

September 2010
Volume 46 No. 7



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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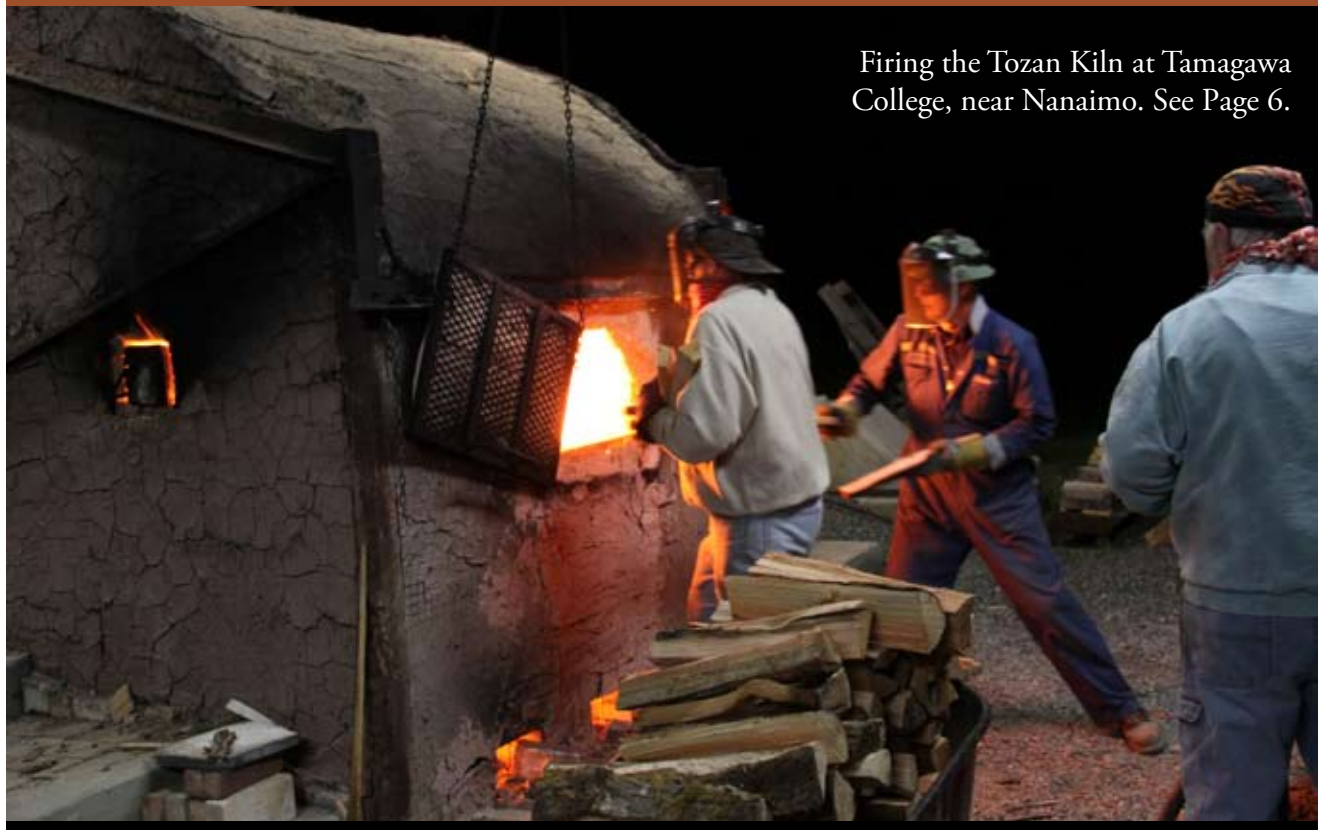
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Gallery of BC Ceramics

www.galleryofbcceramics.com

Sharon Cohen,
Gallery Manager

galleryofbcceramics@bcpotters.com
604.669.3606



Hours

10 a.m. to 6 p.m.



Gallery Assistants

Carita Ho, Roxanne Gagnon,
Sarah Cannon, Nadiya Chettiar,
Kate Metten, Kelly Austin
staff@bcpotters.com



Gallery Volunteers

Maggi Kneer
Sheila Morissette
Elizabeth Claridge
Jinny Whitehead
Celia Rice-Jones



*The Gallery of BC Ceramics is a
gallery by potters for potters.*

- **The Gallery coordinates and curates several 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](#).*



2010 Featured Artists

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

- **February:** Carole Henshall
- **April:** Richard Tanaka
- **May:** Ekta Nadeau
- **June:** Sarah Cannon
- **July:** Kwai-Sang Wong
- **August:** Katie Janyk
- **September:** Linda Lewis
- **October:** Mike Allegretti
- **November:** Elaine Futterman

2010 Gallery Exhibitions

March

Vancouver Collects
Doris Shadbolt Collection
March 6 to 31

July

Laura van der Linde
Three
July 3 to 31

September

Keith Rice-Jones
Size Matters
September 4 to 30

October


Amy Chang
Imperfection
October 2 to 30

November

Student Show:
West Point Grey Academy
November 6 to 26

September is membership renewal month!

Renew your Potters Guild of BC membership before the end of the month so that you don't miss out on a single issue of the newsletter. As of July 1, the new 12% HST will be applied to the advertised membership fees, which previously included GST.

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

It's hard to believe the summer is over and September is here again. Remember, it's membership renewal month for everyone. You can renew online, by phoning in, by mail or by coming into the gallery in person. The annual rates are listed on the back page of the newsletter and on our website. Don't wait till the end of the month or you may miss out on the October newsletter distribution.

Also, don't forget that the sign up date is Sept. 15 for a guided visit to the Clay Throwdown at the Bellevue Arts Museum on October 1 (see Page 5). The exhibit provides a wide survey of ceramic art created in the Pacific Northwest, including B.C. artists, and provides

a glimpse into the many directions ceramic art is moving. There will be the added bonus of chatting and socializing with friends and acquaintances as we wend our way down to Bellevue and back. Hope to see you there. 🏠

—Jinny Whitehead

Gallery News *By Sharon Cohen*

They say variety is the spice of life, and variety is what keeps things interesting in the gallery. In fact, with regard to our previous exhibition and our upcoming exhibition, it's almost a good thing that we have an exhibition-free month in between, to allow us to shift gears. From the magical whimsy and riotous colour of Laura van der Linde's *Three* show, we move into the clean lines and imposing forms of Keith Rice-Jones' *Size Matters* exhibition, opening on Sept. 4. A sneak preview at some images assures me that Keith's show will be nothing short of spectacular. After seeing the photos, I immediately contacted him to tell him I need to go out and buy a house so I can have a garden in which to put one of his stunning sculptures! In fact, I'd like to buy a whole city park and have about ten of the sculptures! Please join us for the opening on Sept. 4, from 1 to 3 p.m.

Tourist season is upon us at the gallery. It's been busy. Gallery visitors seem to be buying smaller pieces these days. Mugs are flying out of here at a rapid rate. Any and every Potters' Guild member is entitled to sell mugs (and tiles) in the gallery, and it's nice to have contributions from new artists—Ellie Scheepens, Anne Rusch and Yoo Kyoung Yong are the newest additions. Their mugs have sold really well. We'd welcome even more new mug artists, so please call us and arrange to send your work.

Speaking of new additions, it's almost time to add to our exhibitions schedule for 2011 and 2012. The annual exhibition jury is imminent, so please consider applying. The deadline for applying is Sept. 30. Details can be found on our website at www.bcpotters.com/Gallery/forms/2010_Gallery_Jury_Application.pdf

With the end of the summer, Kate Metten, our summertime gallery assistant, will be heading back to Montreal to continue her ceramic studies—we'll miss her. It's wonderful having her around, and we look forward to carrying her work in the gallery one day. 🏠



Beacon by Keith Rice-Jones, part of September's *Size Matters* exhibition.

Wheel Life

Getting back to basics *By Melany Hallam*

It's time to make a New Year's resolution. Traditionally, this is done on Jan. 1 but I've never been one for tradition (my mom is still waiting for grandchildren.) For anyone who has ever gone to school, September is when everything really begins again: new grade, new textbooks and (this was always my favourite) new notebooks, pens and art supplies. I mean, what's really new about January except that the last digit of the number describing the year has increased by one?

Anyways, back to the resolutions. After years of having pretty much abandoned it, I'm getting my pottery studio back together so that I can make pots again. I live with my equivalent-to-spouse on a five-acre lot in Powell River, two ferry rides up the coast from Vancouver. Derek and I have spent most of the last eight years building a timber frame house and getting caught up in our day jobs, but no more. The house is liveable and I quit the job that was taking over my life. Now my resolution is pretty simple: I'm going to go into the studio every day and do something, even if it's just squashing spiders.

Here's how I've done so far:

July 25: Swept up the huge piles of dead wood bugs that had collected around the buckets of glaze-making supplies and clay slops. Soooo disgusting. Where on earth do they all come from?? Got a start on clearing out all of the accumulated junk and storage boxes that had taken over my ware shelves and almost put my back out hauling down a large Rubbermaid full of old papers and books. And is that awful smell left over from the building's old barn days, or is it our jury-rigged clay settling system (i.e. bucket) under the sink? There must be a better way to set up the drain.

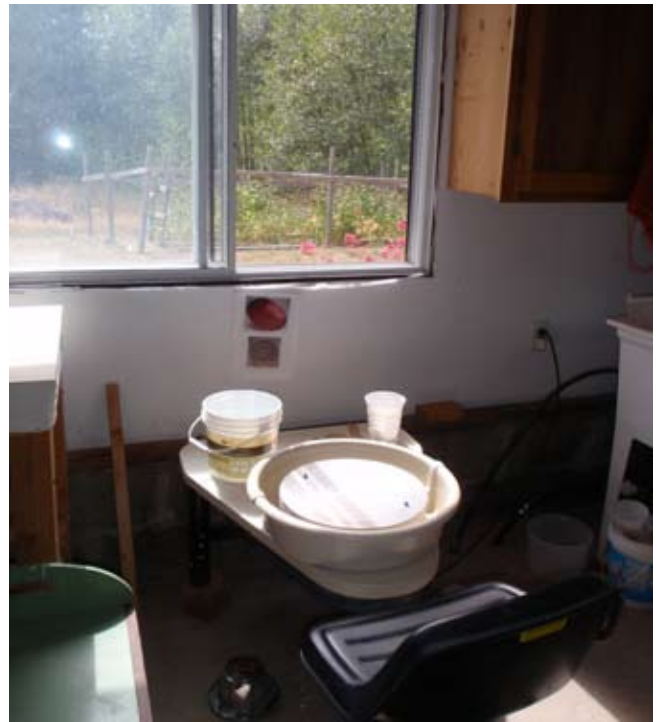
July 26: Installed two old upper kitchen cabinets, one lower cabinet with drawers, and two old pieces of countertop. I backed out of going walking with a friend of mine today so that I could finish installing. Feeling guilty.

July 27: Finished installing countertops. Looking really organized. Sorted through 12 old boxes of clay and found only one usable box. I see much clay recycling in my future. Good thing I got that tip from Don Jung last year. As per instructions, I've been filling bags of clay with water and then submerging them in large buckets of water and waiting for them to soften up. Works like a hot damn. I really wish I had a pugger though.

July 28: Derek got out the machete and hacked a path to our back 40 so that we could start a shard pile. I really need to get rid of those old embarrassing pots and kiln disasters from many years ago when we last fired our home-made, propane-fuelled car kiln. Then I fought my way through the spider webs underneath my wheel so that I could spray the rubber drive belt with silicone lubricant. Wedged up some clay and decided to start by throwing some tiny pots off the hump. Surely I could handle that. Well, just barely. How can centring be so difficult?? I used to teach beginners to do this stuff for Pete's sake. On the last pot of the afternoon I finally got that just right feeling, perfectly centred and pulling up like the pot is growing out of the wheel—eureka!!

July 29: Gardening today and didn't make it into the studio. Planted more peas and greens, and picked my first zucchini.

July 30: Got caught up looking through my old copies of *Ceramics Monthly*. Ripped out and saved all of the cone 10 glaze recipes that looked amazing in the photos and got excited looking at some



View from the wheel.

beautiful pot shapes. There are still many house-building tools and supplies stored in the studio so I decided to smuggle one item out each day and surreptitiously deposit them in the basement workshop where Derek is working on his own organizing and cleaning out project. I'm sure he'll never notice.

July 31-Aug 5: Making and trimming pots this week not going as well as I'd hoped after my first taste of the potters touch back on the 28th. Adjusted my Giffen Grip in case that was part of the problem. Nope, that wasn't it. Accidentally bashed the rim of one my bowls on the bottom of my very carefully installed upper cabinet; carved out the rim on both sides of the bowl and turned it into a chopstick rest feature. I think I'm getting the hang of this.

August 11: I was in the groove for a few minutes today—yahoo!

August 22: Some of my recycled B-mix is finally ready to use. It's still a bit sticky but I've run out of fresh-from-the-box clay, so what the heck. Plates, I'll make plates. Oooh, this is much better than that old 443 I've been using. OMG, I centred way more clay than it takes to make a mug and I didn't totally wreck the resulting pot when I took a wooden rib to it. I think I can do this!

Now: Looking ahead to the day when I'll have enough pots to fill our 25 cu.ft. kiln. Can't wait!

Putting the guild's newsletter together each month has kept me in touch with B.C.'s clay community over the last couple of years. It's quite possible that, without this constant source of inspiration, the

Continued on Page 5, Spiders & wood bugs

Spiders & wood bugs, *Continued from Page 4*

spiders and wood bugs would be the only ones enjoying my studio right now. Amazingly, I know at least a couple of people in my area who work away at their art in a large closet or dark basement, or have no space to work at home at all. I'm sure there are some of you reading this right now that are in the same situation—maybe you think that I've completely lost my mind. Yes, I do know that I have it pretty good by comparison, but it's only recently that I've really learned to appreciate that. So if you're out there using your clay workspace as storage for your kid's old bunk bed or you're contemplating selling your wheel because you haven't been using it lately, STOP! Make your own New Year's resolution right now. Start by answering this one question truthfully: wouldn't you rather be potting? 🍵

Let us know how you're doing this year. Send in your clay stories and photos to share with other members of the guild around the province. There are lots of publications available offering technical information and artistic reviews, but the PGBC newsletter is where you can get the real British Columbian pottery experience. It's incredibly motivating to see beautiful pots made by real people who live and work close by—people you know personally or have exchanged emails with and who are generous enough to share the stories behind the work (this is where you find out that that "perfect" pot was really just a happy accident.) This newsletter is where you'll find local inspiration and encouragement—by B.C. potters, for B.C. potters. Welcome to the conversation!

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/Guild/chops.html

You can email it back to Debra Sloan at 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. 🍵



CALL FOR ENTRY GALLERY OF BC CERAMICS ANNUAL EXHIBITION JURY

The annual exhibition jury will be held in October 2010. Deadline: Sept. 30. For details: www.bcpotters.com/Gallery/forms/2010_Gallery_Jury_Application.pdf.

Please note that, for the first time, we'll be programming two years of exhibitions. Applications received now will be scheduled for exhibition dates in 2011 and 2012, with the artist to specify preferences. This enables you to plan ahead and allow yourself enough time to produce work of the highest possible calibre.

As always, the emphasis will be on technical competence and originality of concept. We're looking for innovation and strong exhibition themes that convey a powerful statement. Please ensure that submission guidelines are closely followed. We look forward to receiving your proposals.

Sharon Cohen, Gallery Manager
galleryofbcceramics@bcpotters.com

Day Trip to the CLAY THROWDOWN

Bellevue Arts Museum, Oct. 1, 2010

The Potters Guild of BC is arranging a day-long bus tour to visit the *Clay Throwdown* at the Bellevue Arts Museum Friday, Oct. 1. The cost is \$60 for members and \$68 for non-members and includes the bus trip and the entrance fee. Lunch will not be provided, but the museum is close to a number of good restaurants.

The curator, Stefano, will give us a tour of the exhibit and there will be free time to socialize, shop, eat and visit the gallery. The bus will depart Granville Island at 8 a.m. and return at approximately 7 p.m.

Don't forget your passports! Seats are limited so book early, but by Sept. 15 at the latest. Please contact Sharon at the Gallery of BC Ceramics to book your seat: 604.669.3606. Any questions, please contact Jackie Frioud at jfrioud@shaw.ca or phone 604.921.6417. For more info on the exhibition see the museum's website: www.bellevuearts.org/exhibitions/current/biennial-2010.htm

kootenay school of the arts

HANDS-ON CAREERS

Earn a 2-year diploma in art, craft & design with a major in clay, fibre or jewellery & small object design or a 1-year certificate in the metal studio at Kootenay School of the Arts at Selkirk College (KSA) in Nelson, BC.

APPLY NOW for September or January entry.

For more details visit selkirk.ca/ksa or call 1.877.552.2821.

Selkirk College



Robert Dudley



Geraldine Rinkel

Call for Participants: Final Tozan Firing of 2010

By Flora Walton, Firing Facilitator

The Tozan Cultural Society will be firing up the Tozan kiln located at Tamagawa College in Cedar, B.C., (near Nanaimo) on Friday, Oct. 1. This will be the third firing of 2010. Our two previous firings produced beautiful pots and the kind of experience you only get through participation.

The Dogi commences on Friday afternoon, is fired through Saturday and then closed down Sunday evening. Planning for a firing is extensive. Please let us know how many pots you are bringing and when you prefer to work. The sooner your commitment is known, the sooner we can decide whether the firing will be a Dogi firing or Dogi plus one chamber. With each additional chamber, more people are required to work shifts. Planning is the key and participation is a requirement for firing success. It also means that pottery intake will begin over a week in advance. Pots can be stored on site, even glazed on site (by arrangement) from Sept. 24 to 30.

All wood-fired pots require Cone 10 clay and Cone 10 glazes. Greenware may be fired

but you must identify these pots clearly. Following glazing, the pots must be wadded and loaded into the kiln. Oct. 1 is reserved as loading day only—no additional pots accepted. The kiln also requires preparation. Our wood-fired kiln is a community kiln, so workers are greatly appreciated!

In short, all this means if you're bringing pots to fire, participation in the firing process is mandatory.

Each Tozan Society member pays an investment fee of \$100, which includes the first year's membership fee. By paying \$100 prior to Oct. 1, 2010 new members will be covered until Oct. 1, 2011. Once you witness and experience the enormity of our endeavour, you will understand the value of your investment.

Annual membership is currently \$25.

Pots to be fired cost 2.5 cents per cubic ft.

This firing, only the Dogi will be loaded, UNLESS there are enough pots committed to fill the first chamber AND there are enough participants to fill the longer firing schedule. An additional chamber adds another 12 to 18 hours to the round-the-clock schedule

already met.

Please contact me as soon as possible at: point3@shaw.ca (Flora Walton, Facilitator) if you're interested in participating and for general information. Financial arrangements and questions are through our treasurer

Helen Randall at dickall@island.net.

We welcome your participation in Canada's largest community-owned hill climbing kiln, even if you don't have pots for this firing. For more information on the kiln, see: www.tozan.bc.ca/index.htm Our site is being updated soon, but it will provide further information on our society.

We look forward to meeting everyone at this firing. 🍷



Test firing, Tamagawa, 2009.

adult programs at the Shadbolt Centre | fall 2010



Wayne by Elaine Brewer-White.

register today!

burnaby.ca/webreg

604-291-6864

shadboltcentre.com

shadbolt centre for the arts
celebrating 15 years

Registration for all Fall 2010 & Winter 2011 programs is now open. Classes offered for all ages and skill levels. Prices do not include tax.

new! Anatomy for Figure Modeling

\$82.50, 2 sessions
Instructor: Santo Mignosa
Thursdays, 7-10pm, Starts October 28
Barcode 228965

new! Clay Extruding with Ease: Level 1

\$156.44, 8 sessions
Instructor: Linda Doherty
Tuesdays, 7-10pm Starts October 5
Barcode 226527

Continuing Pottery

\$156.44, 8 sessions
Instructor: Rosemary Amon
Mondays, 7-10pm | Starts October 4
Barcode 226522

new! Don Hutchinson: Glazing & Decorating

\$46, 1 session
Instructor: Don Hutchinson
Wednesdays, 7-10pm | November 3
Barcode 229230

new! Gesture & Expression in Clay: Understanding Body Language & Figurative Sculpture

\$149, 2 sessions
Instructor: Elaine Brewer-White
Sundays, 10am-4pm | Starts October 3
Barcode 223872

new! Red Hot Pots: Raku Techniques

\$202.37, 8 sessions
Instructor: Linda Doherty
Wednesdays, 10am-1pm | Starts September 29
Barcode 226525

Soda Firing Workshop

\$111, 3 sessions
Instructors: Linda Doherty & Jay MacLennan
Thursday/Friday/Sunday, times vary
Starts October 21
Barcode 226553

Tips and Techniques in Clay Construction

\$156.44, 8 sessions
Instructor: Fredi Rahn
Tuesdays, 7-10pm | Starts September 28
Barcode 227757

Wood/Soda Firing Workshop

\$205, 4 sessions
Instructors: Linda Doherty & Jay MacLennan
Thursday/Friday/Saturday/Wednesday, times vary
Starts September 16
Barcode 226538

Ideas for a more earth-friendly studio

From the Oregon Potters' Association (OPA) Newsletter, June-July 2010

SCRAP GLAZE, LESS GLAZE WASTE DOWN THE DRAIN

Submitted by Laurie Childers, OPA member

At our Linn-Benton Community College ceramics studio in Corvallis, WA, we have about a dozen 35-gallon buckets of glazes, and another half-dozen five-gallon buckets of trial glazes or less-popular mixes. We are a teaching facility so there is more "changing of the mind" and mistakes that require the glaze to be washed off than in a production studio. Any studio has ladles, pitchers, brushes, and sponges that get glaze on them. To keep the washed glaze from going into the sewer system/river, we got a 12-gallon bucket and marked it "Scrap Glaze." This is an old idea but somehow we had not been doing it, probably because before we had our new facility we are so cramped for space. We filled it three-quarters full with water and put a note on the lid for people to rinse the glaze from their tools into this bucket—with the exception of Shino glazes. Shino glazes have ash (lye) in them and will not mix with other glazes, but they could have their own scrap glaze bucket.

It took about nine months for the first bucket to collect enough material to test. We also used the cleaned-up glaze material from the spray booth. To our surprise and delight, without any additions, the scrap glaze came out a soft iron green when thick and a medium/dark brown when thin. It breaks nicely and gives us a good forest green color we've been wanting. A student named it Loden (à la Land's End Catalogue) and it became very popular. More people became aware of the scrap bucket and now use it every time. The second iteration of scrap glaze collected in less time and came out very similar. We are doing a bit to help the rivers and we also get a free glaze for minimal effort.

MIXING GLAZES WITHOUT MAKING TOXIC WASTE

Submitted by Janet Buskirk, OPA member

A very simple technique I use to keep waste to a minimum when I mix glazes is this: I do not add all of the water to the glaze while I am initially mixing it. Then, I clean all of my glaze-mixing tools (whisk, screen, scoops, etc) with a small amount of water and add that

water to the glaze. Everything ends up clean, and no glaze materials go down the drain.

MIRROR BLACK GLAZE: This is a beautiful glaze that I make from my scrap glaze bucket. I use cone 10 glazes, but this or something similar might work at other temperatures. My typical scrap glaze, before adding colorants, is a translucent brown or dark green.

1 liquid quart of scrap glaze
20 g cobalt carbonate
6g chrome ox
20g red iron ox

MATTE BLUE GLAZE: This is a dark, stony matte. I make it from a combination of my scrap glaze, Waxy Matte glaze, and cobalt carbonate. I fire it to cone 10.

First, mix Waxy Matte (cone 10):

Custer Feldspar 41
Silica 20
Dolomite 7
Gerstley Borate* 12
EPK 5
Talc 15

Add: Cobalt carbonate 1

* I use Laguna Borate instead of Gerstley Borate

Mix the Waxy Matte with the appropriate amount of water. Then, mix five parts of the Waxy Matte with eight parts Scrap glaze. For me, this makes a nice stony blue. You may need to add a bit more cobalt or adjust the ratio of Waxy Matte to scrap glaze. 🍂

For more information on the Oregon Potters Association, see: www.oregonpotters.org

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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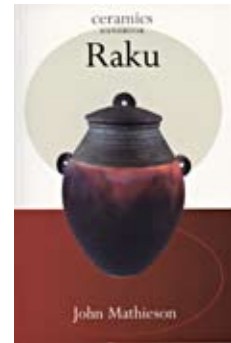
Book Review *By Patty Osborne*

Araku firing involves heat, fire, smoke, sweat and sometimes even tears, but none of these things are part of the book *Raku* by John Mathieson because this British potter writes with such a dry, detached style, often in the passive voice, that the excitement and drama of raku are dampened down, leaving us with an uninspiring but still useful collection of information. Mathieson covers all aspects of raku, including choosing clay, choosing a fuel, building a kiln, forming pots, glazing and decorating, firing and finishing, and the book is filled with small colour photos of raku techniques, as well as samples from the work of over thirty potters (plus some of their slip and glaze recipes). However, the details of forming and firing techniques are difficult to pull out of the opaque prose in which they are buried.

On the other hand, *Raku Firing: Advanced Techniques* opens with a lively essay by Hal Riegger, one of the original raku artists in North America, in which he describes his early and ill-fated attempts at raku, his later raku innovations and his philosophy behind his use of the raku process. After that, we get an essay on naked raku by Kate and Will Jacobson that includes not only a description of their process but a narrative about how these two production potters try to keep a balance between creative exploration and financial security. Other essays cover raku firing large slabs, a raku workshop in a small village in Mexico, inlaying glass while forming wheel-thrown pots, some wacky sculptures, “production raku” using levers and fulcrums to move the kiln and the reduction chamber around, an extensive discussion on ways to build raku kilns, firing with wood in a loosely stacked kiln



Raku Firing: Advanced Techniques, Ceramic Arts Handbook Series
The American Ceramics Society
Edited by Bill Jones
ISBN 978-1-57498-301-2
136 pp / \$29.95



Raku
By John Mathieson
The American Ceramics Society
ISBN 1-57498-166-8
128 pages / \$24.95

that you can unstack and put away when the firing is over, instructions for something called “Valdez flashfiring,” how to make and raku fire a seven-foot tall pot, plus recipes for glazes, slips and clays. Some of the techniques are, indeed, advanced, but even novice raku potters will find much they can use in this book, and much that will inspire them to try just about anything. 🙌

Specialty Workshops at the Surrey Art Gallery

It's easy to register!

604.501.5100, press 0 | www.register.surrey.ca

Raku Workshop

Instructor: Cheryl Stapleton

Enhance your pottery with beautiful crackle or iridescent glazes, and the smoky textures of Raku.

Workshop includes:

- one studio drop-in visit
- one bag of clay
- bisque firing
- Raku glazes

Nov 2, 7:30–8:30pm (information session)

Dec 5, 9am–4pm (Raku firing)

2 sessions \$88

Course 4223193

Hands-on Throwing Workshop

Instructor: Fredi Rahn

Improve your basic techniques on the potter's wheel through disciplined throwing exercises.

Focusing on the dynamics of the basic cylinder, you will learn to have more control of this form, which will allow you to create a broader range of work.

Nov 7 & 14, 10am–4pm

2 sessions \$85

Course 4217971

Kiln Operations Workshop

Instructor: Murray Sanders

Learn all about electric kiln operations from the kiln manager at Surrey Art Gallery. Topics include:

- kiln loading and stacking
- firing schedules
- cones and temperatures
- trigger adjustments
- troubleshooting
- maintenance
- safety

Nov 21, 10:30am–1pm

1 session \$26.50

Course 4217972



13750 - 88 Avenue
www.arts.surrey.ca

REGISTER TODAY! Please register no later than 7 days in advance.



Canada Council
for the Arts

Conseil des Arts
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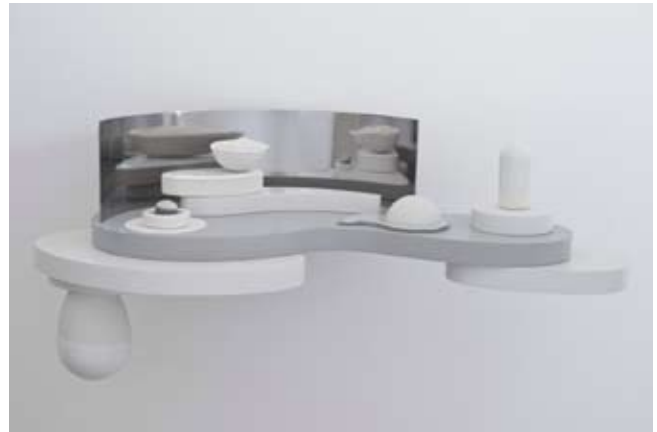
NWCF Lecture: Julie York

By Amy Gogarty

The North-West Ceramics Foundation is pleased to announce Julie York as the featured speaker at a free public lecture **Wednesday, October 13 at 7 p.m.** Please note: this is a change in date from what was announced previously in the July/August newsletter. The lecture will be held in the IDS room in the North Building of Emily Carr University of Art + Design (1399 Johnston Street, Granville Island, Vancouver).

Julie York is an Assistant Professor of Visual Arts and Material Practice at Emily Carr University. She thinks of herself primarily as a sculptor who works with clay and other materials. Using an essentially industrial process, slip-casting, she often submerges her forms in baths of water or mineral oil, or she encases them in boxes reminiscent of commercial display. Early in her career, she cast forms such as dolls, mannequins and other objects associated with feminine culture. Her more recent work utilizes a formal vocabulary based on anonymous, abstract or industrial objects. Her family was in business manufacturing health and beauty products, an industry in which artfully designed packaging and effective display are paramount. York recalls working on an assembly line in the family establishment. Responding to the repetition, organized chaos and what she calls the "amalgamated piles" of objects found in manufacturing, she developed fabricating skills with rubber, plastic, glass and metal, which she combines with the cast clay.

York's interest in industrial materials often takes her to scrap yards in search of interesting new forms. She is particularly alert to the impact humans make on the natural world. Travelling in China, she researched



Reflectionnoitceller, 2010, wood, metal, clay, mix media, H15cm x W50cm x L20cm.

contemporary ceramic manufacturing sites such as Fuping rather than historical centres of handmade ceramics such as Jingdezhen. Her focus on industrial forms and use of slip-casting ensure a strong resonance between the conceptual core of her work and the materials and processes with which she manifests her ideas.

Working originally in white earthenware, she shifted recently to porcelain, which she sands and polishes at the bisque stage prior to its final fire. In this way, she produces satiny surfaces that appear

Continued on Page 10, Industrial materials

Discovery Art Travel

2009-2011
CERAMICS EXCURSIONS

Morocco

Lombok/Bali

Crete

Burma

Turkey



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TEL: 1-250-537-4906

Industrial materials, *Continued from Page 9*

industrial yet vulnerable. Earlier work was left white and unglazed in order to emphasize form, but recent work makes use of both sugary, pastel glazes and coloured clay. York often presents her work on the wall in boxes and circular “peeps” as a means to reference painting, an enduring interest of hers. She works with aspects of perception, challenging concepts of “normal” by introducing elements that handicap sight. Viewers are forced to struggle slightly and to question what exactly they are seeing. She fronts her containers with plastic lenses that distort what lies behind; the appearance of the interiors change as the viewer moves across them. The theatricality of this presentation engages the body of the viewer, encouraging interaction and personal engagement.

Her most recent work, *reflectionnoitcelfer*, exhibited at the Pentimenti Gallery in Philadelphia in 2010, represents a new and exciting direction for the artist. Rather than encasing or submerging her forms, she incorporates them into tableaux reminiscent of seventeenth-century Dutch still life *vanitas* paintings. The individual works incorporate domestic forms resembling bowls, salt cellars and table sculptures arranged on staggered wooden platforms. Curved sheets of stainless steel back these seemingly simple arrangements, confounding vision and perception. The objects are imperfectly reflected in the steel’s mirror-like surface, creating dynamic and complex assemblages that speak compellingly to the passage of time, materiality and the body.


Julie York’s work with a range of materials expands the ceramics dialogue. Her lecture on Oct. 13 will discuss the trajectory of her artistic career and her ongoing efforts to marry concept with process and form.

York grew up in the Vancouver area, beginning her studies with David Lloyd at Kwantlen College and graduating from Emily Carr Institute. She received her MFA from New York State College of Ceramics at Alfred and subsequently held fellowships and residencies at the Clay Studio in Philadelphia and at the International Ceramic Research Centre, Guldagergaard, in Skaelskor, Denmark. Her work has appeared in numerous solo and group exhibitions across the United States. In 2007, she was awarded the prestigious Pew Fellowship in the Arts, which enabled her to focus intensively on new studio work.

Julie York’s latest work may be viewed on



View, 2006, porcelain, glass, plastic, H13cm x W28cm x D10cm.

the Pentimenti Gallery website at www.pentimenti.com, and an excellent short video produced by the Pew Foundation is available online at www.pcah.us/fellowships/artist-profile/grantees-2007-julie-york. 

The North-West Ceramics Foundation is

associated with the Potters Guild of BC 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.

ROBIN HOPPER

DECORATION, DESIGN AND SURFACE ENRICHMENT

**October 2-3, 2010
9am-4pm**

Robin's Final Workshop in Victoria!



Decoration and design with wheelthrown porcelain, exploring many decorative processes, and focusing on coloured clay work, slipware and brush decoration. \$165.00 plus HST tax includes lunch

METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS

**650 Pearson College Drive, Victoria, BC V9C 4H7
250 391-2420 email: missa@pearsoncollege.ca
www.missa.ca**

GUILD MEMBERSHIP RENEWAL

DON'T MISS THE DATE! September is membership renewal month for everyone in the Potters Guild of BC. The fixed renewal date was a change that we instituted in order to facilitate our financial planning. That, coupled with the installation of the online membership database, has been a success, resulting in easy access to accurate data.

There is always some discussion about the benefits of membership. A notable benefit that quickly comes to my mind is the information flow. Our website, ebroadcasts and newsletter link us together by creating lines of communication to and from all parts of the province. Many of our members work alone, often living far from potter-colleagues. Through these lines we can learn about opportunities, events, presentations, techniques, workshops, and publications. We can learn about other artists, their work and what inspires them; and we can promote our own work and events such as sales and exhibitions. It is this sharing of information that encourages artistic growth and inspires us to venture out of our comfort zone.

Of course, there are lots more benefits, not the least of which is being part of this large community of supportive artists. You can do your part to support your community: renew your membership and encourage your friends to do so too.

The Benefits of Guild Membership

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

NETWORKING OPPORTUNITIES

- Access to the membership directory in the Members Only section of the website.
- Notices about social events such as gallery openings.
- Opportunities to become active and work with other potters to build the guild and/or help organize guild events.
- A link to your website on the PGBC website Links page.

LADYSMITH, B.C.

Potters Discussion Group

Hello fellow potters:

The next Discussion Group meeting will be on **Sunday, Oct. 3** from 1 p.m. onward at my pottery in Ladysmith on Vancouver Island. Everyone is welcome, beginners to professionals, and there is no charge. The idea is for a free flow of discussion covering whatever areas people may be having problems with. I personally like to help with problems around finding your style and the creative process but am happy to help in other areas too if I can. Mary Fox Pottery is located at 321 Third Ave. Ladysmith 250.245.3778, maryfox@shaw.ca

An email or phone call to let me know you are planning on attending is welcome but not a requirement. Looking forward,

—Mary Fox

MARKETING AND SALES OPPORTUNITIES


- Submit your work to be juried as a regular presenter in the Gallery of BC Ceramics.
- Participate in open and juried members' exhibitions and shows both in the Gallery of BC Ceramics and other public venues.
- Sell mugs on the mug wall and tiles on the tile wall in the Gallery of BC Ceramics
- Present your work as an Emerging Artist in the Gallery of BC Ceramics (non-juried, for a duration of one month)
- Create your own webpage on the PGBC website
- Link your website to the PGBC website
- Post classified ads free of charge in the PGBC newsletter
- Have your chop or signature catalogued for identification.

LEARNING OPPORTUNITIES

- A newsletter published 10 times annually, filled with informative articles and listings of opportunities, exhibitions and studio sales.
- Information about workshops, classes and events held around B.C.
- Access to the PGBC 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 later. [Click here](#) to renew your Membership online. 

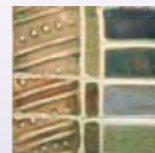
Totally CERAMICS

...supplier of your ceramic and pottery needs.

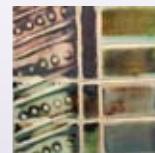
Georgies new Cone 6 Interactive Pigments:



IP203
Golden Straw



IP204
Olive Green



IP205
Autumn Foliage

A versatile design element that interacts with both clay and glaze. Use them:

- over top or under your raw glaze
- as a wipe back for texture

Available in
12 colours!

Hours:

Monday to Friday
9:30 a.m. to 5 p.m.

Saturday
9:30 a.m. to 1:30 p.m.

Drop by and check us out:

#109 - 18525 - 53 Ave.
Surrey, B.C.

Or give us a call at:

604.574.0454

ClayLines

Celebrating Success in our community

Call for Entries

Deadline: Sept. 13

The Calgary Clay Arts Association is calling for entries for its show "On the Table". The primary theme is tableware place settings, but includes decorative elements such as small vases, or condiment dishes. Contact: Connie Cooper, 1112 - 9th St. SE, Calgary, AB, T2G 3B4, 403-265-5352, connie.cooper@shaw.ca.

Call for Artists

Deadline: Oct. 17

Are you an artist or artisan looking for a place to display and sell your work at Christmas? Place des Arts, a multi-disciplinary arts centre in Maillardville Coquitlam, is seeking new artists for its Christmas Boutique Nov. 12 to Dec. 17, 2010. A \$5 jury fee applies. The deadline for registration is Sunday, Oct. 17, 2010. For registration forms and artists identification cards, interested artists may visit www.placedesarts.ca and follow the "Our Programs" dropdown menu to "Christmas Boutique." For more information, contact gift shop coordinator, Lidia Kosznik, at 604.664.1636 or email her at lkosznik@placedesarts.ca

Menorah Chanukah Competition

Deadline: Oct. 25

This competition and exhibit is open to artists to celebrate winter light. Artists from all communities are welcome to submit artwork that interprets the meaning of Chanukah and the menorah design. For more information about the menorah design and the observation of Chanukah, please visit www.burquest.org. There is a **\$1,000 cash award** to the winning artist of the Judges vote, and a \$100 cash award will be awarded to the winning artist of the public vote. Details are available for download at: www.portcoquitlam.ca/_shared/assets/Menorah_Chanukah_Competition_Call2010_final8437.pdf

Submissions for the October 2010 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.

Mural-making in Turkey

Back in April 2008, we ran an article in the newsletter written by Katie Janyk of Gibsons, on the Sunshine Coast (click [here](#) to view). She described how working in Turkey has influenced her art, particularly her tile murals. Well, she's busy being inspired once again—she's in Avanos, in the heart of Cappadocia, which is smack dab in the centre of Turkey. Katie is preparing for her October 1 exhibition in Istanbul. Read her blog here (and view the many photos of the area and of her work in progress): <http://salamanderkatie.blogspot.com/2010/08/ive-arrived.html>. Katie was the Gallery of BC Ceramics' featured artist for the month of August.

2011 NICHE Awards

**DEADLINES: Student entries, Sept. 30, 2010
(Professional division was Aug. 31, 2010)**

The NICHE Awards annually celebrate excellence and innovation in American and Canadian craft. Categories include ceramics, fibre, glass, metal, wood, jewelry and more.

B.C. ceramic artists for the 2010 competition included Lilach Lotan's winning submission for lighting: *Lotus*. B.C. finalists in the professional ceramics category were: Heather Dahl for *3 Poppy Oval Bottle Vase*; Rachele Chinnery for *Bottle and Cups*; Lilach Lotan for *Metamorphosis*. Apply at www.NICHEAwards.com by the dates indicated above. Mail payment and application materials by the deadline: NICHE Awards, 3000 Chestnut Avenue, Suite 300, Baltimore, MD 21211, USA

Exhibition:

Liz de Beer and Jane Bronsch

August 25 to October 13, 2010

District Foyer Gallery, North Vancouver

Liz de Beer - True to African tradition, Liz creates earthenware vessels that are simple in shape and unglazed on the outside. She uses a combination of oxides to produce surface coloration on raw clay that is striking but not distracting.

Jane Bronsch - Creates landscapes, seascapes, floral and still life in representational style acrylic paintings. Jane's fascination with nature results in her continuous study, observation and contemplation of natural phenomena and natural forms in everyday life.

www.nvartscouncil.ca/district_foyer_gallery



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 20th of each month** for publication the following month. Submissions may be edited for space.

2010 Advertising Rates *:

All ads are payable upon receipt of invoice

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

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 + HST

**Advertising rates subject to change*

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Vancouver, BC · V6H 3R7

tel: 604.669.3606 · fax: 604.669.5627

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

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Jackie Frioud, Secretary

604.921.6417 · jfrioud@shaw.ca

Membership

Membership Fees

For 12 months, **not including HST**: Individual, \$55;
Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/
Corporation, \$200.

Annual membership is from September. New members joining at other times of the year pay a pro-rated fee the first year. If you are rejoining after a break, please use the new membership pro-rated link. All subsequent renewals will take place in September, regardless of your initial joining date. For detailed information see:

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

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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Melany Hallam, [Maywood Design](#), Editor

604.487.1597 · editor@bcpotters.com

Andrea Maitland, Proofreader

Jan Lovewell, Mailings

September is membership renewal month!

Renew your Potters Guild of BC membership before the end of the month so that you don't miss out on a single issue of the newsletter.

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

