shadbolt centre for the arts

Registration for Summer 2009 programs is underway.

### summer programs

#### Summer Pottery

M, W, Starting June 29  
Instructor: Sabrina Keskula  
\$171.70, 8 sessions, 10am-1pm  
Barcode 182312  
Tu, Th, starting July 2  
Instructor: Fredi Rahn  
\$171.70, 8 sessions, 7-10pm  
Barcode 182313

#### Soda Firing Workshop

Th, F, Su, starting July 16  
Instructors: Linda Doherty  
& Jay MacLennan  
\$110.78, 3 sessions  
Times vary, call for details  
Barcode 182352

#### Painting with Fire:

**Raku Workshop**  
with Richard Tanaka **NEW!**  
M,W, Su  
July 13 & 15, 6-10pm  
July 26, 10am-4pm  
Instructor: Richard Tanaka  
\$172.20, 3 sessions  
Barcode 186556

#### Throwing Intensive Workshop

Th, F, Sa, starting July 23  
Instructor: Jay MacLennan  
\$149.77, 3 sessions, 10am-4pm  
Barcode 182353



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

City of  
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The Iwashita's son, throwing a large pot (which he later destroyed because he didn't like it!)



The Iwashita kerosene-fired car kiln, stacked and ready for loading.

## Mashiko Pottery, Continued from Page 8

The warm colours and rough surfaces of the traditional Mashiko look come from woodfiring, and Iwashita has the oldest climbing kiln in the area. The size of the kiln is frightening (see photo previous page). How many potters and how long must it have taken them to fill and fire the monster? But Iwashita (and Mashiko) is changing with the times. The Iwashitas say that the high price of wood is forcing local potters to switch to other fuels such as kerosene. At Iwashita, they still have the old kiln front and centre for tourists to check out, but the real work gets done in the huge, eight-burner kerosene-fired car kiln in the back.

Taking advantage of economies of scale, the local potters pool their resources as part of a union which digs and processes local clay. If we'd had time, I would have loved to see how the whole thing works but it wasn't to be. If you're interested, the Iwashita's have a website with photos of the clay making process [here](#) (click on #7 on the left, "Our local union").

As we were about to leave, the Iwashita's son came home and was commandeered by his mother into giving a throwing demonstration. He explained through Taro's translation that he's been around pottery all his life, but had just finished a three-year college ceramics program and was starting to work professionally. As he quickly centred a five-pound ball of clay and started throwing off the hump, it made me realize how generous potters are with their time and enthusiasm for the craft where ever—and at whatever stage of their careers—you happen to find them.

What kind of pots did we bring home?

Derek found a type of cup used for beer that we'd never seen before. It's stoneware and unglazed inside so that the foam really builds up as you pour the beer. The theory is that this quickly releases the gases and makes the beer taste smoother. While many people don't like all that foam, Taro insists that it makes the beer taste better. Derek says it makes him drink more slowly so that he enjoys the taste.

In the strict Japanese tradition of *omiyage* (bringing souvenirs back for relatives,) Taro spent some time choosing a sake cup for his father. Up to this point, he hadn't heard of the *mingei*-style pottery made at Mashiko, and said that he preferred it to other styles he had seen. Taro and Joanne's seven-year-old daughter Erika chose a mug that was so light-weight that she now drinks her milk out of it most mornings.

I brought home a tea cup with a tenmoku-like glaze which has a kind of orange peel texture and white spots. When I drink my tea out of it, I think of all of us using the pots we bought that day, and the "ordinary" crafts people who made them. 🍵

kootenay school of the arts

**Chris Watt**

KSA Alumni

Chris moved from Vancouver to attend Kootenay School of the Arts (KSA) in Nelson where he graduated in 2006. Chris is currently working as an assistant to renowned ceramist Betty Woodman in New York.

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](http://selkirk.ca/ksa)

Selkirk College



Melany admiring a large platter in the Iwashita Pottery shop.





## CERAMICS WORKSHOP

with **SUZY BIRSTEIN**  
on **Greek island paradise Skopelos**,  
where *Mama Mia* was filmed!

Sept. 11 - 26, 2009 - Skopelos Foundation for the Arts  
Info & registration: 604.737.2636, [www.suzybirstein.com](http://www.suzybirstein.com)



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### FREE! Vancouver Arts Summit: Shifting Ground

Thursday, June 25 and Friday, June 26  
Vancouver Public Library, Lower Concourse  
**Presented by**

*2010 Legacies Now in partnership with the  
Alliance for Arts and Culture*

Many arts organizations, like other not-for-profits, are facing a new reality of operating in a changing world - a new economy, new technologies, changing demographics and changing values. This event is in response to those changes. We invite members from the arts and culture sector to come together to strengthen the foundations, connections, knowledge and expertise of those working in Metro Vancouver.

The Vancouver Arts Summit will offer a platform for dialogue, professional development and networking opportunities to a

diverse group of individual artists, arts administrators, arts organizations, presenters, facility managers, students, businesses and government representatives.

**For a detailed breakdown of the sessions, check out the [Summit schedule](#).**

Registration for the Summit is free and is on a first-come, first-served basis with limited space available. Other rules apply. See the [survey](#) and registration forms for more information.


Registrants will be required to complete a survey about the impacts of the changing operating environment prior to registering for the event; or contact Tamaka Fisher, Arts and Heritage Coordinator, City of Abbotsford, (604)864-5613, [tfisher@abbotsford.ca](mailto:tfisher@abbotsford.ca)

# Discovery Art Travel

2008-2010  
**CERAMICS EXCURSIONS**

- Turkey
- Morocco
- Burma
- Laos/Angkor Wat
- Oaxaca, Mexico
- Lombok/Bali

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



TEL: 1-250-537-4906

# ClayLines

Celebrating Success in our community

## Call for Submissions: *Ceramics Today*

Schiffer Publishing, Ltd., a leading publisher of art-quality reference, art, and design books, is calling for images for an upcoming new reference book, *Ceramics Today*. We are looking for beautiful, professional quality photography of your artwork in ceramics and interesting, engaging information about you (please see the submission details, right.) All materials submitted will be reviewed and either a letter of acceptance will be sent or, if the material isn't suitable for this project, the return of the materials sent will be forthcoming. **The submission deadline has been extended to July 1, 2009.**

What's in it for me, you ask? Well, first of all, submission and inclusion is absolutely FREE! Your only cost for participation is a little time, creative writing, and professional-level photography. Contributors are also credited on the page with the photo caption information, the introductory information about themselves, as well as in listings providing each artist's contact information.

You can find our books in bookstores and specialty shops throughout the United States, in Britain, Italy, and Japan, as well as online. Our website has a complete listing of over 3,400 titles in print.

For more information, please contact me:

Jeffrey B. Snyder, Schiffer Publishing  
4880 Lower Valley Road

Atglen, PA 19310 USA

Ph: 610-593-1777 / Fax: 610-593-2002

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

[jeffs@schifferbooks.com](mailto:jeffs@schifferbooks.com)

### Ceramic teaching position

**Deadline June 10.** The Department of Visual Arts at the University of Regina is seeking an Instructor III position in the area of CERAMICS beginning Aug 01, 2009 and ending May 30, 2010. Applicants should have a Masters Degree in Fine Arts, or equivalent terminal degree, an active exhibition record and teaching experience at the University level. [Click here](#) for more info.

For each artist participating, we need:

1. Information about the artist and the artwork. For artwork that is part of an installation, a brief history of the project will be needed. A brief description of your techniques and creative process for each item is needed. One purpose of the book is to allow the artists to tell their own stories about their artwork. An artist's statement will also be required. Brief interesting anecdotes related to various pieces and installations are also welcome here. A resume will be useful for the judging. Please submit all written material as a Microsoft Word document copied to a CD or delivered via email with the rest of your submission.

2. Examples of the various forms of ceramic art you create, captured in any of the following formats: slides; digital imagery, requiring an image with 400 dpi JPG in Adobe RGB color mode at least at a 4" x 6" size in the raw or fine data format (a minimum of 2400 x 1600 pixels); transparencies; or glossy 4" x 6" or larger photographs. All materials need to be properly identified for return once the project is complete. These need to be high quality images you would be proud to enter into any juried art show...considering they will be in print for some time to come throughout the United States, as well as in England, Italy, and Japan. Materials accepted for the book remain safely with the publishing house until the book is finished and are then returned to the contributors, after approximately 6 months after receipt of the final contribution.

3. Caption: Artist's name, title of art, identification of object form, media, technique, measurement, date, courtesy line as needed (i.e. both contributor's and photographer's credit). Please submit all written material as a Microsoft Word document copied to a CD or delivered via email with the rest of your submission.

4. Please provide a return address so your materials may be returned when this project is complete and identify each image with your name.

## Call for Entry

The eighth annual holiday art and fine craft sale, *A Real Piece of Work*, takes place at the Ocean Park Community Hall (1577 128th Street; corner of 16th Avenue in South Surrey) on Friday, December 11th and Saturday December 12, 2009.

Also, due to interest we will also be hosting a separate show exclusively for jewelry and accessories called *A Real Gem* on Friday, December 4 and Saturday, December 5.

Jury is ongoing.

Email: [arealpieceofwork@hotmail.com](mailto:arealpieceofwork@hotmail.com) or call 604-418-9371 or 604-767-0595 for more information.

## Annual Pottery Sale Vancouver Island Potters Guild

Sat., June 13, 10 a.m. to 4 p.m.

On the lovely grounds of St. Michael's Church, located at 4733 West Saanich Rd., Victoria. There will be a variety of work, from hand building, wheelthrown work, to sculpture. New this year will be the addition of a "kids zone," where they can play in the clay, making the event more family oriented.

Wheelchair accessible. Refreshments provided. Everyone welcome. More info:

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

## Fraser Valley Potters' Guild Juried Show

June 30 to July 25

**Opening and Reception June 30, 7 to 9 p.m.**

Queen's Park, Centennial Lodge  
New Westminster Art's Council Gallery  
First Street and Third Avenue  
New Westminster, B.C.  
604-777-5111

For Fraser Valley Guild members, the entry form can be downloaded here:

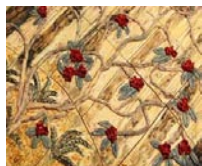
<http://members.shaw.ca/fraservalleypotters/2009%20Entry%20Form.pdf>





# ClayLines

Celebrating Success in our community



*Presented by the  
Sunshine Coast Arts Council:*

## MARKING TIME

*New work by Gibsons ceramic artist  
Katie Janyk, Salamander Studio*

May 20th - June 14th, 2009  
Doris Crowston Gallery  
Sunshine Coast Arts Centre  
Medusa Street at Trail Avenue, Sechelt

## Obituary

*By Andrea Maitland*

The pottery community is shocked by the death of well-known potter Brad MacFadyen on May 13 at the age of 52. He is remembered fondly by family, friends, neighbours and the many students who benefited from his mastery of glaze technique.

He was the widower of Maureen Wright.

Brad taught for many years at the West Point Grey Community Centre, 4397 West 2nd Avenue in Vancouver where a memorial is planned in late June. Please phone the centre at 604-257-8140 for details, or email Cheryl Stapleton at [cheryl.stapleton@vancouver.ca](mailto:cheryl.stapleton@vancouver.ca).

A private family service will also take place in his hometown of Regina. Online condolences may be offered to the family at [www.kearneyfs.com](http://www.kearneyfs.com).

## Unclassifieds

### FOR SALE:

*Ceramics Monthly* set, January 1982 to April 05. Offers? Orton cones 016, 017, 018, 019, 09, 08, 05, 6, 7, 9, 10 - \$5/box of 50. Collection of over 50 ceramic books. Email [maggikneer@telus.net](mailto:maggikneer@telus.net) for the complete list, or call 604-929-3206.

### 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 [vwhitehead@shaw.ca](mailto:vwhitehead@shaw.ca).

**FREE!** Olympic 2327, 8 cu. ft. kiln, top loading, good elements, needs rewiring. Also, huge pile of softbricks. Contact Markian at [Mkyba@stgeorges.bc.ca](mailto:Mkyba@stgeorges.bc.ca)

## Submissions for the July / August newsletter

Please get your articles and ads in to Melany by July 10 at the latest for the July / August newsletter (to be distributed July 24.) 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](mailto:editor@bcpotters.com). Thank you for your help!

## Call for Submissions: Winifred Shantz Award for Ceramics

**DEADLINE:** Received by July 31, 2009 by 5 p.m.  
**SEND TO:** Robert Achtemichuk, Director  
Winifred Shantz Award  
Canadian Clay & Glass Gallery  
25 Caroline Street North  
Waterloo, ON N2L 2Y5  
519.746.1882, ext. 231  
**AWARD GALA:** September 17, 2009

The Winifred Shantz Award for Ceramics is a national award for ceramic artists and potters. Thanks to the ongoing partnership with Mrs. Winifred Shantz and the Canadian Clay & Glass Gallery, the award is presented to a practicing early career artist who has been working professionally for between 5 to 10 years. The Award is intended to allow the artist to undertake a period of independent research or other activities with the capacity to advance their artistic and professional practice at a key moment in the artist's career. The winner of the Winifred Shantz Award for Ceramics receives \$10,000.

All of the Winifred Shantz Award winners to date have represented the remarkable practices that make up contemporary ceramic art. Previous winners include: **Kasia Piech** (2008), **Rory MacDonald** (2007), **Ying-Yueh Chuang** (2006), **Kate Hyde** (2005), **Joan Bruneau** (2004), **Marc Vincent Egan** (2003), **Laurent Craste** (2002), **Susan Collett** (2001)

### ELIGIBILITY CRITERIA

To apply to the Winifred Shantz Award, you must be a Canadian citizen or have Permanent Resident status, as defined by Citizenship and Immigration Canada. You must also meet the definition of a professional artist, which is an artist who:

- has developed skills through training and/or practice in the field (not necessarily in academic institutions)
- is recognized as such by artists working in the same artistic tradition
- has a history of public presentation or publication, and
- seeks payment for her or his work and actively practises his or her art (short breaks in artistic work history are allowed).
- Applicants must have maintained an independent professional practice for at least five to a maximum of ten years prior to the date of application.
- Students are not eligible

Download application here:  
<http://canadianclayandglass.ca/WINSHANTZ%202009awardapplication.pdf>



## 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](mailto: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](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*

**Potters Guild of British Columbia**

**1359 Cartwright St · Granville Island**

**Vancouver, BC · V6H 3R7**

**tel: 604.669.3606**

**fax: 604.669.5627**

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

## Potters Guild of BC Board

**Jinny Whitehead**, President

604.687.3590 · [vwhitehead@shaw.ca](mailto:vwhitehead@shaw.ca)

**Kathryn O'Regan**

[k.oregan@shaw.ca](mailto:k.oregan@shaw.ca)

**Janet Smith**, Treasurer

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**Laura McKibbin**

604.720.7835 · [laura@caldesacdesign.com](mailto:laura@caldesacdesign.com)

## Membership

**Matthew Freed**, Chair & Database

604.899.3383 · [membership@bcpotters.com](mailto: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](mailto:editor@bcpotters.com)

**Andrea Maitland**, Proofreader

## Bonus Shot!



A tea pot by  
Kass Swankey,  
Kootenay School  
of the Arts clay  
program student.