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POTTERS

BC

Newsletter of the Potters Guild of British Columbia

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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, Sarah Cannon,
Nadiya Chettiar, Etsuko Asano (Intern)
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 Froberg
- **October:** Elizabeth Claridge
- **November:** Trezlie Brooks

Featured Artists for 2010

The Featured Artist slot affords a non-juried artist the opportunity to sell work in the gallery for a month-long period. All Potters' Guild members are eligible to apply, and may show work other than the mugs and tiles to which non-juried potters are usually restricted. Please apply (include images of your work) directly to the gallery manager at galleryofbcceramics@bcpotters.com

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

Everything Wears Something

October 3 to 30

Artist reception:

October 3, 11 a.m. to 1 p.m.

November

Exhibition cancelled

Haven't renewed your membership yet?

Get online and do it now! Don't miss one single issue of this newsletter. Go to:

http://www.bcpotters.com/Guild/membership.html#Join_Online

President's Message

Thanks to everyone who renewed their membership using our new online system. We encountered one or two glitches, but nothing we couldn't resolve. Once we have things smoothed out, it will be much easier to keep up to date.

As I am sure you all know, the BC government recently announced major cuts to funding of arts organizations. These cuts could not have come at a worse time. Following hard on the heels of an economic downturn, these cuts have created a tsunami wave through the arts community creating chaos and havoc in its wake.

Luckily, the Potters Guild does not rely on any government grants or operational funding. Although it has often been difficult

for us to adjust to higher costs or lower revenues, we have survived by streamlining procedures and cutting expenses. We work with a razor-thin budget, and rely on donations of time, in kind – and ingenuity! While we have often been tempted to extend ourselves in the hopes of obtaining funding, we have moved with restraint and caution – not very exciting, but it has enabled us to stay in the black. I hope we can all get through these difficult economic times and continue to pursue our dreams and our passion for clay. 🙏

—Jinny Whitehead

Gallery News

By Sharon Cohen

Well, we pulled it off. I know you were thinking that we wouldn't be able to have refreshments at the Black-White 100 opening reception that consisted of black and white foods only, but we did! I can't take credit for any of it. A big thank you to Jinny Whitehead and Keith and Celia Rice-Jones for being such diligent and imaginative caterers. (Oh, and the pieces they submitted for the show weren't too shabby either. A lot of talent in that group!)

A real diversity of work was received for the show, with a really high standard. And yes, we did meet our goal of 100 submissions. Pieces range in size from miniatures (like Judy Burke's sculptural piece and Jinny Whitehead's pebbles) to large scale sculpture—Keith Rice-Jones' garden monument is way taller than I am (though admittedly that doesn't take much!) The work ranges from functional (an assortment of bowls, vases and platters, and also Shirley Inouye's lovely lamp) to the purely decorative, including Jean Pedersen-Ellis' bird piece and Billy Wittmann's torso wall hanging to name but a few. Beautiful! Artists and customers alike complied with the dress code,



Left to right: Elsie (gallery customer), Jinny Whitehead, Peng Hsiao-Chen, Sharon Cohen, Jean Pedersen-Ellis, Kwai-Sang Wong, Aparna Kapur, Phyllis Schwartz, Elizabeth Claridge, Keith Rice-Jones.

and came to the reception toggled out in black and white, it was all very "ebony and ivory" in here and wonderfully festive—a very pleasant and pleasing exhibition opening.

Fortunately the roof repair didn't interfere with the opening of the Black-White 100 exhibition. The day after the opening we had to strip almost all work off the gallery walls in preparation for roof repairs. Penny Birnam's animal heads are sleeping on the filing cabinets in my office for a week or two while workmen stomp around on our roof and I cross my fingers that nothing will come crashing down. We have the new gallery sign, the new paint job and now a new roof to complete the trilogy. Looking good! 🙏



Black and white gastronomy...



Strict compliance with dress code: Sharon Cohen and Keith Rice-Jones.

2009 Winifred Shantz Award: Jasna Sokolovic *By Melany Hallam*

The Canadian Clay & Glass Gallery has announced that the 2009 Winifred Shantz Award for Ceramics of \$10,000 goes to Jasna Sokolovic of Vancouver, B.C. Winners were announced on Sept. 17 at an award gala in Waterloo, Ont.

Jasna uses clay not just to make objects but as a way to develop structures for drawing and painted images. Using images and text, she presents thoughts on relationships. Images of two chairs, or two birds, and titles like *Waiting for You*, and *With or With Out You*, show stories of life. There is an element of installation in how she uses the wall and floor and engages the viewer with alternative image sources to tell a story. Her work is an excellent example of contemporary art whose style fits perfectly well to the project she intends to undertake which includes one residency and two research projects in Mexico.

"My work has been highly influenced by Mexican traditional art in my choice of colours and imagery, as well as in the way I use them to depict every day stories on ceramic works," says Jasna. "My art forms are a record of my

life. Each piece tells a story about my everyday experiences as much as my extraordinary ones, much like a diary or a sketch book. With a use of symbolism, images, text and numbers, I reveal a personal vision about today's culture and my place in it."

Jasna's process:

- While clay is still wet, I apply photocopy transfers, stamps, and silkscreen. I also scratch or penetrate surfaces with tools and found objects.
- After bisque firing, I draw and paint directly on clay with a ceramic pencil, underglazes and glazes. Here again I also use silkscreen techniques to transfer images and patterns.
- Each piece is fired after the surface treatment, sometimes even up to five or six times.

For more on Jasna's work see: <http://www.jasnart.com/NEWSITE.htm>

The Winifred Shantz Award recognizes significant artistic achievement and is an investment in the future, designed to allow the recipient time away from the studio, to travel for career development, link with mentors, visit other studios, study museum collections,




Hide with Me, approx. 22 cm high, by Jasna Sokolovic.



Jasna Sokolovic receiving her award from Winifred Shantz.

or liaise with industry, performing research that will further their studio production. It may also be used for international residencies or symposia. While recognizing that not all ceramists arise from an academic background, this award is intended to assist at a post-graduate level of accomplishment.

Adjudicating this year's submissions were: **Catherine Paleczny** (MFA), a sculptor who lives and works in Waterloo, Ont. **Mary Anne Barkhouse** (BFA) of the Kwakiutl First Nation, who works with a variety of materials and processes examining environmental concerns and indigenous culture through the use of animal imagery. **Ruth Chambers**, (MFA) whose work incorporates a range of media, usually in an installation format, and usually includes ceramics.

Also short-listed for the 2009 award was PGBC member Ian Johnston of Nelson, B.C. For more on Ian's work see: www.saatchi-gallery.co.uk/yourgallery/artist_profile/104169.html 

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Show and Sell *By Ann Ruel*

With the Christmas sales and festival season fast approaching, here are some timely tips on displaying and selling your work.

A. Designing the Exhibit

The application has been filled out and mailed. Now, you are officially committed to the upcoming pottery exhibit. Whether the goal of your show is strictly to display or to sell, you have the responsibility to the show and to the other participating artists to make your display professional. This attention to detail will determine your reputation as an artist, the reception of your work, and the ultimate success of the overall show. Remember that a commitment to a show means respecting the other artists who have also made the same commitment. If your display looks good, they look good and the show will be well-received.

Different styles of work demand diverse staging, but there do seem to be basic conventions each of us adhere to when searching for just the right look. These conventions can be traced back to the formal Elements of Art and Design with the emphasis on keeping the pottery the top priority.

1. Line

The human brain works to scan the eye's horizon line, quickly forming an implied line as it examines item after item. When that line is essentially flat, the brain perceives it to be boring. When the horizon fluctuates to different heights or levels, the brain becomes challenged and engaged. Look at the picture in Fig. A. When a group of pieces relatively the same size are arranged together on a tabletop even if there is a slight difference in height and grouping, they produce a static line which the viewer more than likely perceives as uninteresting. In Fig. B, when the same pieces are arranged at angles and varying heights, the line becomes much more engaging and attractive to the brain.

2. Space

Space, is also important for that dynamic line. A successful use of space can make the difference between an overcrowded exhibit versus one that allows each piece to shine. Each piece of your pottery is extraordinary. But, with improper spacing, the unique quality of each piece gets lost. Your exhibit becomes a sea of forgettable pottery. Instead, carefully orchestrate resting places for the viewer's eyes to be able to stop and focus by creating open spaces on the table. To do this, you may need to make a choice to store some of the pottery until later in the show in order to create a pleasing arrangement that shows off your hard work. In doing so, you form a showcase for the pieces left on the table. Not only that, but as the show progresses and you reveal stored pieces, you reinvent your display and viewers will want to come back for a second look.



Figure A.



Figure B.

3. Pattern

The human brain also likes patterns. For instance, if you create functional pottery of work in sets, arrange each set as a grouping on the table. When arranged together, each set reads as one positive space. By leaving open negative spaces around each grouping, the display becomes attractive, interesting, and vibrant. (Fig. C)

4. Colour

Colour can make or break a dramatic assemblage. Therefore choosing the correct colour for display materials will create an arrangement of pottery which "pops." When you only have a limited space in which to display, it is best to also limit your background colour. Pick one neutral colour which compliments and highlights your pieces. It is the pottery you want the viewer to notice and remember, not the beautiful hand dyed scarf that your vase was sitting on. (See Figs. A, B and C).

5. Keep Pottery at the Centre of Attention

It seems that there are always several points of contention that crop up between potters when setting up displays at almost every show. One hot topic is whether or not other items should



Figure C.

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Artwork by Peter Powning

be used on the table alongside the pottery. For instance, should there be flowers in one or two of the vases so that the customer can better visualize what it would look like when in use? Is it okay to dress up the table by adding pretty shells alongside a pottery display where the theme is of the beach? Should there be candy or food in the functional pieces? To answer these questions, I think that the potter needs to examine the type of show where he is displaying and the viewers which he anticipates. For instance, if the pottery is displayed for exhibit purposes only, then the pottery should be the only thing on the table. If the pottery is also for sale, then a potter must also wear the hat of a salesman. It is a fact that placing free candy in one of your dishes will entice customers to visit your table. Just be aware. You don't want to put other items on the table that take away from the dramatic effect that you originally had with just the work itself.

B. Sales Tips

1. Take Notes

Watch the customers. Is there a particular item that customers gravitate to more than others? Keep an accurate list of what items are selling so that you can concentrate on making those for the future shows. For that matter, make a list of customers who are interested in your work. By placing a customer address book on your table, people can sign up to be placed on your email list. You can then use this list to notify them about upcoming shows.

2. Pottery Placement

Watch for hot spots on the table. We found that pieces placed on certain corners seemed to always sell, no matter what items we placed there. The most popular hot spot for me seems to be the corner where the traffic first glimpses the pottery. As the day progresses, you may want to rearrange your pieces, periodically. Usually traffic will make their way around to your table more than once. By creating a different look, customers will get a chance to view pottery they may have missed the first time.

3. The Power of the Sold Sign

As pieces sell, don't be over zealous to fill that space with another piece of pottery that is under the table. Instead, place a SOLD sign in that slot. Viewers respond with a sense of urgency when they see that something they like and may buy in the future is selling. They don't want to miss out on the chance to purchase one of your bowls before it is gone.

4. Verbal Contact with Customers

What is the key to eliminating the competition around you? The best way I have found is to make verbal contact with the customers. Engage in conversations with the people that come by. Take an interest in listening to their stories. This will really make a difference in your sales. The customer's unique handmade gift choice will be treasured even more if your customers can tell the recipients that they met and got to know the artist.

5. Business Cards

Business cards are another way to get your name out to potential customers. But I do not recommend placing the cards out on the table for just anyone to take as rarely does this result in commissions and usually the result is money wasted on a thrown away card. Instead, take the cards with you to the show and only pass them out when someone specifically asks for one or when someone purchases one of your items. In this way, the chance increases that the card will be saved for future reference.

6. Professionalism

To keep customers returning, you need to maintain professionalism in your work. Scrutinize your pottery before placing it on display. Resist temptation to display pottery with defects. Also maintain professionalism in your own appearance. A good tip I received from Genevieve Malebranche, an established and very well respected potter, is to pick an outfit "one step up" from what the customers at your show will wear. 📷

This article was originally published on the site [Clay Art Web Guide](#). Ann Ruel has kindly permitted us to reprint it here. Ann is a clay artist residing in Chesapeake, Virginia and has been published in Pottery Making Illustrated. For more on her work see www.littlestreetpottery.com.

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Let us know about your holiday studio sales!

We'll be including members' Christmas craft and studio sales info (incl. photo) in the November and December newsletters. Get your information in to Melany at editor@bcpotters.com by Oct. 20 for the Nov. 1 newsletter and by Nov. 20 for the Dec. 1 newsletter.

Can't wait to see what you've got cooking for Christmas!

Katrina Chaytor: A Decorated Practice *By Amy Gogarty*

The North-West Ceramics Foundation is pleased to announce that Katrina Chaytor will be the featured speaker at a free public lecture at Emily Carr University on Nov. 12.

Katrina Chaytor is a nationally and internationally known ceramic artist and educator based in Calgary, Alta., where she has been a permanent member of the ceramics faculty at the Alberta College of Art + Design since 2001. Born and raised on the Avalon Peninsula in Newfoundland, she received her BFA from the Nova Scotia College of Art and Design in Halifax and her MFA from the New York State College of Ceramics at Alfred University, Alfred, New York.

Katrina has exhibited in numerous national and international group, two-person and solo exhibitions. She has been an invited participant for residencies in Greece, Mexico, Red Deer College, Watershed Centre for the Ceramic Arts in Maine and Medalta International Artists-in Residence in Medicine Hat. In 2007, she was one of ten Canadian ceramic artists invited to participate in a month-long residency at the Fule International Ceramics Art Museums (FLICAM) at FuPing, Shaanxi, China. She has lectured and taught workshops across Canada including at the Metchosin International Summer School of the



Katrina Chaytor at work.



Flower Holder. Stoneware, Oxidation-fired. Decoration: Repeating cursors and circuitry latticework pattern.



Teapot with Trivet. Stoneware, oxidation-fired, Decoration: circuitry latticework pattern.

Kiln Operations Workshop **Sunday, November 22 10:30am–1pm** **Surrey Art Gallery**



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Mon-Fri, 8:30am-5:30pm

Learn all about electric kiln operations from Murray Sanders, a pottery instructor and kiln manager at the Surrey Art Gallery for 18 years. Topics include: kiln loading, re-wiring, firing schedules, cones and temperatures, trigger adjustments, troubleshooting, maintenance and safety. **\$26.50**

Surrey Art Gallery is located at 13750 - 88 Avenue
604-501-5566 | www.arts.surrey.ca

Arts near Victoria, B.C.. Chaytor has been awarded grants from the Manitoba Arts Council, the Alberta Foundation for the Arts and the Canada Council. Her work is held in public and private collections across Canada and in China.

Katrina is best known for her hand-built functional ware including elaborate sets of stacking condiment pots and flower holders. These are constructed with the precision of an architect and decorated with the eye of a painter. Inspiration from the industrial arts is evident in the clean lines and geometrical purity of much of her work and in the flawless perfection with which she completes every detail. She works with slab construction, imparting complex patterns onto her surfaces with plaster moulds and enhancing them with luminous glazes in jewel-like colours. She is dedicated to functional work, believing that “pots have an inherent and intimate connection to daily life.” She makes pots “that serve and signify; connect sensuous life with active experience; and intertwine use with beauty, necessity with pleasure.”

Much of her studio research has focused on the role of ornament as a “mediator between art and life” in contemporary culture. Chaytor has written and presented extensively on the symbolic and semantic value of ornamental motifs. She responds to decoration’s capacity to “carry information and ‘carry on’ a performance,” its ability to both

Continued on Page 8, Ornamental Motifs

delight the eye and impart meaning through visual signs. Considering the sorts of motifs that resonate in our world, she pays close attention to the design of computer codes and symbols, incorporating them into complex patterns that also reflect her love of historical ceramics. In her view, the use of digital iconography grants currency to her work, thus fulfilling one of decoration's basic principles, and it challenges us to consider the degree to which decoration's rich visual language reveals many of society's values, traditions and cultural structures. She builds complex ornament through repeating patterns based on motifs inherent in our technological environment including computer keyboard icons, circuitry references and desktop symbols. Recently, the natural imagery she preferred previously has reemerged to mesh with the digital, "acknowledging our complex relationship and negotiation within the technological and natural world." Her work encourages viewers to notice the beauty and graphic interest inherent in the industrial world and to recognize how such ornament functions in the design of our everyday environment. Chaytor's intriguing and sensuous work makes important and relevant contributions to ceramics and to contemporary craft and art discourse. 📖

Katrina Chaytor will be speaking in Room 245 of the North Building of Emily Carr University at Granville Island, Vancouver, on November 12 at 7:30 p.m. The lecture is free and open to the public.

The NWCF is associated with the BC Potters Guild but is an independent non-profit entity dedicated to fostering public education in the ceramic arts in Western Canada. Since May 2000, it has sponsored numerous lectures by distinguished visiting artist, critics, historians and others engaged in the broader field of ceramics.

Book Review *By Patty Osborne*



Breaking the Mould:
new approaches to ceramics
Black Dog Publishing
Soft cover, 206 pages
ISBN 978-1-904772-76-7
\$39.95

This is a big fat book that contains many inviting colour photos of mostly sculptural ceramic pieces. The book opens with three dense academic essays, one on the place of the vessel in contemporary ceramics, one on the tension between the desire by contemporary ceramic artists to have their work respected as art and the historical pull to "hold onto the iconography of its history," and one on diversity of contemporary ceramics. Things liven up when we get to the work of individual artists (there are 71 of them). Unfortunately, the short essays that describe the artists' work too often tell us how we should interpret the work, rather than letting the objects speak for themselves—and the objects do speak for themselves, most eloquently, in the accompanying photos. One of my favourites is Nina Hole's *Fire Sculptures* which are mini-skyscrapers that are constructed on site, then wrapped in a fibre blanket and fired from within. As the firing progresses, the blanket is removed to reveal fire glowing through the tower windows. Then there are the quiet, soft and delicate thrown and altered bowls by Anne Marie Laureys and the comical life-sized male figures by Daniel Allen. I could go on and on. This book is full of lively and provocative work that is a feast for the eyes. 📖

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Jack Troy at the wheel.




Tea bowls by Jack Troy.

Canadian Clay Symposium Presenter: Jack Troy

By Fredi Rahn

Jack Troy comes to the Canadian Clay Symposium from Huntingdon, Pa. as keynote speaker for our conference on aesthetics March 13. This seminal figure in American ceramics taught on the faculty at Juanita College for 39 years, and has given almost 200 workshops across North America, New Zealand, Australia and Great Britain. The Pennsylvania Council on the Arts awarded him two Craft Fellowships for his work in ceramics and a fellowship in literature for his poetry. "I feel extremely fortunate to have discovered a field of work that offers ample opportunities for enticing and stimulating our curiosity about materials and processes so we can use them to expressive and aesthetic ends."

He has published influential books on salt-glazing and wood-firing, as well as a book of poetry. He writes: "I believe that pots have timeless, dynamic qualities that outlast their makers. An awareness of historical pots and the people who made them can be a rich source of inspiration for what we make. How can we invest and discover such goodness in our work?" 

Symposium registration begins Oct. 5. Call the Shadbolt Centre at 604.291.6864. For more info see:

<http://www.canadianclaysymposium.ca/index.html>



FONG CHOO

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October 24-25, 2009

9:00 - 4:00



**\$155 plus GST
includes lunch**

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Museum of Oriental Ceramics, Osaka *By Melany Hallam*

During a trip to Japan this past April, Derek and I spent a day in Osaka. We'd been travelling with non-potter friends for most of two weeks and now we were on our own with a chance to take in a ceramics museum at our leisure. Talk about kids in a candy store.

Osaka was once the commercial capital of Japan as well as being considered the "nation's kitchen," known for okonomiyaki (pan-fried batter cake,) takoyaki (octopus dumplings,) udon (a noodle dish,) as well as the traditional battera sushi. It's not particularly known as a cultural centre, but pottery is part of Japanese life where ever you may be in the country, so we were hopeful.

And then we found it—the Museum of Oriental Ceramics. After a good 20-minute walk down Mido-suji Ave from the Osaka train station and many wrong turns looking for the non-descript brick building we were there. What a find!

The museum was built to house the entire 2,700-piece Ataka ceramics collection donated by the Sumitomo Group in the early 80s. The collection is made up mainly of Chinese,



Porcelain snuff bottle, approx. 5 cm. high, Oki Shoichiro Collection.

Korean and Japanese pieces dating all the way back to the second century Eastern Han Dynasty, including two National Treasures and 13 Important Cultural Properties.

Just over 300 pieces of the collection are on permanent display, along with one or two short-term displays. When we were there the featured exhibit room held a display of snuff bottles (part of a 1,000-piece collection

donated last year)—mostly very tiny vessels with incredibly intricate carvings or inlays, including some made of stone or glass. Amazing. I can't imagine the patience it must have taken to create these vessels, many made of porcelain, and it's such a wonder that they survived the firing! How could anyone use them for such a mundane purpose as storing snuff?

There are a few things about this museum that made the visit especially worthwhile:

- A few of the display cases were lit by natural light via skylight. I don't think I've ever seen this in a ceramics museum before (not that I've been to a huge number of them!) and it really made a difference in seeing the true colour of the glazes. Some really fine celadon pieces.
- Although all of the display descriptions are in Japanese, there were computer terminals allowing you to look up the descriptions in your language of choice. The look up function was really user friendly and we had no problem at all finding the pots we were interested in and reading the full descriptions. So instead of going away knowing only that the vibrant red shallow bowl with the beautiful blue glaze on the inside is Jin Dynasty, 12th-13th century, I also found out that this type of bowl may have been specially ordered by the Huizong emperor and that the period of origin is

Continued on Page 11, Debate

Where are you going this year?



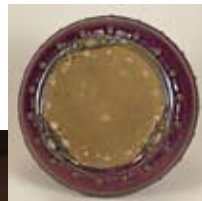
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Foot of vessel.



Stoneware bowl, China, Jin (or Song?) Dynasty, 12th-13th Century. Copper oxide over Jun opaque blue glaze, fired in reduction. On the interior of the base are 15 spur marks and the incised number '2'. Numbered Jun dishes and planters are formed with care, and are thought to have been used for special purposes. There are pieces incised with numbers from 1-10, with the size of the vessel becoming smaller as the number increases.

Debate, Continued from Page 10

very much under debate. Is it Northern Song or Jin Dynasty? There's apparently quite a disagreement between Japanese and Western scholars.

- The computer entries for each piece also include a photo of the bottom of each pot, which I really appreciated. What potter doesn't pick up a pot and immediately turn it over to see the potter's mark? This provided a way of doing this virtually. Very cool.
- The museum isn't overwhelming—about 3,900 square metres compared to the more than 101,000 square metres in the Tokyo National Museum. The permanent displays are ceramics only, nothing else. The larger Japanese cultural sites are mobbed during tourist season. We were there just before the hordes hit, but this museum felt like it would always be quiet and peaceful. A place to immerse yourself in the pots for as long you felt like rather than fight over viewing space.

If you're interested in seeing more virtually, the museum's well-organized website includes a searchable database of the collection and photos of all angles of each piece at: www.moco.or.jp/en/ If you're ever in the area, I'd certainly recommend a visit.

And when you're trying the okinomiyaki don't be afraid to go with tradition and cook it yourself at your table. Like a lot of things Japanese, it may look odd but it sure is delicious! 🍽️



*Yuhuchun (pear-shaped bottle), China, Yuan Dynasty, 13th-14th Century, height 27.4 cm. Decorated with iron spots and a celadon glaze. In Japan the technique is called *tobiseiji*, and was favoured particularly by tea masters. This National Treasure is valued both for the colour of the glaze and the appearance of the iron spots. The slender neck and full belly present a pleasing contrast, achieving a beautiful balance. (This display was lit by skylight.)*

Earthenware with Slip and Pigments, China, Tang Dynasty, 8th Century, height 50.5 cm.

Burial goods such as this figurine were called *yong*. This particular figurine is considered to be a masterpiece among female *yong* figurines for its eloquent expression of a young woman's innocence. The unglazed figurine has been painted with a white powder on which earthen pigments were applied; however, the colours mostly faded away while the figurine was buried. (The figure is displayed on a rotating, earthquake-proof mechanism so that you can see all sides of the piece.)



kootenay school of the arts



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.

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Submissions for the November newsletter

Please get your articles and ads in to Melany by October 20 at the latest for the November 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!

Calls for Entry

Eight Fluid Ounces 2010

Entry Deadline: October 26, 2009

Where: Louisiana, Baton Rouge, USA

Exhibition dates: Feb. 20–Mar. 21, 2010

Open to drinking vessels not exceeding 10"x10"x10"

The application can be downloaded here:

www.bcpotters.com/newsletters/8-Fluid-ounces-2010-app.pdf

(ignore the part about it being open to U.S. residents only; return shipping of more than \$20 will be the responsibility of the artist.) Here's a message from the show coordinator: *I'd love for your readers to join us. I truly want to see cups from everywhere—I love this show. It is always a great hit in the city and for me it's a delight to see so many diverse and passionate responses to the concept of "8 Fluid Ounces." And as far as functional vessels, everyone knows coffee tastes better in a real handmade cup. So – welcome, welcome!*

For more info contact Malia Krolak at:

Louisiana State University School of Art
225-389-7180 - kkrolak@lsu.edu

STURT POTTERY: RESIDENCIES AVAILABLE NOW

Sturt is seeking expressions of interest from potters and ceramic artists to take up residency positions at Sturt Pottery, Australia. These positions are available for periods of either three months or six months. Applications are open NOW.

Details here: www.sturt.nsw.edu.au/pdfs/Pottery%20residencies.pdf

For all enquiries contact Megan Patey: mpatey@sturt.nsw.edu.au

Ph +61 2 4860 2080

www.sturt.nsw.edu.au/sturt_pottery.htm

Gallery of BC Ceramics

Annual Exhibition Jury

The annual exhibition jury for the Gallery of BC Ceramics will be held on Oct. 19. Submissions deadline is Oct. 15, 2009. Please send your proposals to the gallery as soon as possible – details available on http://www.bcpotters.com/Gallery/forms/2009_Gallery_Jury_Application.pdf

Olympic Exhibition

We hope that the Gallery of BC Ceramics will be busy for the Vancouver 2010 Olympic games. Many Olympic-related events will be happening on Granville Island. The gallery may be able to host an Olympic-themed event or exhibition during the Olympics. If you have any suggestions for a themed exhibition that would somehow capture the essence of the Olympics/Vancouver/2010/local art/indigenous "souvenirs", please send your ideas to Sharon Cohen, Gallery Manager, at galleryofbcceramics@bcpotters.com

16th Annual White Rock/South Surrey Art Studio Tour

Oct. 17 & 18; 11 a.m. to 5 p.m.

www.2009studiotour.com

Meet the artists in their studios: Connie Glover, potter; Joan Adams, sculptor; and painters Kathy McDonald, Judy Jordison, Elizabeth Hollick, Sheila Symington, Ann Worth, Carolyn Doan, Cary Ennis, Patte Rust, Nicky Baumeister and Serge Dube. Tour maps available from Connie Glover at cgloverclay@shaw.ca

1st International European Woodfire Conference, 2010

This international conference is aimed at exploring current research and trends in wood firing and will be held at Bröllin, Germany, Sept. 2 to 5, 2010.

Keynote speakers will address a series of questions, follow-up forums will give an international overview and discuss technical and aesthetical issues. Exhibitions will be held to coincide with the conference aimed at presenting a wide survey of wood fire practice. Forums will be held each day, as well as demonstrations, exhibition openings, kiln firings and social events. There will also be Pre-Conference Workshops in the week leading up to the conference. After the conference we offer excursions to places of interest for woodfirers, for example to La Borne, where a part of the pre-conference of the AIC general assembly will be held some days later.

For applications to present at the conference, questions or suggestions contact:

Markus Böhm, Alt Gaarz 6, D-17248 Lärz
+49(0)39833-22219, markus@woodfire.net
www.woodfire.net/home_en2.htm

Unclassifieds

FOR SALE: Skutt 1227 electric kiln (no computer), \$800; Big Puddle Slip Casting Table, \$950; North Star 24" slab roller, \$600; Scott Creek extruder with expansion box, \$200; Creative Industries Wheel, \$450; Ceramics Monthly (1972–2006) and ceramics books. Maggi, 604.929.3206, maggikneer@telus.net

FOR SALE: 60 cuft metal frame downdraft gas kiln, wheeled door, insulated chimney, furniture, \$2000; Venco 3" de-airing pugmill, \$1750; Brent CXC, near new, \$1200; Brent B, \$500. Hard & soft bricks, bagged chemicals, misc. Terry Ryals, Victoria, (250) 652-0310.



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.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*

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Vancouver, BC · V6H 3R7

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fax: 604.669.5627

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

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604.720.7835 · laura@culdesacdesign.com

Membership

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

Let us know about your holiday studio sales!

We'll be including members' Christmas craft and studio sales info (incl. photo) in the November and December newsletters. Get your information in to Melany at editor@bcpotters.com by Oct. 20 for the Nov. 1 newsletter and by Nov. 20 for the Dec. 1 newsletter.

Can't wait to see what you've got cooking for Christmas!

