



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Spiked Raku Vases, by Charleen Stroud.

Are you ready to take part in the Black - White 100? See Page 3.



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
Aparna Kapur, Carita Ho,
Roxanne Gagnon, Kate Metten,
Nadiya Chettiar
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.

Get ready for the Black-White 100!

Cover photo: Naked raku pieces by Charleen Stroud

The firing process is called Naked Raku. Very characteristic cracking lines of this technique are clearly visible in these two pieces. The black areas were masked off and no wet slip or glaze was applied to these areas. The masked area was cleaned and the vases are then fired and reduced. The firing temperature is up to 815°C.

President's Message

I would like to welcome our two newest members to the Board of Directors. Jackie Frioud is a potter living and working in Horseshoe Bay. She has a BFA from the University of B.C. and studied in the Advanced Ceramics program at Capilano College for several years. Janis Britland originally trained as a painter. She has spent more than twenty years working in the cultural sector. Janis has acted as an exhibitions organizer, curator and cultural manager for a number

of museums, galleries and independent art organizations throughout Europe and the U.S.

They both bring their individual set of skills and knowledge and I look forward to working with them. 🍷

—Jinny Whitehead

Gallery News

By Sharon Cohen

It's been all about colour at the gallery recently, from Darrel Hancock to Heather Dahl. Our big ticket summer exhibitions are in full swing, and it's been a riot of colour in here.

Last month saw the completion of the very successful Darrel Hancock show. The economy being what it is, our customers tend to be favouring smaller and more functional items, and Darrel's *Pots for Everyday Use* were perfect for their needs. Tourists with limited suitcase space can always be persuaded that a mug will fit into the luggage. For a month, we enjoyed Darrel's cobalt blues and other fabulous hues—I had fun making up names for his shades—depending on my mood they'd be “olive and mint” or “sea foam and sage”, but no matter what my mood, the purple and blue combo always was and always will be my favourite. Thanks for a great show, Darrel!

A very busy Canada Day was the bridge between the two shows. We left the tail end of Darrel's show in place for all the holiday hordes of people, and the next morning bright and early, it was all packed away to clear the space for Heather Dahl's *Dahlhaus*, which looks just gorgeous. A light, bright, fresh, airy celebration—so summery! Heather's traditional poppy and ginkgo-inspired wildflowers are just beautiful. I love watching people's reactions as they walk in and see the work; invariably they start to smile, which, in my opinion, is a compliment to Heather.

“It makes my spirits soar”, said one of Heather's many admirers. We're well stocked on mugs and bottle vases (Heather's biggest selling items, we can never get enough of them) and she's added a range of lovely framed tiles, which are utterly charming, just as charming as the three-dimensional birds she makes with her two young sons as helpers. One of those birds is sure to follow me home one day, I can tell.



Light, bright and airy, *dahlhaus* brings its magic to the gallery.

Finally, our new gallery sign has been put up outside. Despite its size, our building was always a bit invisible, and I'm glad we can now be easily identified, especially by the tour bus folks driving past the gallery at this time of year. Thanks to Keith Rice-Jones (Mr. Fix-It and all round helper) for hanging the banner so professionally. We look very classy now!

Last but not least, a big welcome to our new gallery assistant, Carita Ho. Why can't I employ someone tall?! On the days when Roxanne, Carita and I work together, I'm the tallest one, and I'm five foot nothing! Of course, those seem to be the days when we always need something on the very top shelf in the stock room! Carita is an absolute delight to work with, and I hope she'll be here for many years to come, she's a total asset. Welcome also to Kate Metten and Nadiya Chettiar, our summer part-timers. I look forward to a good summer selling season, which continues next month with the much anticipated Karel Peeters *Fruition* exhibition. 🍷

Guild members - get your work into the Black-White 100!

By Jinny Whitehead

September is membership renewal month. It's a time when questions arise concerning the benefits of membership. Of course there are different views on the issue, but I think knowing that I am part of such a large community of supportive artists is the most rewarding one for me. Another major benefit arises from the exclusive opportunities to sell and exhibit work in the Gallery of BC Ceramics, other galleries in the province and elsewhere. You don't need to be juried in to participate in the upcoming feature *Black - White 100* show, scheduled for September. This show is an opportunity for all members, new and renewing, to have a piece of their work displayed in our prestigious gallery on Granville Island. Expose your work to a new market, add it to your resumé. I don't think there are too many galleries that would make an offer like that!

Approaching Fruition *By Karel Peeters*



I am a potter working out of my home-based studio located close to Nelson in the beautiful Kootenays. I am looking forward to my upcoming exhibition at the Gallery of BC Ceramics entitled *Fruition* and would like to share some of the influences that shaped my approach to ceramics. I chose the title “fruition” as a reference to the evolutionary process of working with clay for the past 30 years, plus I really like fruit.

I received my basic training as a potter at Sheridan College, School of Craft and Design in Ontario, which I attended for three years in the early 80's. It seemed to be a time and place of fresh interest and enthusiasm for colourful low-fired earthenware and I developed an immediate and continuing attraction to working with earthenware.

My instructor, Bruce Cochrane, demonstrated a passion for producing well-designed functional ceramics that validated the traditional role of a potter but approached this challenge with innovation and creativity.

People have occasionally commented that my work reminds them of blown glass, which I find complimentary. I have always been amazed by the rich fluid translucent colours obtained with hot glass and have tried to incorporate this rich fluidity of colour in my glaze application.

The most common remark I hear about my pottery refers to my use of colour. Obviously colour is important regardless of one's medium but I have become increasingly intrigued, and perhaps obsessed, with the use of colour. I think of the bowls and platters I produce as blank canvases to apply coloured glaze in an expressive manner. This approach has led to the evolution of the simple basic forms that characterize my work.

Recently, I have been taking inspiration from the emerging local food movement. I am encouraged by people's increasing awareness of the community value of purchasing locally-grown quality food, and see a parallel to people buying handmade items from their regional artisans. I take satisfaction in creating pieces that can be used to celebrate the daily domestic rituals surrounding the preparation and presentation of food.

I look forward to meeting any fellow potters who can attend the opening on Aug. 1 on Granville Island. 🍷



September is membership renewal month!

Renew your membership before Sept. 10 and you can participate in the members *Black and White Exhibit* at the Gallery of BC Ceramics on Granville Island.

Feel free to share this issue of the newsletter with friends and colleagues so they can learn about the benefits of membership

shadbolt centre for the arts

www.shadboltcentre.com
6450 Deer Lake Avenue, Burnaby BC

Registration for Fall 2009 and Winter 2010 programs begins July 20 at any recreation centre in Burnaby. Call Shadbolt Centre at 604-291-6864, or register online at www.burnaby.ca/webreg. Programs cover all skill levels. Early Bird registration for the 2010 Canadian Clay Symposium: Aesthetics begins on October 5, 2009.



An interview with Jo Priestley *By Lewis Kennett*

In May I had the opportunity to visit Fraser Valley potter Jo Priestley. After a short drive into the Mission area, I turned off the main road and drove up the forest lane en route to Jo's house and workshop. Just before I reached the house a small pond and water feature welcomed me to my destination.

Jo's workshop and gallery are located in a two-storey cottage with a personality that invites your curiosity. Just inside the workshop door and past a beautiful little wood stove is a large work table. To the right your eyes are drawn to a small work space added on to accommodate Jo's potter's wheel. This area is surrounded by windows and allows an unobstructed view of the entire back garden and the mountains beyond. Next is the kiln room which contains two large cone 10 electric kilns and a small test kiln for glaze experiments. The last room in the workshop is the glaze room with its walls lined with storage racks. These racks were filled with work patiently waiting for their next trip to the kiln.

Jo had just returned from a two-month escape to Baja, Mexico and after getting her garden wrestled back into order had now turned her attention to getting her pottery production into gear. Our first area of focus was the test glaze results of the previous year. What impressed me the most was Jo's infectious enthusiasm and excitement for each piece and the opportunity that each represented. Each test glaze had a story, a feeling and a personality. Jo admitted that sometimes when she was supposed to be cleaning she gets captured by the glaze test results and gets lost in thoughts of where to take the glazes next and how she can use them. Jo keeps very detailed records of the glaze tests and also admits there just isn't enough time to explore all the possibilities.

Next we went upstairs into her gallery. This is a beautiful area well lit with the work well displayed. At the end of the gallery is a large window overlooking the garden and the amazing view. The shelves and plinths present a variety of pieces that display the various areas that Jo has explored, from white and black raku, to horse hair raku, to deep rich reduction fired glazed work. These pieces compete with each other for your immediate attention and it takes a few minutes to decide which area you want to focus on first. The white and black raku is new work not yet ready to be sent to the galleries; Jo says she needs a little more time with these pieces before she will be ready to part with them.

I asked Jo what keeps her working with clay. "It's the process, the discoveries, the exploring; I love to work with shapes and forms. I stay with a piece long enough to understand it; I keep working on a form until one day it tells me that I've got it right. When a piece works it just speaks to you, it lets you know that it's alive. There's not enough time to explore everything but now I am taking the time to work on what I want to do."

Then we were off to her gas kiln shed, this is located beside her work shop and also contains a glaze spraying area. The kiln originally came from New Zealand and allows Jo to produce consistent results on all its shelves. To understand the kiln and its personality, Jo keeps detailed



Forest Fossil Series, 14" x 7.5", raku fired with heath root twigs from the garden. Photo by Lewis Kennett.

records of every firing and speaks quite highly of the kilns consistency.

Last, but not least, I requested a tour of the garden. It was raining and a little too early to really see the garden in all its glory but even in the rain the garden was beautiful. It over looks the Mission Abbey, with a clear view of Mount Baker (when it isn't raining.)

Jo is a very multi-layered person: a potter, a gardener, and an accomplished public speaker. Jo has had her pottery published in various books; her garden has won several awards and is visited and toured by bus loads of

tourists every year. Jo has a life time membership in the Mission Arts Council; Jo received the Arts and Culture Award from The District of Mission for her contributions to the arts in Mission and the home-based business of the year award from the Chamber of Commerce. She is currently working with the Mission Circle Farm group both locally and at the regional level.

Thank you Jo, for taking time out of your busy schedule to share your thoughts and enthusiasm with me.

Jo's studio and gardens are open to the public Thursday to Sunday, 10 a.m. to 5 p.m. It is well worth a trip out to Mission to explore Jo's world of pots and plants. 🌿



Peter Powning at the Canadian Clay Symposium *By Fredi Rahn*

Internationally acclaimed artist and winner of many prestigious honours including the 2006 Saidye Bronfmann Award, Peter Powning comes to the Canadian Clay Symposium from his home in rural New Brunswick. A sculptor who works primarily in glass, clay, and bronze (all of which involve transformation by fire,) his work ranges from vessels to large scale installations, such as *Split Rock*, part of a rooftop meditation garden at the Toronto International Film Festival. He writes: "A good deal of the work I have been engaged in over the last few years deals with metaphor based on ideas concerning balance, fragmentation, and transformation: of the body, heart, mind, spirit, nature, language, and culture. The work is meant to have the feel of the artefact: an emotional artefact made solid, a cultural artefact from some future/past, reconstructed or guessed at. I attempt to produce objects that excite me and that connect with other people. It's really a simple as that. I also like the work started here in my studio going out into the world. Being an artist is a perilous and peculiar occupation that has many and varied rewards as well as many and varied insecurities and pitfalls. Events like this (Symposium) and exhibitions are a chance to come out of the hills of home to share ideas, and spend time with my 'tribe'."

The symposium organizing committee is excited to have Peter as part of the presenters' line-up. His experience with mixed media and large-scale public art will bring a unique perspective to our theme of aesthetics. To see more details on events for the one-day event March 13, 2010, see www.canadianclaysymposium.ca. Registration begins in October. 🏠



White branch vessel, by Peter Powning.

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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IT ONLY HAPPENS TWICE A YEAR!

25 on 25

Gallery Discount Day

It's a rare and special date, so be sure to get here! For July 25 only, everything in the gallery will be 25% off, so this will be the time to finally buy the pieces you've been coveting. Support your fellow artists, support the gallery and add to your ceramics collection. Yes, there's room in your home for one or two more pieces, maybe even three or four. Join us as we celebrate summer and celebrate Granville Island with a mega sale that celebrates artistry and beauty. Crafthouse across the way from the gallery will also be having a 25% discount day, so it's definitely worth your while to make the trip to Granville Island. Other artists and artisans on the island will offer special deals too. One day only — 25 off on 25 July — we look forward to your support.

—Sharon and Gallery Staff

A visit to Jason Wason & St. Ives *By Keith Rice-Jones*

The wipers were going as we left Penzance and headed up onto the moors. The Google map had the arrow in the middle of a blank space beyond the end of a track, but we had directions to turn just after the cottage with slate sides. The track was indeed very minor and the moors increasingly bleak through the mist. We arrived at a couple of small white-washed buildings beyond a gate and knocking at the slightly more major one, eventually we were warmly greeted by Joanna Wason, arm still stained from tenmoku, from the other direction.

After walking through the small kitchen with flag floors, we found a living room with a raised wood floor, magnificently open with windows looking across the moors towards St. Just and old tin mine chimneys. A large table, a pool table and the electric kiln dominated the room. There were some pots of course, but the eyes were drawn to a compelling series of small figure sculptures. The figures topped with small heads had a weighty and monumental quality. They were Joanna's work, but not, it seemed, what sold. We saw some of her thrown and faceted work later—it was what she had been glazing—and some finished pieces still later in the [Leach Pottery Gallery](#). Both Joanna and Jason Wason worked at the Leach Pottery which was established in 1920 by [Bernard Leach](#) (1887–1979, regarded by many as the "father of British studio pottery"). Joanna worked as Janet Leach's assistant. Joanna showed us her significant collection of Janet's pots, virtually the only occupants of another smaller room. Many had been dismissed with sly sniggers by others at the Leach Pottery when Janet (1918-1997) had made them.

Over lunch there were more stories and scuttle-but from the Leach Pottery and much to refute the traditional battle-axe image of [Janet Leach](#). Joanna has many private diaries and papers that Janet left with her—certainly enough material to be more than a companion to May Davis' book. We also chewed on our mutual connection with Yasuo Terada in Japan. I was supposed to work with Jason and several other potters on a mural project in Seto in 2005 but torn knee ligaments prevented me working on the floor (as they do in Japan.)

Joanna went off to work in her studio, an old caravan, and we spent some time with Jason in his loft studio space. His pieces are monumental and some are now being cast in bronze. There was much for me to relate to and discuss beyond his use of pyramid elements. His work is large and there is a controlled and designed feel to the precision of them and to the careful balance of surface, edge and line. They have a sense of kinship with forms from a variety of ancient cultures and invite ritual associations. Some have actually been reliquaries for specific rituals.

Eventually we headed off for St. Ives and stopped first at the re-



A shelf of work by Jason Wason.

cently opened and newly reorganised Leach Pottery. The original workshop is now a museum and new workshops have been built in a Japanese style. There is a gallery currently featuring work by the grandson of Shoji Hamada (but I didn't get my wallet out) and a shop selling work of a variety of British potters. Further down in the higgledy-piggledy of narrow streets was a ceramics gallery that showed not only current work for sale but also some significant collection pieces. A fine way to end the day. 🍵



Jason Wason's studio.

Attention Guild members!

Totally CERAMICS

...is the new distributor for
Georgie's Clay and Glazes!

We offer the full line of Georgie's products,
as well as **Speedball** glazes,
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Drop by and check us out:

#109 - 18525 - 53 Ave.
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Or give us a call at:

604.574.0454

B.C. Creative Achievement Award 2009

Nanaimo ceramic artist Lilach Lotan is one of three recipients of the 2009 British Columbia Creative Achievement Award, recognizing excellence in the applied art and design community. Lilach specializes in wheel-thrown porcelain lighting, utilizing the purity of porcelain in her fresh and contemporary design. At the heart of her design lies an idea, conveyed by shape, form and contour. The contour reveals itself by the presence and absence of material, both equally important.

"As an immigrant originally from Israel, I find Canada to be a mosaic of cultures rather than a melting pot," says Lilach. "I really favour this unique quality of Canada, and am proud of my origin, as well as being a Canadian. Living close to the thriving Asian community of Vancouver, I have been influenced and inspired by their diverse culture and traditional motifs. I feel privileged to be exposed to different cultures, adding their unique qualities and distinctiveness to my artistic vocabulary.

"At the heart of my design lies an idea, conveyed by shape, form and contour; without the distraction of colours. The only shade being considered is that produced by the object itself: Achromatic shades of light, and its absence. The contour reveals itself by the presence and absence of material, both of equal importance.

"Growing up, I liked spending much time in my own micro-magical world of Lego toys, train sets and assembly kits. Consequently,

rarely do I throw a vessel all in one piece. I constantly play Lego, but now, I get to create my own units."

Lilach is a graduate of the Bezalel Academy of Art and Design in Jerusalem, majoring in Ceramic Design. Two of her pieces have recently been featured in *500 Pitchers* and *500 Plates and Chargers* by Lark Books. Lilach received the 2008-2009 *One of a Kind Award for Excellence* in All Craft Media, Western Canada, presented by the Craft Council of British Columbia.



Lotus, 14" x 14" x 8.25", wheel-thrown and hand built in unglazed translucent porcelain. Electric fired c.6. Halogen illuminated.

The B.C. Creative Achievement Award is open to artists and designers who work in jewelry, glass, wood, fibre, clay and metal or such areas as, but not limited to, textiles, furniture, musical instrument-making, weaving, ceramics, book binding, paper, fashion and industrial design. Recipients are granted the use of the award's seal to signify their creative excellence, and are also given a \$2,500 cash award. 🏆

Lilach's website is at www.ceramic-art.ca



Left to right: Cathie Gailloux, Darcy Epp, Maeva Collins (curator).

Potters Place: Compressed *By Shelley Combs*

The Potters Place was so pleased to host an opening reception of our first exhibition, Friday, June 5 in our downtown Courtenay store.

As an artist's collective we have successfully represented our members with a storefront for almost 17 years. Now, we are also able to add "gallery" to our concept. Building on the well-known idea of miniatures, Maeva Collins pushed us to send out a call for entry for an exhibition entitled *Compressed* and open to any clay artist in the Vancouver Island group. Each piece had to fit within the confines of a 6" cube and be constructed of clay. A very respectable 32 clay artists responded and we were thrilled with the diversity and ingenuity

of the entries.

Compressed will be at the Potters Place in Downtown Courtenay until July 25.

It will then travel to the *Small in Nature* miniature exhibition at the Oceanside Gallery in Parksville for the month of August and, lastly, to the Chemainus Theatre in Chemainus for the month of September.

Many thanks to all of the entrants for their interest in this event.

For more information and a look at the entries, please visit www.thepottersplace.ca or come visit us at the Potters Place on the corner of 5th and Cliffe in the courtyard, Courtenay. We are open Monday to Saturday, 10 a.m. to 5 p.m. 🏠

Master Kiln Builder visits Shadbolt *By Sharon Reay*

On May 26, Masakazu Kusakabe, world renowned kiln builder and potter from Miharu, Japan, returned to the Shadbolt Centre for the Arts. Masakazu had designed and built the Shadbolt's Ombu wood/soda kiln in 2001 as a millennium grant project in 2001—the world's first "smokeless" wood kiln. He has reproduced this design in numerous international locations since then and was in North America to build kilns, exhibit his work and lecture in California and at Harvard University in Boston. A small window of opportunity arose, which allowed him to schedule in some maintenance on our Ombu kiln and a wood firing, between these other commitments.

During his stay Masakazu kept very busy. Assisted by Shadbolt Centre's ceramic technicians, Jay MacLennan and Linda Doherty, he repaired the floor of the kiln, redesigned the inside (moving the bag wall) for more efficient firing, gave the outside a facelift (with hand painted angels now on every side) and even installed a bread oven. The latter provided freshly baked bread, pizza and even cinnamon buns (thanks to Celia Rice-Jones) to the stokers during their firing shifts and everything was delicious. He also took some time to visit the regular Shadbolt ceramic classes—doing throwing demonstrations and creating ink paintings which he distributed to staff and students. One evening, he gave a lecture, showing images and talking about his home, international workshops he has led and the kilns he has built.

Glazing, loading and firing of the Ombu kiln took place May 31 to June 2. Those participating included Sam Kwan of Capilano University,



Photo by Linda Doherty.



Masakazu Kusakabe stoking the kiln.

Leon Popik from Emily Carr and David Lloyd of Kwantlen. (We at the Shadbolt Centre are very grateful to David and his wife Maite, by the way, who hosted Masakazu during his time here.) The firing itself finished earlier than expected, with the second chamber reaching temperature much easier than it has in the past, due to more even heat distribution in the kiln.

During the cooling period, Masakazu travelled to Salt Spring Island to visit Gary Churneff and, from there, went on to see Gari Whelon and other potters in Nanaimo. His trip there was well-timed, as he was present for the unloading of the very first firing in the newly finished Tozan kiln.

He returned to the Shadbolt Centre for the unloading of our wood firing on Sunday, June 7. The students were very pleased with the results of the firing. We are now looking forward to doing a soda firing in July and another wood/soda firing in mid-September. The July firing is full, but you can check out the details of the September firing on our website at: www.shadboltcentre.com as of July 20. 📧



Mia Muse

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



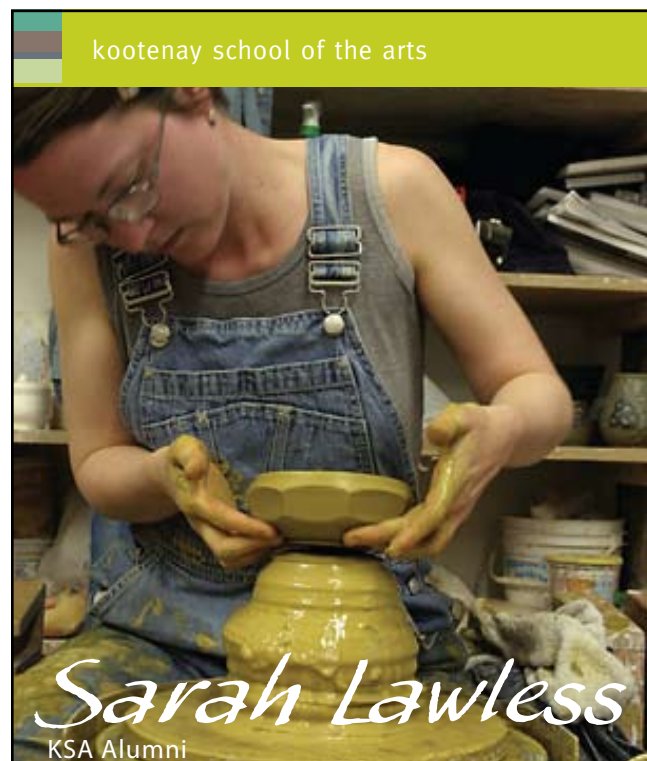
Only
2 spots left!!

Happily Ever After at KSA *By Sharon Stoddart*

When Geri Rinkel walked through the doors of Kootenay School of the Arts (KSA) at Selkirk College in 2006, she had no idea that she would actually take the 2-year diploma in Clay and become a professional potter.

“Our family often visited the West Kootenay region for camping vacations. We were always looking for a way to live and stay there,” explained Geri. “We stopped in Nelson and I decided to walk up the street and see if KSA offered any recreational art classes. A staff member took me on a tour. When I entered the pottery studio I felt peaceful, comfortable and excited all at once! By the time I left and was driving home through the Rockies, I announced to my husband that I was going to art school.”

After living in Calgary for over 30 years, Geri Rinkel made the move to Nelson, BC and enrolled in the Clay program at KSA. During her tenure, she was the recipient of the Craft Association of BC (CABC)



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




KSA Alumna Geri Rinkel has recently opened “A Stone’s Throw Studio,” which is home-based, in Kaslo, B.C. Shown is a stoneware mug, 5” x 4.5”, cone 6, electric kiln, thrown, pulled handle, wax and glaze applied. Photo by Jeremy Addington.

Student Award, a Millennium Scholarship and the Harry Golling Memorial Scholarship.

Although she worked in various art-based industries most of her life, Geri never considered herself to be an artist. “I actually had a fear of art. I was an analytical thinker and I avoided art classes in school. I never could understand how people could become creative and actually make a living at it,” said Geri. “KSA helped me overcome my fear and understand how being creative is actually just a part of being open to the things around you.”

After successfully graduating from the Clay program in 2008, Geri has opened her own studio in Kaslo, BC and is currently working on a commission order which came as a result of the CABC Student Show in Vancouver.

To find out more about Geri’s work, email queries to muddyhands.geri@gmail.com. 

September is membership renewal month!

Renew your Potters Guild of BC membership before September 10 and you can participate in the members *Black-White 100 Exhibit* at the Gallery of BC Ceramics on Granville Island.

Feel free to share this issue of the newsletter with friends and colleagues so they can learn about the benefits of membership.

The Benefits of Guild Membership

Remember to renew your membership in September.

Membership is a valuable means of establishing and maintaining a bond with the people that are making ceramics thrive in B.C. It will also allow you to keep up to date with the events and opportunities that are available to local clay artisans.

Networking Opportunities

- A Membership Directory published annually and distributed to all members.
- Mailings of invitations to social events, such as special openings.
- Opportunities to become active and work with other potters to build the guild and/or help organize guild events.
- A link on the PGBC website Links page

Marketing and Sales Opportunities

- Submit your work to be juried as a regular presenter in the Gallery of BC Ceramics.
- Participate in the PGBC's open public shows like Made of Clay, and gain eligibility to apply for the Guild's juried public shows.
- Put forward a proposal to have your own showing in the exhibition space at the gallery of BC Ceramics.
- Sell mugs on the mug wall at the Gallery of BC Ceramics.
- Request to sell your work as an Emerging Artist in the Gallery of BC Ceramics (non-juried, for a duration of 1 month).
- Have your own webpage on the PGBC's website.

- Have a link to your website from the PGBC's website.
- Post classified ads free of charge in the PGBC's newsletter.
- Have your 'chops' or signature cataloged for identification. Click here to submit your chops.

Learning Opportunities

- A newsletter published and distributed 10 times annually to all members. It is filled with informative articles and listings of exhibitions and studio sales.
- Information about relevant workshops, classes, and events held throughout BC.
- Access to the PGBC's reference library (located at the Gallery) which contains an abundance of books and periodicals.

Additional Member Benefits

- Discounts, advance notice, and registration for local and international workshops with ceramic artists.
 - 10% off purchases made at the Gallery of BC Ceramics.
- Annual Membership is from September and is prorated monthly for those joining during other months. 📌

Click here to renew your membership online.

Discovery Art Travel

2008-2010
CERAMICS EXCURSIONS

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

www.denysjames.com

TEL: 1-250-537-4906

ClayLines

Celebrating Success in our community

Call for Submissions

GALLERY OF BC CERAMICS



Swan Basket, by
Gillian McMillan.

The Gallery of BC Ceramics has a busy month in September, and we'd like to enlist your support. Please submit your entries for two important September events:

Black-White 100 show: Please send your notice of intention to participate. This can be submitted by e-mail to galleryofbcceramics@bcpotters.com. Complete submission guidelines may be found at: http://bcpotters.com/Gallery/forms/2009_BW100.pdf

Annual exhibition jury: The deadline for exhibition applications (for 2010) is September 15, 2009. We hope to receive some exciting proposals. Please refer to http://bcpotters.com/Gallery/forms/2009_Gallery_Jury_Application.pdf for details. 📄

PLACE DES ARTS

POSITIVELY PETITE EXHIBITION

This miniature exhibition runs from Nov. 19 to Dec. 18, 2009. **Deadline for entry is October 14.** This is also the deadline for new artists to deliver their works, as they must be juried before acceptance.

See [our website](#) for submission guidelines, size restrictions and to download the entry form and artist identification cards, or call Place des Arts' Visual Arts Program Coordinator, Katrina Driver, at 604.664.1636 for more information.

CHRISTMAS BOUTIQUE

For the 2009 *Christmas Boutique*, open from November 12 to December 18, Place des Arts is seeking artisans who create fine-art quality felted items (ie, tea cozies), wooden or glass sculpture, hand-made stationery, journals or photo albums, silversmithing and other quality handcrafted items—no hand-made cards, photos, prints or assembled (as in beaded) jewelry please.

Deadline for registration is Monday, October 19, 2009. For registration forms and artists identification cards visit [our website](#) or call gift shop coordinator, Lidia Kosznik, at 604.664.1636 or email her at lkosznik@placedesarts.ca. 📄



POTTERS
GUILD
of BRITISH
COLUMBIA

Call for Entry

The Archie Bray Foundation is pleased to announce its second annual international juried exhibition, *Beyond the Brickyard*. All artists working with clay as a primary medium are invited to apply. Please visit www.archiebray.org for submission guidelines and exhibition details. All entries must be submitted online by September 15, 2009. 📄

Call for Entry:

PORCELAIN WORKS

Proverbial Porcelain: Zelli Porcelain Award 2009; September 26, 2009 entry deadline.

Show dates: October 19 to 31

Open to artists working with porcelain and pieces under 40 cm. Juried from digital or slides. Fee: \$15. Contact

Zelli Porcelain,
55/57 Chiltern St.,
London, W1U 6ND England
info@zelli.co.uk
www.zelli.co.uk
Phone: 020 7224 2114

Unity & Diversity Exhibition



Burnished Terra Sig, wrapped in leaves and smoke-fired in sawdust, 5" x 5" x 7", by
Lynda Jones.

Falkland potter Lynda Jones has had a pot chosen for the *Unity and Diversity* exhibition at the Canadian Pavilion of the Choungju International Craft Biennale in South Korea. This September 2009 exhibition will be the largest Canadian craft exhibit outside of Canada. Lynda has also had a piece chosen for the *2010 Olympics Fine Craft Exhibition* at the Vancouver Museum January-April 2010. 📄

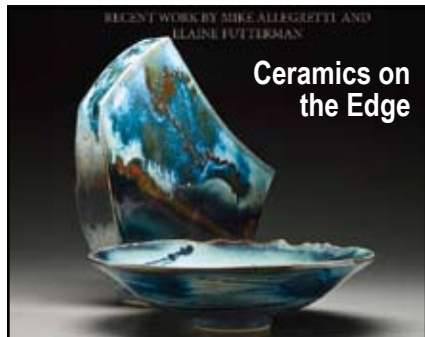
Volunteers needed

GALLERY OF BC CERAMICS

Summer is make-or-break season for the gallery, and finding knowledgeable staff for this peak period has proven to be a challenge, so I'd like to send out a special request to guild members. If any of you live in or near Vancouver and would like to help out in the gallery for a few hours a week, it would be greatly appreciated. Ideally, I'd prefer someone who could commit to a regular one day a week shift on a Monday or Tuesday, for however many hours you can spare. The position would be starting as soon as possible and continuing till the end of September, or possibly beyond. Any help would be invaluable, and contributions sincerely appreciated. Please call Sharon at the gallery at 604.669.3606 if you'd be interested in helping. Thank you! 📄

ClayLines

Celebrating Success in our community



Mike Allegretti & Elaine Futterman are 2 of 18 Sunshine Coast Potters at the Sunshine Coast Arts Centre July 8-29
5714 Medusa, Sechelt
Gallery Hours: Wed-Sat, 11 am-4 pm
Sun 1 pm- 4 pm



Earth & Pine

Linda Doherty and Lynnette Gullackson

July 3 - August 4, 2009

Opening Reception
Thursday, July 2nd from 6pm - 8pm

Circle Craft Co-operative Shop & Gallery
Open daily 10am - 7pm

tel: (604) 669-6021 1 - 1666 Johnston Street
fax: (604) 669-6585 Nat Loft, Granville Island
shop@circlecrafter.net Vancouver, BC
www.circlecrafter.net V6H 3S2

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 vwhitehead@shaw.ca.

Submissions for the September newsletter

Please get your articles and ads in to Melany by August 20 at the latest for the September 1 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!

B.C. Artists Out There

Author Dianna Waggoner explores the shifts and influences in the work of Keith Rice Jones in an article appearing in last month's *Ceramics Technical* #28.

In *Ceramics Art and Perception* #76 you'll find an article by Brian Grison that introduces readers to the life and art of one of Canada's most accomplished ceramic artist: Walter Dexter.

If you get a chance to view the video *Collaboration: The Ceramic Art of Tom Coleman and Frank Boyden*, you might recognize two local faces. Pia Sillem and Jinny Whitehead helped fire the wood kiln containing much of this collaborative body of work. 📺



EXHIBITION: Four Heathers

You are invited to the exhibition *Four Heathers - Four Mediums*, July 7 to August 9, 2009 at the Seymour Art Gallery, 4360 Gallant Avenue, in Deep Cove, North Vancouver, B.C. The show will feature a selection of work including ceramics, photography, painting, and printmaking by Heather Aston, Heather Cairns, Heather Johnston and Heather McAlpine. The gallery is open daily 10 a.m. to 5 p.m. Phone 604-924-1378 or [click here](#) for further information.

Call for donations:

Artists for Animals

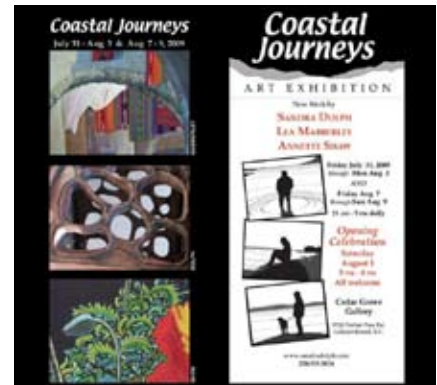
To support approximately 100 small volunteer animal rescue groups in B. C., the Kensington Foundation for Animals in Crisis will hold the 2009 Artists for Animals Auction on Saturday, October 3, 2009.

Please donate your artworks to the auction, including, paintings, prints, photographs, jewelry, ceramics, and works of glass, wood and fabric. Receive either a tax receipt for the market value of your donated piece or 30% of the actual auction sale price. If possible, send an image of your proposed donation to aid in selection. Contact: 604.765.2938

kensingtonfoundation@shaw.ca

www.kensingtonfoundation.ca.

Last year's 2008 catalogue is at: <http://artistsforanimals.blogspot.com>



Cedar Grove Gallery, Galiano Island!

July 31-Aug. 3 and Aug. 7-9

9720 Porter Pass Rd.; 250.539.5814

www.sandradolph.com

All about cups!

An interview with renowned ceramic artist Pete Pinnell produced in conjunction with the *Cup: The Intimate Object V* exhibition at the Charlie Cummings Gallery. Pinnell discusses the finer points of function as it relates to handmade ceramic cups, and places cups in the context of contemporary art. Approx. 30 minutes, but take the time—fascinating! <http://video.google.com/videoplay?docid=302550256698394321>

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*

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

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webmaster@bcpotters.com

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Laura McKibbin

604.720.7835 · laura@culdesacdesign.com

Membership

TBA, 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](#).

New Online Canadian Ceramics Forum

Inclaynations launched a new Canadian Ceramic Forum site: <http://forum.inclaynations.com/index.php>

Share your experience and tips, voice your opinion, make announcements, ask questions or simply connect with people with similar interests...

Communications Committee

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