

September 2009  
Volume 45 No. 7



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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## 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

Aparna Kapur, Carita Ho,  
Roxanne Gagnon, Sarah Cannon,  
Nadiya Chettiar, Etsuko Asano (Intern)  
[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

**Roxanne Gagnon**

October 3 to 26

Artist reception: October 3, 1 to 3 p.m.

### November

**Kathryn O'Regan**

November 7 to 30

Artist Reception November 7,  
1 to 3 p.m.

## September is membership renewal month!

Renew your Potters Guild of BC membership before Sept. 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.

# President's Message

September is here again. I'm sure you remember that it's time to renew your membership. In a move to streamline administrative aspects of the guild, we are installing a new program to manage our membership database. It will make it easier for us to keep the list up to date. New memberships will be prorated on a monthly basis to the following September. A feature of this new program is that only

those members who are paid up will receive the ebroadcasts and be allowed access to the members-only section. So don't wait till you've missed three newsletters... 📧

—Jinny Whitehead

## Gallery News

By Sharon Cohen

It's been such a treat to host the Karel Peeters *Fruition* exhibition. Karel's work has always made for eye-catching displays. We'd been really looking forward to being able to showcase and highlight the work in solitary splendour. Can you say IMPACT?! I've been conducting an informal survey, watching people's reactions as they walk in, figuring out what the most common responses are. Widening eyes are a given, that happens in all cases, smiles are frequently seen. The word "wow" is frequently heard. Showing Karel's colours on a larger scale makes for a really spectacular display. We're just loving it, and so are the gallery customers. Karel custom-built a wall rack to display his bowls. They look perfect. He's brought new patterns and colours we've not seen before. There's a huge range and great diversity. I challenge customers to pick a favourite, and virtually nobody can (it would be like asking a parent to pick their favourite child.) It cannot be done. Each is so unique and special!

The colours outside the gallery are getting brighter too – we've had all our window frames and doors repainted, and it's all looking very spiffy with new bright coats of yellow and blue paint, perfect timing to coincide with Karel's show.

But this month we shake things up totally. No more bright and colourful, on to the fabulously stark contrast of black and white for the Black-White 100 Potters' Guild Members' Show. Time is tight, please send your submissions (via [http://www.bcpotters.com/Gallery/forms/2009\\_BW100.pdf](http://www.bcpotters.com/Gallery/forms/2009_BW100.pdf)) immediately, we're anxious to reach our goal of 100 submissions, and we're not close enough yet. The show opens on Sept. 12, so you'll need to hurry.

While you are in submissions mode, please remember to apply for the annual exhibition



Karel Peeters' love affair with colour.

jury—2010 is closer than you think. It's time to start allocating exhibitions for next year. Application details can be found on [http://www.bcpotters.com/Gallery/forms/2009\\_Gallery\\_Jury\\_Application.pdf](http://www.bcpotters.com/Gallery/forms/2009_Gallery_Jury_Application.pdf). If this year's exhibitions are anything to go by, next year should be even more exciting. Maybe we should plan a members' show for February, something special for the Olympics. If you have any ideas for a group or individual show, please let me know. I'd love to have something special happening in the gallery for all the tourists that will hopefully pack our city. 📧



## "Too Good for the Shard Sale" Fundraiser Cancelled

By Jinny Whitehead

The Lougheed Mall has just informed me that they cannot accommodate our fundraising sale this Fall. Please contact me at [vwhitehead@shaw.ca](mailto:vwhitehead@shaw.ca) if anyone can come up with a suggestion for a new venue that will accommodate us without any costs. It is pretty short notice to find anything before Christmas, but we could aim for next year.

## Congratulations to Guild members

...Lynda Jones, Lilach Lotan, Margaret Matsuyama, Kaitlan Murphy, Jan Phelan and Laurie Rolland, whose work will be representing B.C. ceramics in the Canadian Pavilion at the Korean International Craft Biennale. The show runs from September 23 to November 1, and Canada is the featured guest. 📧



## Behind the Scenes at the Museum *By Keith Rice-Jones*

On a recent trip to England, we stayed with Jim and Liz Robison in Holmfirth (Jim was a presenter at last year's Kelowna Clay Festival.) Jim took us to the York Art Gallery which had a small show *80 Pots Around the World*, featuring work by British potters who had either moved to the UK from other countries or had travelled and been influenced by other cultures. The majority of the 80 pieces were from the Bill Ismay Collection which the gallery has recently taken on after Bill's death in 2001. Currently the gallery is setting up a permanent exhibition space for their extensive pottery collections. The few pots in the show were just a teaser for the staggering collection stored across town in a secure anonymous museum facility where we were taken by Helen Walsh, the Museum's Assistant Curator of Decorative Arts.

Jim Robison had been one of those who encouraged Bill Ismay to put plans in place for a succession of the collection as he had no family. Jim was part of the team that went into the house to retrieve the collection after Bill's death. Bill was anxious that the collection stay together, preferably in Yorkshire. The York Art Gallery were fortunate enough to be able to put it alongside their existing Milner-White collection of early studio pottery and their extensive collection of medieval pots.

Bill Ismay, who had been Wakefield Librarian, had cared for little else in his life except for collecting pots which he began in 1955. Though he lived alone, he wasn't



Neolithic pots in storage—just sitting out there on open shelves!

a recluse and enjoyed having people to his small terraced house—one of his tricks being to hand you a pot to see if you recognised the maker. Pots on every conceivable surface made it almost impossible to move in the house. If you picked up one, you could reposition it in the dust—but Bill would be sure to follow and reset it, just so. At exhibitions, Bill would ask for a sheet of red stickers and later make payments when he could. He was the most welcome sight at anyone's opening. Bill would travel around Britain and sometimes to Europe by train and sometimes even by

bicycle. Bill admired both the Miner-White collection of early British studio pottery and all the medieval pots at the York Gallery.

There are 3,670 pots in the collection from over 500 potters, mostly British post-war from Bernard and the rest of the Leach dynasty, Hans Coper, Lucie Rie, Richard Batterham, Jim Malone, John Maltby, William Staite Murray, Shoji Hamada, Harry and May Davis, Geoffrey Whiting and many more, including makers from Japan, Africa, Australia, Netherlands Europe, South America, USA and Canada, represented by John Reeve and John Chalke and possibly others. The bias of the collection is functional but there are more sculptural pieces by people like Gordon Baldwin, Antonia Salmon and Jim Robison. In 1982, William Alfred Ismay was awarded a well-deserved Member of the British Empire (M.B.E.) for his services to studio pottery. His legacy is inspirational.

Being in the first room at the storage facility felt a bit like being in Bill's house. Larger pots covered tables and shelves leaving only tight spaces between the metal cupboards which were dense with smaller works. Besides the large one on the side, there was a whole shelf of Hans Coper—this room was only the first part of the alphabet. Lucie Rie, Bernard Leach and Shoji Hamada and all the others had their own shelf of pots in later rooms...

I was able to handle a number of Ian Auld



Work by Hans Coper. The photo on the wall is of Ismay's own "display" of pots.

## Handling Pots, Cont'd from Page 4

slab pots which were amongst my earliest influences when I first began with clay, motivated and working from the pictures in Tony Birk's book, *Contemporary Ceramics*. The others from the book were all there too—Dan Arheid, Bryan Newman, Gordon Baldwin. Enough to make you giddy!

What was so fantastic is that we could open the cupboards and actually handle the works but there was so much, it was really overwhelming and when we finally came out of the last room and into the general storage of the museum and were confronted whole shelves of large medieval jars, a whole table of Belamine bottles and huge racks of Roman, Medieval and Neolithic pots it was total overload.

The York Gallery of Pots will open Sept. 12 with *Three Collectors* and will feature work from:

- Eric Milner-White, (1884 – 1963) Dean of York Minster who collected the “biggest and the best” of early British studio pottery.
- W A Ismay, (1910 – 2001) Wakefield Librarian who collected mostly functional pots.
- Henry Rothschild, (b 1913) Founder of Primavera Gallery who collected pots that appealed emotionally to him. 📌

Jim Robison (right)  
and Keith admiring  
an Ian Auld.



The museum's fancy labelling system...



**\$155 plus GST  
includes lunch**

Recognized for his signature miniature teapots, Fong will explore the teapot form with reference to the perspective of proportions: from large to small, from whimsical to utilitarian. There will be discussions on his jewel tone glaze effects plus tool making and cane handle demonstrations. Fong will discuss the issues of networking, pricing and presentational aspects of his work.



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## Steve Irvine Workshop Review *By Myrta Hayes, TriCity Potters*



Steve Irvine working on his funky pitcher at the workshop.

Steve Irvine has pottery in his blood. His mother was an avid potter who started teaching Steve when he was five years old. He grew up surrounded by artists. It was easy for him to decide, at the age of 16, to become a potter. He attended Sheridan College, which had to devise a special procedure to get him to pay for the tons of clay he used as a student. Steve traveled widely and attended lectures by well-known potters. The most influential potter/teacher in his early life was Finnish potter Kyllikki Salmenhaara who is one of the most distinguished Finnish potters of the twentieth century.

Steve's workshop last July 20 consisted of an introductory slide show of his work and his life, followed by demonstrations on the wheel, hand building and lots of interesting and humorous stories about his life as a potter and photographer.

Steve is a master of surface decoration. He explained in detail the art of gold leaf decoration. He also carves many of his vessels. The top part of the funky pitcher he constructed was thrown in a previously-carved-and-bisqued mold. A love for pottery and photography led him to design a clay pinhole camera which he constructed in front of our eyes (see *Pottery Making Illustrated*, May/June, 2005).

Christine Eastlick of the TriCity Potters followed every step of Steve's presentations with her new camera. Steve was impressed with her persistent attention to his work. We assured him that Christine is not an undercover agent. She has constructed several awesome slide shows from the images (accompanied by groovy music) which she generously offered to let you see [here](#). All images on this web page are by Christine Eastlick.

The more than 20 members who attended the workshop had a great time and were very inspired by Steve. Thank you, Steve (and wife, Joan) for coming to B.C. 📷

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### 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](http://www.bcpotters.com/forms/chop_marks_form.doc)

You can email it back to Debra Sloan at [sloanyip@shaw.ca](mailto:sloanyip@shaw.ca) as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: chops. 📧

# Creston Alternative Raku Firing Workshop *By Charleen Stroud*

Twelve enthusiastic clay artists were privileged to take part in an Alternative Raku Firing Workshop with Eduardo Lazo May 12 to 16 at the Pottery Studio behind the Wynndel Community Hall just outside Creston.

Eduardo Lazo is a professional potter/sculptor who brought 29 years of experience to his workshop. He is a highly recognized expert in low-fire techniques and has taught in private studios, colleges and universities. With an MFA from California State University in Los Angeles and his years of teaching experience, he was the perfect person to lead this workshop. He states "In honoring ceramic traditions (East and West), I strive to elevate the ordinary, exploit perfect imperfection and acknowledge the creative process."

Six different "state of the art" Alternative Raku firing techniques were explored:

- One-Step Naked Raku
- Two-Step Naked Raku
- Ferric Chloride Techniques
- Horse Hair high contrast reduction
- Aluminum Foil Saggar low salt fire
- Kosai Ware (Fuming with Stannous Chloride)

This sold out, five-day workshop was organized (with the financial support of the Columbia Basin Trust/Columbia Kootenay Culture Alliance,) by the Wynndel Mudders of Creston. As with all workshops, the weeks before the workshop involved much organization and Maggie Leal-Valias and her team did an amazing amount of preparatory work to make the workshop run smoothly. From organizing the venue, the kilns, glazes, gas, etc etc, as well as the accommodation for Eduardo and his assistant Andrew Miller, they worked tirelessly to get everything organized.

Each participant was expected to make and bisque fire 20 pieces with WSO, Soldate 60 or Laguna B-Mix with grog. These pieces were to be burnished and measured not more than 9 x 9 x 9 inches each. This preparation by each participant guaranteed dedicated students and allowed each participant to begin firing immediately. A highly detailed 40-page written guide was distributed to each participant on



Eduardo Lazo (left) and Andrew Miller doing copper fuming.

the first day. This served as an essential reference for the workshop. Participants could pay attention to the demonstrations without having to constantly make notes.

Participants were divided into groups and set about getting slips, terra sigillata, and glazes made. These were used in the workshop

*Continued on Page 8, Kosai Warriors*



Some of the work fired at the workshop.

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## Kosai Warriors, *Contd from Page 7*

as well as some for each person to take home with them after the workshop. The workshop was suitable for both beginners, who knew nothing about Raku, as well as for the more advanced who had worked with Raku techniques before.

Eduardo started at 8 a.m. and expected everybody to be bright-eyed and bushy-tailed every morning. This was not always possible after a night of partying. They continued every day until about 5 p.m. A real slave driver, but everybody loved it!

The Kosai Ware firing (Japanese word for "hue of light") was something that most people had not done. All geared up with Israeli gas masks, everybody took their turn to see and experience the process. The results were amazing and the stunning colours achieved reminded one of unique rainbow colours that result when water covers an oil spill on asphalt.

Without exception, everybody who attended this workshop left rejuvenated and ready to make thousands of Alternative Raku Pieces! The Wynndel Mudders have gone on to have their own Alternative Raku Firing on June 27 and I am convinced that this will become a regular occurrence for them. 📸



Kosai warriors are (left to right): Trezlie Brooks, Andrew Miller, Bruce Johnston and Rosamund Moore.



Charleen spraying ferric chloride.

## Discovery Art Travel

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# Thinking Sideways About the Process By Orie Terada

Some time ago on our first trip to Japan we were fortunate to get introduced to Yasuo Terada, the fourth generation of a pottery family. Our friendship grew, and his daughter, Orie, became part of our family when she came over to study English. A visit here from the whole family was reciprocated with two months working and firing with Yasuo. In a country of potters, Yasuo is incredibly well respected not only as a kiln builder but also as a potter who, while respecting his Oribe tradition, pushes artistic boundaries. His son, Teppei is the fifth generation in the family line, an option not open to Orie, as a female. Orie eventually went to Art School in Falmouth, England where she discovered working with ideas.

The following has resonance with the concepts explored by Amy Gogarty on Relational Ceramics (Northwest Ceramics Foundation Lecture, June 2008 – See PGBC Newsletter, [September 2008](#).) Orie's piece at right has been left more or less as it was sent to me. If we were to edit it, something would be lost in translation...

—Keith Rice-Jones



Orie bringing the atmosphere of the kiln side to the streets of Beijing, August 2006.

The kiln side was the very special place for me. It was a place where everybody enjoyed same atmosphere in the process of the kiln firing. I thought that the special atmosphere was something I wanted to create as my art work.

The theme of my work—food and communication—came from my background. I grew up in a potters family which has been taking over five generation in Seto, where is famous town for pottery in Japan.

My father is particularly interested in traditional Japanese wood-firing kiln, and he restored ancient kilns. He had built more than 50 wood-firing kilns so far.

I finished my four years apprenticeship of pottery, and then I flew to England to study Contemporary Art.

What I had seen in England was completely new methods for art expression that many contemporary artists were grouping for.

I also started feeling Japanese elements in my work strongly after I left Japan.

I became be interested in the characteristic spirit of Japanese pottery. The spirit links to other Japanese tradition such as the flower arrangement, the Noh play, and the tea

ceremony.

I had naturally chosen the performance as the method for my art from my interest of the Japanese tradition.

My work based on the performance, the theme is about communication.

In the performance, I make "Rice Ball" which is one of the traditional food in Japan, called Onigiri in Japanese.


I bring about 20 of those Onigiri in a basket, and go to wherever streets to give those to people who I meet in the street.

I film them eating Onigiri (when they give me permission for it), and I record the meetings and conversation with them.

People open their minds, and they show me nice faces and smiles. That are faces I want to get for my photos and drawings.

I have seen atmosphere at kiln side since I was a child. To fire that kind of kiln my father always needed many people. There were always lots of people, foods and drinks which people brought.

Pottery for my father is Clay and Fire.

Pottery for me is the special atmosphere at the kiln side, which is the ceremonial occasion of foods and communication. 



Tucking in to an onigiri (Japanese rice ball).




## CERAMICS WORKSHOP

with **SUZY BIRSTEIN**  
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**SOLD OUT!**  
Thank you!

## Exhibition Review: Michele Quan, *GARLANDS* *By Jessica Wadsworth*

Michele Quan's extraordinary *GARLANDS* installation at the ON MAIN Gallery in Vancouver May 28 to July 11 couldn't help but surprise the viewer who expects to find yet another carefully-displayed ceramics exhibit inside a gallery. At first glance, you know something is different. Quan's hand-made version of Buddhist prayer flags adorns the exterior of the building, brightening the dull block of Main Street where ON MAIN is located. A mixed-media drawing of a tree bearing a "garland" hangs in the foyer. Skulls and moons hang from hemp rope in the gallery's doorway and upon entering the exhibition one sees over-sized stoneware needles beside an enormous ceramic key. A bright pink bull's eye is painted on a white wall and a shelf lined with hand-drawn ceramic skulls is reflected in an adjacent mirror. The exhibit is bold, striking and colourful but the gallery is serene in the presence of these amazing objects.

As the gallery press release made clear, in *GARLANDS* "the principle pieces are intended as indoor architectural elements or outdoor garden sculptures." The garlands are all large-scale pieces, over ten feet in length, comprising several ceramic beads richly textured and finished by hand. Strung in the windows of the ON MAIN space they were visible from the street and lit at night throughout the duration of the installation to allow their presence to be felt by those who passed by. Viewers who ventured inside the gallery could walk around and in between the garlands in order to read and contemplate each and every bead. As an installation, viewers could contemplate the works as a whole and make connections between the different thematic of each piece.

Drawing on motifs from Buddhist and Hindu traditions, Quan explores the historical and contemporary modalities of ceramic objects as migrating cultural vessels. Her surfaces are as much history and culture as they are autobiography. Personal diary entries; a written dialogue between her and her daughter and drawings of her loved ones decorate her ceramic surfaces and situate Quan's own life experiences within the sacred and meaningful. Quan's website kindly offers several photographs of her process, each ceramic bead its own story, woven together with hemp rope into a garland, resembling Buddhist prayer beads used to count mantras while meditating. The attention to detail is astounding, the sheer number of beads and other hand-made pieces remarkable. Quan's works reveal a contemplative process with reverence for the steps and stages far from the finished product.

Laden with these images of Buddhist iconography, personal narrative, memory and an overwhelming sense of the artists' labour and attention to detail, each object is both as much a work of art as an autonomous object. Each is also an object that functions within



the gallery space, drawing meaning from its relationship to the body of work as a whole and the architecture of the room. *GARLANDS* seems to be able to comprehend a multiplicity of distinct elements—places, spaces, the real and the imaginary, emotion, documentation, the natural world, Buddhist narratives that bridge the past with the present—it is a rich experience as one moves in and around the works. *GARLANDS* also blurs the lines between art and craft traditions, at once rooted in the memory of objects that function as part of Buddhist and Hindu cultural traditions, but also allowing the objects to detach from traditional narratives and function in alternate environments as an installation.

Alternately, the website offers photographs of these garlands situated in trees, as is also intended by the artist. Quan writes: "The tree is my muse. I make garlands to be hung in her branches in offering to the earth, the community and the self. My hope is that they serve as objects of contemplation to inspire reverence and as a source of encouragement and refuge." Situated in trees, the garlands take on other meanings and associations that cannot be experienced in the gallery. Quan writes: "... Clay is earth—a tactile material that is transformed by fire. The rope is the thread of time representing the connection and interdependence of all beings and phenomena. The fabric catches what can be felt and yet is invisible to the eye. Wind breathes life into the piece and registers the presence of energy." It is clear that a gallery installation is only one of the intended sites for her works, but both environments offer something for the viewer to contemplate. *GARLANDS* explores the boundaries of form and content, both within each ceramic piece, and as an entire installation situated in the art tradition of displaying objects in a gallery setting.

The experience of *GARLANDS* at On Main is one of incredible artistry and vision. Michele Quan's offering of personal and cultural memory an astute recognition of the relationship between public and personal, past and present. Curators Donna Partridge and Paul Wong have succeeded in bringing a ceramics and mixed-media installation into an environment unfamiliar with the ceramics craft and have done so to the delight of an audience that may never have seen the diversity and multiplicity of the form.

For more information on Michele Quan visit [www.mquan.com](http://www.mquan.com)





# The Benefits of Guild Membership

*Remember to renew your membership by September 15.*

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 catalogued 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.**

## Website Evolution & Online Membership Renewal *By Don Jung*

It's been quite a summer. Yes, it's time to welcome autumn and look back on a terrific summer. It was one of the warmest and driest summers that I can recall. I enjoyed the extra sunshine, but it wasn't very good for my pottery making. I was, however, very productive with the website. There are some significant changes and I would dare say they are fabulous improvements. We have:

- Freshened the look and feel of the website with an updated events listing.
- Added a new drop down menu for navigating the website.
- Inserted a new website search box. You can search for anyone or anything on the website and it will also check all our past newsletters to find the article or page you may be looking for.
- Dumped the static image and added some guild and pottery images which continue to change.
- Installed a new membership management program to handle the administrative aspects of memberships and access to membership items like the newsletter.
- Set up PayPal to handle the membership payments online.

The Membership and Members-only menus have all the links to log in to your profile/account, renew your membership, go to the members-only page or download the newsletter and other files.

Behind the scenes, the website has been reorganized and streamlined. I still have some old stuff to clean out, but once that's done, it'll be so much cleaner to work with. Well, there's no stopping here. It only seems natural that we keep going and get an online gallery up on the website. Online sales could be just around the corner with an online shopping cart and online payments. It'll be exciting but I'm not sure if

it'll be good for my pottery...gotta find time to make a real pot!

We've sent out a reminder that September is membership renewal time. The new membership management program will handle your membership renewals and PayPal will process your credit card payment. It's secure, convenient and simple to use. I encourage you to use the website so we can reduce the manual data entry required.

All existing members have access right now and can log on and check their account/profile. Once more:

Your USER ID is your EMAIL ADDRESS.

Your PASSWORD is your EMAIL ADDRESS. (Good practice to change this. If you forget, you can have the system recover it.)

You can renew as early as you like and the system will extend your membership from the expiry date. New members and those rejoining after their membership has lapsed for a while should use the new member sign-up links under the Membership menu. Once your payment has been processed, a receipt/invoice will be sent to you by email from the guild as well as PayPal. I believe the system will send you a reminder one day before your membership is due to expire. If you don't renew, the system will automatically inactivate your account and lock you out from the membership page, newsletter and eBroadcast list. The good thing is you can immediately activate your account online, too.

I'm thrilled to see that some members have already renewed through the website. Please write in and tell us how it went so we can share it with others. Give it a go. Click this link:

[www.bcpotters.com/amember/member.php](http://www.bcpotters.com/amember/member.php)

# Busy Summer at the Shadbolt *By Sharon Reay*



There were some exciting things afoot at the Shadbolt Centre for the Arts this summer. First, we launched our Pilot Project of the "Artist-In-Residence" program—a three-week residency with raku artist, Richard Tanaka. A long-time resident of Salmon Arm, Richard had recently semi-relocated to the Lower Mainland. Therefore, this residency provided him with a temporary space in which to work, along with an opportunity to meet some of

our students, to raise awareness of the ceramic arts and of his own work, and to provide a point of interest in the park. He was able to divide the room on the top floor of the Steamplant building (near our Ombu, wood-fire kiln) into both a workspace and a mini-gallery in which to show his wares and make some sales. Because he was scheduled to do a raku workshop here at the Shadbolt in mid-July, it also gave him a chance to get familiar with our kiln and the work space, prior to firing the students' work. It proved to be a very successful venture. Richard was personable and knowledgeable and made himself right at home, generously sharing his wealth of knowledge with the 350-400 visitors that stopped by during his stay. Students went home very pleased with what they had learned and the work they created.

On the other end of the spectrum, students in Jay MacLennan's three-day Throwing Intensive Workshop may have left empty-handed, having sent all their pots sailing off the balcony, but they were now armed with improved throwing skills and the ability to address issues which had inhibited them from producing better work. This workshop focused on the process, with Jay demonstrating techniques, and then allowing students the freedom to hone and practice skills under his guidance, without being encumbered by thoughts of having to finish the work. People who took the course have consistently commented that their throwing has improved. 🍴

## fall 2009 programs at the Shadbolt

Registration for Fall 2009 & Winter 2010 adult programs is currently underway. Call Shadbolt Centre at 604-291-6864, or register online at: [www.burnaby.ca/webreg](http://www.burnaby.ca/webreg). Programs cover all ages and skill levels. Early bird registration for the 2010 Canadian Clay Symposium: Aesthetics begins in October.



Soda Fired Pots by Linda Doherty

### Wood/Soda Firing Workshop

Th/F/Sa/W, starting September 17  
Instructors: Linda Doherty & Jay MacLennan  
\$212.10, 4 sessions, times vary  
Barcode 199084

### Clay as a Sculptural Medium

M, starting September 21  
Instructor: Debra Sloan  
\$183.35, 8 sessions, 7-10pm  
Barcode 199107

### Continuing Pottery

\$159.73, 8 sessions, 7-10pm  
Tu, starting September 22  
Instructor: TBA  
Barcode 199092  
W, starting September 30  
Instructor: Charmian Nimmo  
Barcode 199093

### Focus on Porcelain

W, starting September 23  
Instructor: Darlene Nairne  
\$170.23, 8 sessions, 7-10pm  
Barcode 199089

### Daytime Pottery NEW TIME!

Th, starting September 24  
Instructor: Sabrina Keskula  
\$226.97, 8 sessions, 10am-2pm  
Barcode 199090

### Big, Bold, Beautiful Pots

Su, starting September 27  
Instructor: Jay MacLennan  
\$159.73, 8 sessions, 10am-1pm  
Barcode 199094

### Tips and Techniques in Clay Construction

M, starting September 28  
Instructor: Fredi Rahn  
\$159.73, 8 sessions, 10am-1pm  
Barcode 199086

### Altering Pots for Soda Firing NEW!

W, starting September 30  
Instructor: Linda Doherty  
\$185.47, 8 sessions, 10am-1pm  
Barcode 199095

### Soda Firing Workshop

Th/F/M, starting October 15  
Instructors: Linda Doherty & Jay MacLennan  
\$110.78, 3 sessions, times vary  
Barcode 199085



**shadbolt centre** for the arts

6450 Deer Lake Avenue, Burnaby  
[www.shadboltcentre.com](http://www.shadboltcentre.com)





# ClayLines

Celebrating Success in our community

## Submissions for the October newsletter

Please get your articles and ads in to Melany by September 20 at the latest for the October 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](mailto:editor@bcpotters.com). Thank you for your help!

## 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:*

The Gallery of BC Ceramics is requesting submissions for the annual exhibition jury, to be held on October 15, 2009. Details can be found on [www.bcpotters.com/Gallery/forms/2009\\_Gallery\\_Jury\\_Application.pdf](http://www.bcpotters.com/Gallery/forms/2009_Gallery_Jury_Application.pdf). Exhibition applications are open to all Potters' Guild members, not only those currently represented in the gallery.

### Black-White 100 Exhibition

The show begins on September 7, so immediate registration is required. Please apply via [www.bcpotters.com/Gallery/forms/2009\\_BW100.pdf](http://www.bcpotters.com/Gallery/forms/2009_BW100.pdf) 

## Canadian Clay Symposium Presenter Profile: Kathryn Finnerty



Born and raised in Toronto, Kathryn Finnerty's ceramic career has taken her many places, from Halifax to Baton Rouge, Manitoba to Alaska. The last eight years have seen her settle in rural Oregon, where she works as a studio potter. Her work draws its inspiration from diverse sources: nineteenth century English pottery, the sprigged surfaces of salt-fired porcelain and stoneware, and ornamental architectural majolica of the 1870s.

"[My move from urban to rural] has expanded my perspective and presented me with the opportunity to discover a natural world outside of my previous experience. From my studio windows I witness a pastoral landscape particular to the Northwest--lush and green, wet and moist. There are quail living in our hedgerow, starlings nesting in the eave of our barn, hawks that soar over our pasture and owls that hoot from the woods at dusk. All of this nourishes me daily and I have found it impossible to resist the tug to draw on this abundance for inspiration in my creative process."

Kathryn's work explores a range of domestic wares from teapots to flower containers to condiment sets, with intricately thrown and hand-built forms, incised and low relief surface treatment and rich juicy glazes.

*The Canadian Clay Symposium Aesthetics takes place March 13, 2010. For more details on events see [www.canadianclaysymposium.ca](http://www.canadianclaysymposium.ca).*



## Gibsons Public Art Gallery Exhibition

You're invited to meet clay artists Michael Allegratti & Elaine Futterman at an exhibition of superbly hand-crafted classic stoneware and eleven opportunities to save on superbly delicious foods...\*\*

**Gala Reception:** 6 - 8 p.m., Friday, September 11

**Meet the Artists Reception:** 2 - 4 p.m., Saturday, Sept. 12

287 Gower Point Road or Molly's Lane, Gibsons Landing, B.C.  
604.886.0531 - [gpag@dccnet.com](mailto:gpag@dccnet.com) - [www.gibsonspublicartgallery.ca](http://www.gibsonspublicartgallery.ca)

\*\*When you visit the Gallery, don't leave without your "Come to Dinner" Sponsor Coupons for great \$-Saving & dining-out experiences.

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

**KNOW WHERE** to safely dispose of old commercial glazes some containing lead - and unwanted glaze chemicals? Please call 604-483-4806 or email [rareearth@armourtech.com](mailto:rareearth@armourtech.com).

**FOR SALE:** Gas kiln. 20 cu.ft. firing chamber, downdraft sprung arch kiln that was designed and built by an engineer. It has a very heavy duty metal frame, pyrometer, burners, regulators and pipes. Blueprints and photos taken before and during taking it apart. Some chimney bricks. Call 604-483-4806 or email [rareearth@armourtech.com](mailto:rareearth@armourtech.com).



## 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.html>. 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**

**<http://www.bcpotters.com/Guild>**

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## Membership

TBA, [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

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**Andrea Maitland**, Proofreader

## 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

