

April 2011  
Volume 47 No. 3



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

## INSIDE:

*Update: BC-in-a-Box* **3**

*What's New for the Gallery* **5**

*Recognition Where it is Due* **6**

*DVD Review* **9**

*Japan Earthquake Appeal* **10**

*Spring Sales & Exhibitions* **11**

*Photo by Steven Kennard, NS.*



*Group, by Denise Jeffrey, the newest member of the PGBC Board. See Page 4.*



## Gallery of BC Ceramics

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

*Representing the best of BC Ceramics*

Sharon Cohen,  
Gallery Manager

[galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com)  
604.669.3606

### Hours

10 a.m. to 6 p.m.

### Gallery Assistants

Carita Ho, Roxanne Gagnon, Nadiya Chettiar, Kate Metten, Kelly Austin, Dave Carlin, Karen Lew, Amy Johnson and Linda Lewis  
[staff@bcpotters.com](mailto: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](#).



## 2011 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 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](mailto:galleryofbcceramics@bcpotters.com). The following artists will be featured beginning on the 15th of the month listed:

- **February:** Shannon Merritt
- **March:** Trezlie Brooks
- **April:** Kelly Austin
- **May:** Anne Rusch
- **June:** Molly Magid
- **July:** Laurie Embree
- **August:** Don Jung
- **September:** Larry Cohen
- **October:** Rona Hatherall



**Tableware, by Kelly Austin.**

*Kelly Austin is an emerging Vancouver-based ceramist and is our featured artist for April. She will be graduating from Emily Carr University in May 2011:*

Making pots provides a number of important qualities for me: a measure of creativity and productivity, mental and physical discipline and the opportunity to connect with those who buy my work. I enjoy the constant dialogue between design, craft and art when making. Working primarily on the wheel, I embrace the qualities and values associated with the handmade: thoughtfulness, care, slowness and individual expression. Clay provides endless opportunities, constant questions and the pleasure of handling a sensual material; intellect and imagination embedded in the useful.

My work is fuelled by the intimacy, comfort and daily nourishment it provides. I am passionate about re-evaluating familiar forms: accentuating volume, considering light and

shadow and investigating proportion. Working in series or sets I am focussed on the way objects interact with one another compositionally, creating a whole from many. Balance, tension and weight are always in play.

My choice of simple and minimal form and surface is a poetic reference to my process of making; the quiet and contemplative state of throwing at the wheel. I have been strongly influenced by British studio potter Lucie Rie and Hans Coper, as well as American studio potter Edith Heath. Equally important has been the still and quiet nature of Australian potter Gwyn Hanssen Pigott's work. My ceramic aesthetic allows me to be inclusive in the exploration of contemporary approaches, such as Minimalism and Modernist thought. Textile designer Anni Albers, architect Arthur Erickson and artist Agnes Martin inspire my studio practice. 🍵

## 2011 Gallery Exhibitions

A number of gallery exhibitions are in the works, but they haven't been finalized yet. Here is a taste of things to come:

### MAY: Spottery

A non-juried members' show featuring work with a dot or spot motif. Deadline: Mar. 15.

### JUNE: First Serve

Emily Carr graduates, Kelly Austin, Darcy Greiner, Emma Walter and others begin their conversation with the ceramic community in Vancouver and the art world in general.

### JULY: Celebrate the Bowl

A non-juried members' show featuring bowls in support of A Loving Spoonful's Project Empty Bowl fundraising event.

### SEPTEMBER:

#### **Classic Forms Revisited**

Work by Mary Fox. A new interpretation of classic vase and amphora forms that have inspired Mary's work.

### NOVEMBER: Wide Open

A juried show of small works by members of the Alberta Potters Association, this exhibition is one-half of an exchange with the Potters Guild of BC.

# President's Message

It is wonderful to witness those first signs of spring—birds chirping, new shoots pushing through the soil, and the beautiful cherry tree tunnels of blossom along our streets, all heralding renewed and recharged energy for the year ahead.

Spring is also the time when we seek out new ideas and examine fresh future initiatives and when, coincident with this seasonal thrust, we go looking for members who are interested in shaping the future of this organization by joining the Board of Directors. If you are thinking about joining our active team, or if you know someone

whom you think would be a good candidate, please contact me or any other board member for more information. New members contribute fresh views and ideas that help our organization to remain vibrant and meaningful to its members. They help to bring a special note of spring into the fabric of our guild.

Official notice of the next Annual General Meeting (scheduled for May 30 at the Gallery of BC Ceramics) will be sent out soon. 📧

—Jinny Whitehead

## Gallery News *By Sharon Cohen*

First and foremost, remember the big submission deadline just around the corner: the first of this year's retail juries takes place in April. Please apply if you'd like to sell a full line of work in the gallery on an ongoing basis. Details and criteria are listed on [www.bcpotters.com/Gallery/forms/2010\\_Gallery\\_Jury\\_Application.pdf](http://www.bcpotters.com/Gallery/forms/2010_Gallery_Jury_Application.pdf). There's not much time left. Submissions need to be here by April 10, so it's now or never! (Well, not never, there's always the next jury.)

Speaking of exciting submissions, we've received some really inspiring proposals for the upcoming *Spottery* exhibition. I can't wait for the show to begin. I'll just have to be patient for another month. I'm not very good at that! I've seen images of some of the pieces that will be shown, and I'm really impressed. This will be a very special and wonderful show.

The gallery's Facebook page is up and running and it's great to have the opportunity to share our news, updates and events every week. We can keep guild members and customers in the loop on an ongoing basis. Please sign up for our Facebook alerts at [www.facebook.com/?ref=home#!/pages/Gallery-of-BC-Ceramics/203492789666374](https://www.facebook.com/?ref=home#!/pages/Gallery-of-BC-Ceramics/203492789666374)

Things in the gallery are looking bright, both literally and figuratively. We've installed some new spotlights, and it makes a big difference. The artworks really gain "importance" when illuminated effectively. Plans are afoot to add to our window lights so that we can draw the attention of passers-by to maximum effect. So we're light and bright and ready for spring! 📧



A sneak preview: Karel Peeters' submission for *Spottery*.

## Update:BC-in-a-Box 3: The Edge of Here *By Amy Gogarty*

The time is fast approaching when you will need to have your *BC-in-a-Box 3: The Edge of Here* entry ready for the camera! The deadline for entries is approaching; submissions may be made online between May 15 and June 1, and those sent by mail will need to be postmarked by June 1. The first stop for the exhibition will be at the new Arts building at Red Deer College, in Red Deer, for the month of September. The work will travel to the Cultural Centre in Medicine Hat for three and one-half weeks in October, and the exhibition will have its final showing at Gallery of BC Ceramics on Granville Island. We are still pursuing the possibility of an off-site exhibition

in Seattle for the National Council on Education for the Ceramic Arts (NCECA) Conference in March 2012. The Alberta Potters' Association exhibition, *Wide Open*, will travel to Comox in October and will be shown at our Gallery in November. This is a great opportunity to showcase ceramics produced by our local potters to audiences in the two provinces.

All participants must be members in good standing of the Potters Guild of BC. For more information, please consult the PGBC website at [www.bcpotters.com](http://www.bcpotters.com) under "What's on/calls for entry." Please let your friends know about the exhibition, and get potting! 📧



## Get to know your Board: Denise Jeffrey *By Amy Gogarty*

*This is the first installment in a new feature highlighting our board members. Based loosely on the "subway interview" popular on many news programs, these interviews will give personal, candid snapshots of the stalwart individuals who make up our board. The PGBC could not function without its many volunteers, and we hope that by revealing the personalities behind those names listed at the back of the newsletter, more members will begin to think of themselves in these positions. We are always looking for new faces, talents and ideas to help us move our organization forward. What a lucky series of chances brought Denise Jeffrey, our newest board member, to our doors. Here's her story:*

**Amy Gogarty:** Can you tell us your name and how you came to be on the board?

**Denise Jeffrey:** Denise E Jeffrey, D to my friends and many members of my family. I met Jinny [Whitehead, President] at the [East Side] Culture Crawl in November, and now I'm on the board...*How'd dat happen?*

**AG:** How long have you been in B.C. and what was your background?

**DJ:** I'm a new comer to B.C., arriving July 2009 from Nova Scotia with husband and dog. (*What the heck are those mountains doing there?*) I spent too many years at NSCAD, following up my Bachelor of Environmental Planning with my BFA in ceramics at the Nova Scotia College of Art and Design. I actually went back to study textiles, but I slipped in to check out the ceramics department and got sucked into the mud. I haven't looked back since. After leaving school, my work and volunteer activities all involved ceramics in some way, from working at a ceramic supply house in Nova Scotia, producing and selling my own ceramic products, to volunteering with the Nova Scotia Designer Craft Council in various capacities including time on their Board.

**AG:** What is your connection to ceramics?

**DJ:** I have been working in clay since the 1990s. After receiving my BFA, I served as an apprentice to potters on Nova Scotia's south shore (Lunenburg, Mahone Bay). I established my own studio in the community of Mineville just outside of Dartmouth. Patterns found in nature inspire my work in Cone 6 porcelain, which is thrown and altered with hand-built or slab-formed elements. Carving is a decorative element I use widely in my work. My goal is to create work that can be appreciated for its form, colour and feel but also used and enjoyed everyday around the home. I can think of no greater complement than to have someone who has purchased my work come back and tell me how much they enjoy using it or that they use it everyday.



Denise's dog, Terra (as in *terra sigillata*).

**AG:** What sort of projects would you like to work on with the Board? What are your goals?

**DJ:** "Ask not what your guild can do for you, but what you can do for your guild" is my personal rallying cry. After attending as a guest to a board meeting, I was invited to join the board. The Atlantic region where I come from has a very strong sense of volunteerism. Everyone finds something they love or believe in and gets involved as a way to give back and help out. I love ceramics and strongly believe in the concept of traditional craftsmanship. Through guild organizations such as the PGBC, concepts of quality and craftsmanship are passed along, promoted and preserved. Yes, a small, underlying and self-serving motivation exists for becoming involved. Working alone in a studio can be isolating, and the social aspect of working with a fabulous group of people equally interested ceramics is challenging, stimulating, and even fun, not to mention a great way to keep in touch with what is going on in the clay community.

**AG:** What else would you like to tell us about yourself? What are your special interests?

**DJ:** My interest in ceramics has made travel a little more interesting as well. Whenever I find myself in an international or even provincial capital, the first places I look for are galleries especially those with a good ceramic component. The V&A in London, anywhere in city of Delft, the Netherlands, the Van Gogh and Rijksmuseum in

*Continued on Page 5, Amsterdam, Norway*



*Mia Muse*

**CERAMICS WORKSHOP**  
with **SUZY BIRSTEIN**  
on **Greek island paradise Skopelos**,  
where *Mama Mia* was filmed!  
**Sept. 9 - 24, 2011** - Skopelos Foundation for the Arts  
Info & registration: 604.737.2636, [www.suzybirstein.com](http://www.suzybirstein.com)



Amsterdam, the Mauritshuis in the Hague, small shops in Norway and endless tiny galleries and museums in Montpelier, France to name a few. Coming from Canada and travelling to locations in Europe really brings home what a young country we are. In Norway, I was told to go see the old Church, which was only a few blocks from our hotel. The original portion was almost 1300 years old, and the addition almost 1100 years old. The new church I was told was not as interesting—it is only 600 years old...only 600 years old, they say.

When not making pots or volunteering with various arts and crafts organizations, I either read or walk my dog. Terra (as in sig) is a small but very active Shepherd/Husky cross—my pocket-sized Shepherd. I have not as yet found an absolute favorite walking trail here, but Burnaby Mountain has had a few visits. My most favorite trail of all time is in Nova Scotia. Taylor Head Provincial Park Wilderness Trail takes you from abandoned farm land through Acadian old growth forest to wind stunted tamarack to blustery wind-swept oceanside cliff face in less than two hours of rolling, moderately easy walking, and some of the time, a well trained dog can go off leash.

I also love books, the feel and smell of a real paper-and-ink book. Needless to say, I have too many, and I realized just how many when I moved from one side of North America to the other. My reading tends toward popular science including *The Omnivore's Dilemma*, by Michael Pollan, *Collapsed*, by J. Diamond, lots by the late S. J. Gould and various fiction writers. I try to alternate reading fiction with non-fiction—all good things in moderation. 📖

## What's new for the Gallery?

### Happy Spring from the PGBC Board!

With the season of renewal upon us, the PGBC board has been busy re-examining some of our guild policies and listening to concerns brought to us by members. Keeping in mind the Vision statement for the Gallery of BC Ceramics, *Representing the Best of BC Ceramics*, each and every display in the gallery has been renewed, refreshed, relit and tweaked to show off the work.

In conjunction with our annual review of work in the gallery as per existing policy, we undertook an overall review of standards and standards policy. Jury sessions will now be increased from one per year to three. We hope this will increase flexibility and opportunities for guild members to participate and jury their work into the gallery. For 2011, our first jury will be held on April 11, with additional juries scheduled for June 13 and Sept. 12. Tentative dates for 2012 are March 5, June 4 and Sept. 10. These will be confirmed in January of next year.

We look forward to a great season of prosperity and success for our B.C. potters! 🍀

## Specialty Workshops at the Surrey Art Gallery

It's easy to register!

604.501.5100, press 0 | [www.surrey.ca/register](http://www.surrey.ca/register)

### Pottery-Level 2

Learn to create more complex forms like teapots, casseroles, and butter dishes. Explore new finishing and glazing techniques. Fee includes one bag of clay, glazes, and firing.

Apr 12, 9:30am–Noon

10 sessions \$180 | #4242393

*Instructor Eliza Au has an MFA from the New York State College of Ceramics, has practiced and studied across North America, and has been artist in residence at the Museum of Contemporary Craft in Portland.*

### Raku Workshop

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

Fee includes one studio drop-in visit, one bag of clay, bisque firing, and Raku glazes.

May 17, 7:30–8:30pm (info session)

June 26, 9am–4pm (Raku firing)

2 sessions \$98 | #4243089

*Instructor Cheryl Stapleton is an artist, educator, and pottery studio technician and manager. She holds a BFA from Emily Carr University of Art + Design, and has been teaching ceramics for 15 years.*

### Kiln Operations Workshop

Learn all about electric kiln operations from the kiln manager at Surrey Art Gallery. Topics include trigger adjustments, kiln loading, re-wiring, firing schedules, cones, troubleshooting, and safety.

June 4, 10am–12:30pm

1 session \$26.50 | #4243073

*Instructor and full-time potter Murray Sanders has taught at the Surrey Art Gallery for nineteen years, and is also the ceramics studio technician. He holds diplomas in Fine Arts and Adult Education.*



13750 - 88 Avenue  
[www.surrey.ca/arts](http://www.surrey.ca/arts)



Conseil des Arts  
du Canada

REGISTER TODAY!

Please register no later than 7 days in advance.

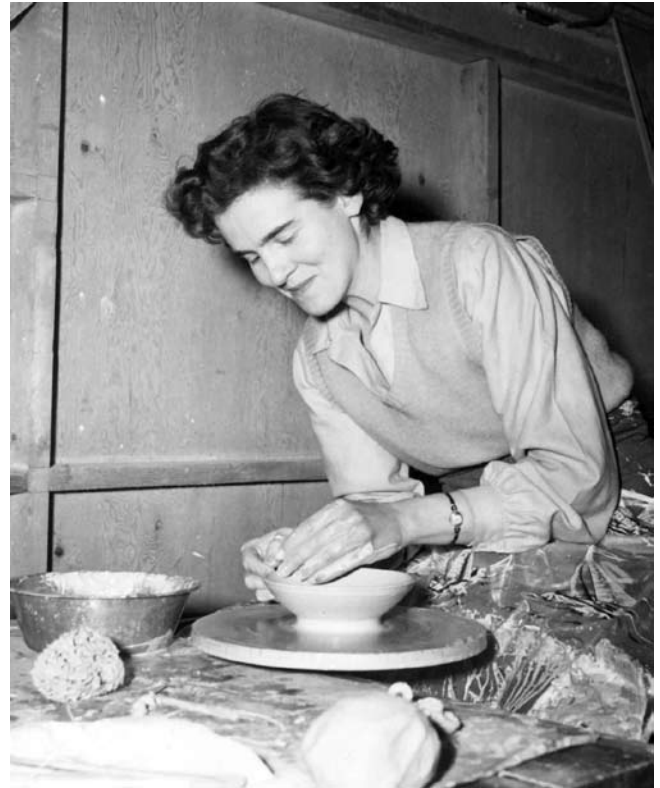
# Recognition Where it is Due By Kelly Austin

*British Columbia has a rich and varied ceramics history, much of which still waits to be researched and written about. Recently, Kelly Austin, a student at Emily Carr University and this month's featured artist in the Gallery of BC Ceramics, spent time in the archives at UBC researching two important B.C. female potters. The following edited excerpts come from a paper she wrote for her Canadian Art History class taught by Mary Jane Cowan, "Recognition Where it is Due: The Influence of Bauhaus, Modern Design and Vancouver's post-World War II Culture on Female Ceramic Artists Mollie Carter and Hilda Ross." In it, Austin explores the influence of international modern design on Canadian culture and the achievements of two of B.C.'s significant female potters.*

During the post-World War II era, Vancouver was thought of as "free from the burden of history" (Elder 9). While we know this is not true, as there is a great deal of First Nations history in B.C., this was the European perspective and was in contrast to the developments that had occurred in Eastern Canada. It was a time in Vancouver when the art community felt compelled to create a new way of life. An example of this redesigning of life was the formation in 1944 of the Art in Living Group, which stated a great ambition: "we do not wish for a new world. Instead we are firmly determined to have a new world" (Watson 73).



The vibrancy of Vancouver's art community at the time was due to the fact that designers, architects, craftspeople and artists were intermingling and their practices overlapped (Elder 9). Architects



**Mollie Carter at the wheel, 1949 (photo courtesy of the University of British Columbia Archives, UBC 1.1/10336-2).**



**adult programs at the Shadbolt Centre**  
spring & summer 2011

*register now!*

## **Daytime Pottery**

\$156.44, 8 sessions  
Mondays, 10am-1pm  
Instructor: Vin Arora  
Starts April 4 Barcode 235344

## **Continuing Pottery**

\$156.44, 8 sessions  
Wednesdays, 7-10pm  
Instructor: Charmian Nimmo  
Starts April 6 Barcode 235385  
Tuesdays, 7-10pm  
Instructor: Rosemary Amon  
Starts April 12 Barcode 235384

## **Tips and Techniques in Clay Construction**

\$156.44, 8 sessions  
Thursdays, 7-10pm  
Instructor: Fredi Rahn  
Starts April 14 Barcode 235386

## **Portraits in Clay**

\$106.97, 4 sessions  
Mondays, 7-10pm  
Instructor: Debra Sloan  
Starts May 2 Barcode 235397

## **Clay Animal Sculpture with Nan Jacobsohn** new!

\$277 earlybird, \$297 after May 16  
2 sessions  
Saturday & Sunday, 9am-5pm  
Starts June 25 Barcode 235769

Programs cover all ages and skill levels.  
Prices do not include tax.

## **shadboltcentre.com**

**Call Shadbolt Centre at 604-291-6864 or register online at: [burnaby.ca/webreg](http://burnaby.ca/webreg).**

**shadbolt centre** for arts  
celebrating 15 years



such as B.C. Binning could be painters, and designers such as Peter Cotton could be sculptors; "they were seen as operating within a common sphere of visual production" (9). This was especially clear with the formation of the Community Arts Council and their 1949 exhibition *Design for Living* at the Vancouver Art Gallery. The exhibition consisted of "plans and interiors for homes designed to fit the needs of four imaginary families" (Watson 78). As the original exhibition catalogue portrays, the show included a variety of mediums including locally designed and made furniture by Peter Cotton, ceramics by Mollie Carter and Hilda Ross and paintings by B.C. Binning. Potters at the time were working within a cultural climate where there was an "enormous demand for household goods" due of the lack of products available during the war (Collier 103). There were numerous gallery exhibitions in Canada between 1945 and 1960 in which ceramic artists participated: *Design for Living*, VAG 1949; *Ceramics, Textiles and Furniture*, VAG 1950; *Canadian Ceramics Exhibition*, Canadian Guild of Potters, 1957; *First National Fine Crafts Exhibition*, NGC, 1957 and others. It is no surprise that within the lively and exhilarating art movement in Vancouver at the time, Carter and Ross both had successful careers as ceramic artists and produced work strongly influenced by modern design and craft.

Mollie Carter was a student of Grace Melvin's at the Vancouver School of Art in the late 1930s and early 1940s, graduating with a specialization in ceramics, interior decoration and crafts (Carter 1). Due to a lack of writing about Carter, her source of inspiration

*Continued on Page 7, Design influence*



during her time at the Vancouver School of Art is unknown. However, a review of her work in an exhibition arranged by the Canadian Handicrafts Guild in 1940 stated “Carter...[had] dashing modernistic horses in clear, vital colours.” (Crawford 237). One modern design influence on Carter was the work of two European potters working in New Brunswick at the time: Erica and Kjeld Diechmann. She was introduced to their work in the mid 1940s through a [Vancouver] store called the Folk Craft Shop, located in David Spencer Ltd, which carried both their work and hers. In her autobiography, Carter wrote that the bold and modern tableware “thrilled and inspired” her, showing that at an early stage in her career, modern European design was a strong influence (Carter 1).

In the early 1950s Carter travelled to San Francisco for six weeks to visit “a great American potter,” Edith Heath, whose work she “had seen and admired for its honesty and beauty” (Carter 3). Heath began her explorations in ceramics working on the wheel and was exposed to Bauhaus fundamentals while studying in Chicago under Moholy-Nagy at the School of Design in the early 1940s (Klausner 23). It was in Chicago that the New Bauhaus was founded in 1937 by Hungarian Laszlo Moholy-Nagy, who had taught in both the Weimar and Berlin Bauhaus schools (Holt Skov and Holt Skov 78). At the time, Chicago was spoken about as “the industrial metropolis of the world, and Edith Heath benefited from the great gift of timing” (Ibid.). There were three fundamental lessons of the Bauhaus that Heath took from her experience on the East Coast and brought with her to San Francisco in 1941: “form follows function,” “less is more,” and “truth to



**Instructor Edith Heath and summer school pottery course, 1957**  
(photo courtesy of the UBC Archives, UBC 1.1/9965-2).

materials” (Holt Skov and Holt Skov 79). Heath used simple yet bold forms, natural colours and retained clarity in her work by refusing ornamentation.

Carter had a great appreciation for Heath’s work and hosted her as a guest instructor at the UBC extension department during the summers of 1950 and 1951 (Crawford 239). Carter was an avid supporter of modern design as a teacher, artist and business owner. For her students, she wanted to “awaken their appreciation for good design by letting them create it themselves” (Carter 4). In 1950 she opened her own store on West 10th Avenue, “dedicated to the promotion of good design” (8). Here she sold not only local ceramic work, but showcased some of the most modern potters from Europe at the time including Lucie Rie and Hans Coper (Carter, Letter). Not only did Carter share a love of modern design in the formal sense with Heath, she shared a similar view of the role of art, craft and design in society. Mara Holt Skov observes that “by producing simple, modern dinnerware, [Heath] succeeded in her desire to create objects that were ‘more egalitarian rather than aristocratic’. In doing so, she used design to democratize the domestic landscape in a way that still reverberates with truth and authenticity today” (Democracy 141). Similarly, Carter believed “art was a way of life. The enabling of man’s spirit through the creating of beauty in his environment. [Her] ambition was to combine industrial design and the work of the artist-craftsman” (Carter 8). While Heath was more successful in having her product reach a larger consumer market, Carter actively participated in numerous shows, taught full-time, managed a retail store and constantly remained committed to educating the public about modern design. In the catalogue for the opening of the new Vancouver Art Gallery in 1951, Carter states “it is

## Totally CERAMICS

...supplier of your ceramic and pottery needs.

### NEW! Mayco stoneware glazes & washes



- for interest & movement without running
- translucent to opaque gloss
- available in dry & pre-mixed forms

#### Glazes:



#### Washes:

Performance • Consistency • Stability • Versatility • Complexity

And introducing 7 new low fire glazes, see [www.maycocolors.com](http://www.maycocolors.com)

#### Hours:

Mon-Fri: 9:30 a.m. to 5 p.m.

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

#### Drop by or phone:

#109 - 18525 - 53 Ave.

Surrey, B.C.

**604.574.0454**

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

## Active participation, continued from Page 7.

only through the active participation of the public, exercising a critical taste, showing encouragement and understanding where it is deserved, that finer contemporary products will result" (33).

In 1948, Carter "was incredibly fortunate in being able to locate Miss Hilda Ross," whom she was able to persuade to work with her at the Gordon House Art Centre (Carter 5). Carter speaks highly of Ross in her autobiography, expressing her happiness working with an artist whose standards were compatible with her own (5). She describes Ross as an instructor who "enriched her classes with enthusiasm and a tremendous awakening to good design and fine craftsmanship" (6). While very little is written about Ross' life, it is known she was born in 1902, attended the Winnipeg School of Fine Art, BC College of Arts and the Art Institute of Chicago (Collier 170). Just as did Heath, Ross benefited from the great gift of timing, being in Chicago and surrounded by a "heady mix of cultural and design energy to draw upon" in the early 1940s (Holt Skov and Holt Skov 78). Through observing her work it is clear to see Ross was influenced by the theories of the Bauhaus; her work is strongly functional, minimally executed and honest to its ceramic qualities.

### Marguerite Wildenhain at UBC

In 1948, Carter taught the first ceramics course at UBC. A year later she was joined by Ross and European-trained ceramicist Zoltan Kiss (Crawford 239). In 1958, their continuing interest in modern design prompted them to invite Marguerite Wildenhain to UBC to teach for a summer session (239 Crawford). Wildenhain was a legendary artist and designer who was the first ceramic student at the Bauhaus under Max Krehan in 1919 (Levin 126). During her ceramic career she made objects by hand in the traditional pottery sense, yet also designed for industry (Wildenhain 23). As Vancouver potter and artist Glenn Lewis described her, Wildenhain "was Bauhaus, a strict modernist" (Bancroft). Just as Carter, Ross and Heath were dedicated to the potential of modern design for society, so was Wildenhain. In describing her early years at the Bauhaus, Wildenhain said "it was a rebellious group, afire with ideas of a better future for mankind, where the crafts would be an integral part of art, and art of total life" (Wildenhain 30). At the root of Wildenhain's passion for ceramics was her desire for expression of the artist's time. In her book *The Invisible Core: A Potter's Life and Thoughts* she states:

If it were possible to put into a few words what is the aim of a craftsman, I would say the following: to make from a chosen material objects that he visualizes in his mind, objects that are beautiful and expressive. Expressive of what the craftsman feels, thinks, knows, sees, expressible thus of his total personality and because he cannot escape it, expressive also of his time and his country! (39)

The work of Carter and Ross was entirely an expression of their time and place. Carter and Ross were active in the creation of a modern identity and dedicated their lives to educating the public and their students about modern ceramics. I believe recognition is due for these two women whose work assists the present generation in understanding the true cultural presence in Vancouver between 1945 and 1960. As a female artist working in Vancouver, this historical knowledge is imperative to my ceramic practice and strengthens my ability to create work in dialogue with the contemporary world. 🍂



**Instructor Hilda Ross and pottery class, Summer School of Visual Art, 1963 (photo courtesy of the UBC Archives, UBC 1.1/9940).**

### Works Cited in this Excerpt:

- Bancroft, Marian Penner, ed. "UBC in the Sixties; A Conversation with Audrey Capel Doray, Gathie Falk Donald Gutstein, Karen Jamieson, Glenn Lewis, Jamie Reid and Abraham Rogatnick." *Ruins in Process; Vancouver Art in the Sixties*. Vancouver: The Morris and Helen Belkin Art Gallery at the University of British Columbia and Grunt Gallery. 11 March, 2011. <<http://vancouverartinthesixties.com/essays/ubc-in-the-sixties>>.
- Carter, Mollie. "Autobiography." nd. Olea Davis Papers. PGBC Misc. Notes. UBC Archives and Special Collections. Box 2 File 25.
- . "Ceramics, Textiles and Furniture." *Opening the New Vancouver Art Gallery*. Vancouver: Vancouver Art Gallery, 1951. 33.
- . Letter to Lucie Rie. 20 March 1954. University for the Creative Arts: Crafts Study Centre. 11 August, 2010. <<http://vads.ahds.ac.uk/x-large.php?uid=22224&sos=2>>.
- Collier, Allan. "Design in Western Canada" *Achieving the Modern: Canadian Abstract Painting and Design in the 1950s*. Ed. Robert Stacey. Winnipeg: Winnipeg Art Gallery, 1993. 102-112.
- Crawford, Gail. *Studio Ceramics in Canada*. Fredericton: Goose Lane Editions, 2005.
- Design for Living*. Vancouver: Vancouver Art Gallery 1949.
- Elder, Alan C. *Designing a Modern Identity: The New Spirit of BC 1945-60*. Kelowna: Kelowna Art Gallery, 2001.
- Holt Skov, Mara. "Democracy, Domesticity and Design: The Post-World War II American Landscape and the Birth of Heath Ceramics." In Klausner et al. 138-141.
- Holt Skov, Mara and Steven Holt Skov. "Edith Heath and the Bauhaus." In Klausner et al.
- Klausner, Amos et al. *Heath Ceramics: The Complexity of Simplicity*. San Francisco: Chronicle Books, 2007.
- . "The Legacy of Edith Heath and Heath Ceramics." In Klausner et al 20-42.
- Levin, Elaine M. "The Legacy of Marguerite Wildenhain." *Movers and Shakers in American Ceramics: Defining 20th Century Ceramics*. Ed. Elaine Levin. Westerville, Ohio: The American Ceramics Society, 2003. 126-131.
- Watson, Scott. "Art in the Fifties: Design, Leisure, and Painting in the Age of Anxiety." *Vancouver: Art and Artists 1931-1983*. Ed. Norah Kembar. Vancouver: Vancouver Art Gallery, 1983. 72-101.
- Wildenhain, Marguerite. *The Invisible Core: A Potters Life and Thoughts*. Palo Alto, California: Pacific Books, 1973.



## DVD Review *By Patty Osborne*



**Wheel Throwing with Nan Rothwell**  
 Ceramic Arts Daily Video Library  
 The American Ceramic Society  
 2 hours 32 minutes  
 2 DVD set / \$69.95

*Wheel Throwing with Nan Rothwell* consists of a series of project-based instructional sessions that starts with cylinders and bowls and moves on to more specialized work such as a berry bowl, a sushi set, a two-piece pitcher, an oval utensil holder and a lamp base. Rothwell also shows some creative ways to use a wiggle

wire. She is an experienced teacher and her instructions and demonstrations are easy to follow and very specific—so much so that it feels like you would want to have the DVD running while you sit at your wheel and attempt to follow along, although this might not be practical (think of what those wet clay fingerprints would do to the remote). I loaned the DVDs to one of my beginner throwing students and she felt that the absolute basics of throwing, which is what she needs, were passed over too quickly; for an experienced thrower like myself, the focus was too narrow to provide me with more than the odd tip. That leaves intermediate throwers, who will certainly learn to make the projects that are demonstrated, but it will cost them a hefty \$69.95—money that might be better spent paying for hands-on instruction from a teacher like Nan. You can watch excerpts from this DVD series at <http://ceramicartsdaily.org>.

## CALL FOR PARTICIPATION

### 2nd International Ceramic Triennial UNICUM 2012 - Slovenia

May 15 to Sept. 30, 2012

Deadline for application: Oct. 31, 2011.

The International Triennial of Ceramics Unicum 2012 is being organized in cooperation with the European Cultural and Technological Centre (EKTC) Maribor, and will include parallel events all over Slovenia. The emphasis is on contemporary ceramics as an independent area in the field of artistic creation. The Triennial connects international and Slovene environments and it gives fresh insight into artistic ceramics.

The European Cultural and Technological Centre Maribor will host the competitive part of the triennial as well as the international exhibition of ceramics of students from Art Schools and Academies chosen by invited mentors.

Accompanying events and exhibitions all over Slovenia will take place at: Ljubljana Castle, Koroška Gallery of Fine Arts Slovenj Gradec, the lapidary of Gallery Božidar Jakac in Kostanjevica on Krka, Pilon Gallery in Ajdovščina, the Regional Museum of Murska Sobota, in the Grassel tower in Slovenska Bistrica. Exhibition and event locations and schedules will be announced on our web page.

For more information contact:

Association of the Slovene  
 Fine Arts Societies (ZDSLJ)  
 Komenskega 8,  
 1000 Ljubljana, Slovenia

[info@unicum.si](mailto:info@unicum.si)  
[www.unicum.si](http://www.unicum.si)

### THE POTTERS PLACE, Courtenay

Located on the corner of 5th and Cliffe in Courtenay, on Vancouver Island. Shows include:

**In April:** Scott and Garnet Beardsley of Denman Island with an unbelievable selection of their work.

**In June:** A show: *Don't Say GNO to GNOMES*. The Comox Valley Potters Club has been challenged to construct their concept of a gnome. No entry fee, no prizes, no jurying...Just a lot of fun and a chance to poke fun or serious at the ubiquitous garden gnome. [www.thepottersplace.ca](http://www.thepottersplace.ca)

Pottery, Ceramics & Sculpture Oh My!

# ONE OF A KIND

[oneofakindvancouver.com](http://oneofakindvancouver.com)



***One of a Kind Vancouver is looking for talented artisans!***

Floral teapot by Dalhaus

\* Scholarship Programs \* New Artisan Support \* Booth Sharing

Don't miss your opportunity to be a part of the best holiday show in the West filled with talented artists, artisans and designers from across North America!

**Ceramics/Décor/Glass/Wood/Fashion/Beauty/Cuisine/Photography/Sculpture**

\* Contact [Vancouver@oneofakindshow.com](mailto:Vancouver@oneofakindshow.com) or 604.730.2064 for more information.

**DEC 8-11, 2011**  
 vancouver convention centre west

**oneofakind**  
 Show and Sale VANCOUVER



# Earthquake appeal for Mashiko Village, Japan

*This information was taken from the Leach Pottery website on March 18:*

The trustees and staff of the Leach Pottery would like to express our great sadness at the recent catastrophe that has beset Japan. The Leach Pottery's historic and current links to Japan, dating back over a century, are of great importance to us and the friendship we have received from the Japanese people over the years has been unwavering. We have not forgotten the support we received from the people of Mashiko pottery village and members of the Mingei Association in 2008 when individuals collectively donated over £40,000 towards rebuilding our pottery in St Ives and we would like to offer them back the hand of friendship now.

We are launching an appeal to raise funds for Mashiko which has been badly hit by the earthquake. Mashiko has over 400 studios and kilns, providing the main livelihood of the village, and the recent quake has caused considerable damage to both kilns and buildings.

Mashiko's two main museums, the Mashiko Ceramics Museum and the Hamada Reference



**The Hamada kiln after the Mar. 11 earthquake in north eastern Japan.**

Museum, have also been badly hit. Mashiko Town in Tochigi prefecture is located about 60 miles north of Tokyo. In 1923, Shoji Hamada, co-founder of the Leach Pottery in St Ives with Bernard Leach, returned to Japan following the Tokyo earthquake of 1923. He settled in Mashiko with his family where he set up his own pottery, now owned and run by his potter grandson Tomoo Hamada, who attended the reopening of the Leach Pottery following its restoration in March 2008. Shoji Hamada also established the Hamada Reference Museum in Mashiko to display

his stunning and internationally-acclaimed collection of crafts and ceramics.

## **Mashiko earthquake appeal**

You can donate to the Leach Pottery's Mashiko Earthquake Appeal online or by mail. Info here: [www.leachpottery.com](http://www.leachpottery.com)

## **Other ways to help:**

### **Craft Emergency Relief Fund (CERF)**

The Craft Emergency Relief Fund (CERF) strongly encourages supporting the first responders and wants to pass along Network for Good's list of some of them: [www1.networkforgood.org/help-survivors-pacific-quake-tsunami](http://www1.networkforgood.org/help-survivors-pacific-quake-tsunami).


### **The Japan Society**

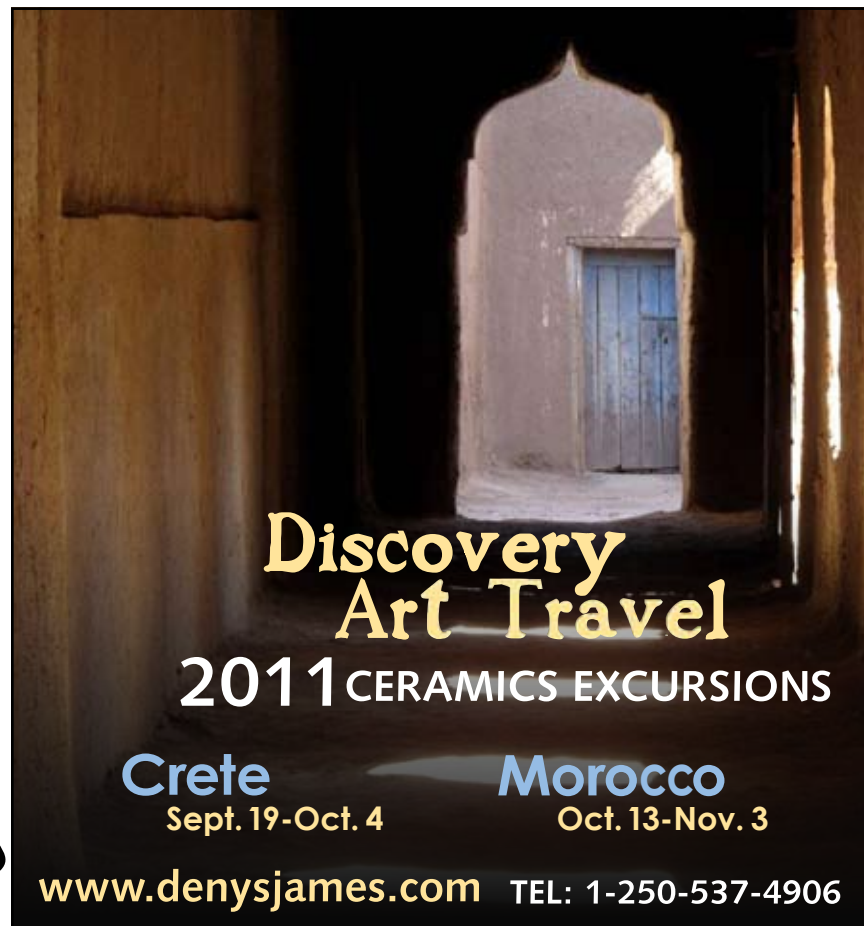
The society has set up a fund for Earthquake relief. 100% of funds raised in the Japan Earthquake Relief Fund will go to Japanese and American grassroots organizations on the frontlines of the relief and recovery effort in Japan. [www.japansociety.org/earthquake](http://www.japansociety.org/earthquake)

### **Mashiko Pottery Fund**

Ken Matsuzaki, a renowned potter from Mashiko, is working with the Mayor of Mashiko to set up a foundation to help potters affected by the disaster. For more information, please visit <http://potters.blogspot.com/2011/03/mashiko-pottery-foundation-by-ken.html>

### **Handmade for Japan Update**

Initiated by Japanese-American ceramic artist Ayumi Horie ([www.ayumihorie.com](http://www.ayumihorie.com)), its goal was to raise \$25,000 through an online eBay auction March 24 to 27. At final count on March 28, the total had reached \$75,757.55! All net proceeds collected will be donated to the relief efforts in Japan through Global Giving's Japan Earthquake and Tsunami Relief Fund ([www.globalgiving.org/projects/japan-earthquake-tsunami-relief/](http://www.globalgiving.org/projects/japan-earthquake-tsunami-relief/)). The eBay site is now closed, but the auction items can still be viewed at on the Handmade for Japan Facebook page at: [www.facebook.com/handmadeforjapanauction#!/handmadeforjapanauction?sk=info](http://www.facebook.com/handmadeforjapanauction#!/handmadeforjapanauction?sk=info)). Ayumi is continuing her fundraising efforts by encouraging those who missed the auction to donate directly to Global Giving here: 



**Discovery  
Art Travel**

**2011 CERAMICS EXCURSIONS**

**Crete** Sept. 19-Oct. 4      **Morocco** Oct. 13-Nov. 3

[www.denysjames.com](http://www.denysjames.com) TEL: 1-250-537-4906

# SPRING SALES & EXHIBITIONS



## Pottery Sale!!

A collection created by the  
Aberthau Potters Club  
The work of over 40 Artists!



Saturday, May 7, 2011 4397 West 2nd Avenue  
10 a.m. - 4 p.m. West Point Grey Community Centre

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

Don't forget your boxes or cloth bags to carry your pots home!

## Nanaimo Pottery Co-op Show and Sale



Friday, May 6, 9:30 a.m. to 9 p.m.

Saturday, May 7, 9 a.m. to 5:30 p.m.

Country Club Mall, 3200 North Island Highway, Nanaimo  
Admission is free and all pottery is tax free.

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

## CLAY 2011: Fraser Valley Potters Guild

April 9 to May 7

Maple Ridge Art Gallery, 11944 Haney Place

Reception: Saturday, April 9 from 2 to 4 p.m.

Gallery hours: Tuesday to Saturday; 11 a.m. to 4 p.m.

The gallery will be open Sunday, April 17 for the Maple Ridge,  
Pitt Meadows Art Studio Tour on April 16 and 17.

## CARIBOO POTTERS GUILD

April 29 to May 1

Spring is in the air and to prove it the Cariboo Potters Guild will be having their annual Spring Show & Sale Friday, April 29, Saturday, April 30 and Sunday, May 1. This event will take place in Williams Lake at the Central Cariboo Arts Centre (Old Firehall) on Fourth Avenue. Hours will be 4 to 8 p.m. on Friday and 10 a.m. to 4 p.m. both Saturday and Sunday.

## Capilano Potter's Group

May 6, 7 & 8

This sale will take place at the Capilano University Marple Building, 10 a.m. to 5 p.m. for Friday & Saturday and 11 a.m. to 3 p.m. for Sunday. Please call 604-986-1911 ext 3068, or email [potterysaleinfo@me.com](mailto:potterysaleinfo@me.com) for more info.

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](http://www.greenbarn.com)

9548 192 Street,  
Surrey, B.C. V4N 3R9  
Phone: 604.888.3411  
Fax: 604.888.4247

**greenbarn**  
POTTERS SUPPLY LTD.

Tuesday-Friday 9-5  
Saturday 9-1  
Closed Long Weekends  
[greenbarn@telus.net](mailto:greenbarn@telus.net)

## 24th Annual DENMAN ISLAND POTTERY TOUR

May 21 & 22, 10 a.m. 5 p.m.

[www.denmanpottery2011.blogspot.com](http://www.denmanpottery2011.blogspot.com)



## Delta Potters Spring Sale

Friday, May 6th 10 am to 5 pm  
Saturday, May 7th 10 am to 4 pm

South Delta Rec Centre  
1720 56th St. Tsawwassen  
[www.deltapotters.com](http://www.deltapotters.com)





# ClayLines

Celebrating Success in our community

## WORKSHOP: Bob Kingsmill

April 8 to 10

The Cariboo Potters Guild has booked Bob Kingsmill for a workshop Friday evening, Saturday and Sunday, April 8 to 10. The cost would be \$165 if anyone is interested and if they can bring their own wheel that would be great. We had a waiting list but found quite a few people have had other commitments so spots are still available. Contact Lesley Lloyd in Williams Lake: 250.392.7304 or [horsepotter@hotmail.com](mailto:horsepotter@hotmail.com).

## CALL FOR ENTRIES, West Vancouver

Deadline: April 15

The new and expanded Harmony Art Market will offer greater opportunities for artists and artisans of high quality to sell their work. It is a 10-day outdoor event, held RAIN OR SHINE in a municipally-owned and operated park in District of West Vancouver, (10 minutes from downtown Vancouver). Artists are invited to submit works for adjudication. Applications must be in our hands by April 15, 2011. Call the Harmony Arts Festival hotline 604.925.7268 or email [harmony@westvancouver.ca](mailto:harmony@westvancouver.ca). Download the application at <http://www.harmonyarts.ca>

## 12TH ANNUAL ARTWALK, TriCities Area

April 16 & 17

ArtsConnect, a non-profit organization serving Coquitlam, Port Coquitlam, Port Moody, Anmore and Belcarra, is pleased to host our 12th Annual ArtWalk. This free self-guided tour runs Saturday, April 16 and Sunday, April 17; Noon to 5 p.m. and is open to everyone.

This self-guided tour is a great way to explore the creative talent of local artists. It also gives you a chance to talk to them in an informal and sometimes unusual setting. The map will tell you where you'll find all the various artists and the mediums they work in. [www.artsconnect.ca/artsconnect/images/pdf/ac.artwalk2010map.pdf](http://www.artsconnect.ca/artsconnect/images/pdf/ac.artwalk2010map.pdf)

Both emerging and established artists will have their work on display and welcome your questions—or you can just look and enjoy.

## CLAY SYMPOSIUM, Parksville

April 23

We hope you can make arrangements to come and see us in Parksville for our 5th Masters Ceramic Symposium of workshops and presentations on Saturday, April 23, 2011. The Arrowsmith Potters' Guild has gathered another great group of presenters for this Masters 2011: Tony Clennell, Meira Mathison, Martha & Gordon James and Debra Sloan. Tony Clennell will also be presenting a two-day workshop on April 21 & 22. Information packages will be sent out in time to make travel plans, outlining details on how to get there, the day's schedule and accommodation possibilities.

For more info and registration forms, see the Arrowsmith events page at: <http://www.arrowsmithpottersguild.bc.ca/events.htm>

## Submissions for the May 2011 PGBC newsletter

Please get your articles and ads in to Melany by April 20 at the latest for the May 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).

## CALL FOR SUBMISSIONS, Fraser Valley

Deadline: April 29 @ 5 p.m.

The Reach Gallery Museum Abbotsford, in collaboration with Regional Arts Councils, is calling on all visual artists in the Fraser Valley, from Hope to Surrey to Bellingham, to submit art works to the **1st Fraser Valley Regional Biennale (FV Biennale)**, June 16 to Sept. 4. The FV Biennale celebrates and explores local and regional visual art-making and represents a wide range of visual art that reveals the unique creative production that is local to the Fraser Valley. Media Categories: painting, printing, textile art, multi-media, drawing, mixed media, ceramics, sculpture, photography, photo-based. For info, contact Scott Marsden, Curator, The Reach Gallery Museum Abbotsford, [smarsden@thereach.ca](mailto:smarsden@thereach.ca)

## WORKSHOP: Cathi Jefferson

April 29 & 30

Salt fire pots, demo-style Workshop hosted by the Fraser Valley Potters Guild, Fri. April 29, 6 to 10 p.m. and Saturday, April 30, 10 a.m. to 4 p.m. Kwantlen Polytechnic University, Surrey Campus, Ceramics Room, east side of the building off 128th St. and 72nd Ave.

Cost: \$40; make cheques out to FVPGA

Mail to: Kay Bonathan, 685 Firdale St., Coquitlam, B.C. V3J 6N2

For info: Pat Schendel, 604-594-0470

## CALL FOR ARTISANS, Coquitlam

Deadline: May 16 at 4 p.m.

The Evergreen Cultural Centre, in partnership with the City of Coquitlam, is hosting an Artisan Fair for the City of Coquitlam's Canada Day celebration to be held Friday, July 1 at Lafarge Lake—just behind the Evergreen Cultural Centre. We are looking for artists and artisans from the greater Vancouver area to be involved in this event. For detailed application info:

Astrid Heyerdahl, Visual Arts Manager

Evergreen Cultural Centre

1205 Pinetree Way, Coquitlam V3B 7Y3

604.927.6565, [astrid@evergreenculturalcentre.ca](mailto:astrid@evergreenculturalcentre.ca)

## WORKSHOP: Jim Etzkorn

First Session: June 13 to 17

Second session: June 20 to 24

Join the Delta Potters' Guild for our annual pottery workshop, open to potters at all levels of experience. One five-day workshop will give you the chance to practice your skills, learn new techniques and have personal attention from a professional potter. Cost: \$275. Contact: Molly at [mmagid@shaw.ca](mailto:mmagid@shaw.ca) or by phone at 1-604-814-0111.



# ClayLines

Celebrating Success in our community

## CALL FOR ARTISTS & ARTISANS, Port Coquitlam

Deadline: May 16

Port Coquitlam's Farmers Market, Art at the Market Day  
Leigh Square Community Arts Village  
2253 Leigh Square, Port Coquitlam  
Thursday, June 30; 3 to 7 p.m.

We are seeking a variety of artists including potters, jewelers, painters, photographers and all types of crafts. The Market attracts over 500 people and would be an opportunity for artists to sell their art and fine crafts and demonstrate their artistic skills. *Art at the Market* is a special themed day highlighting local artists, exhibits and demos. Application and information is available at [www.haneyfarmersmarket.org](http://www.haneyfarmersmarket.org). The deadline for submission is May 15. Email [vendorinfo@haneyfarmersmarket.org](mailto:vendorinfo@haneyfarmersmarket.org) or call 604.467.7433 for your application.

## CALL FOR ENTRY: Gallery of BC Ceramics

PGBC Members Show: Celebrate the Bowl

*Celebrate the Bowl* is an exhibit that salutes a vessel form that has existed for thousands of years. At the same time, the empty bowl has become an image that reminds us of the fight against hunger that exists everywhere in the world today. The PGBC has been a participant in Vancouver's Project Empty Bowl since its inception in 1997. Over the years, potters have donated thousands of bowls to raise funds enabling A Loving Spoonful to deliver free meals and nutritional counselling to men, woman and children fighting HIV/AIDS. I hope we will continue to do so. *Celebrate the Bowl* takes place in July, at the same time and in support of A Loving Spoonful's Project Empty Bowl fundraiser. Members are invited to create and submit a feature bowl for this non-juried show—large or small. All works must be for sale and in place of a jury fee we are asking participants to donate 5% of their commission to Project Empty Bowl. The Gallery will match the donation with 5% of its share. Submission guidelines will be available shortly.

## CALL FOR APPLICANTS: 2011 Maureen Wright Scholarship

Did you know that funds are available to B.C. ceramists to attend short-term educational activities in ceramics? The Maureen Wright Scholarship was set up by the North-West Ceramics Foundation and the Wright family to honour Maureen Wright, a self-taught potter who died in 1997. Funds for this scholarship are generated through donations by PGBC members to mug walls set up at major ceramic events. Last year the NWCF was able to assist three B.C. potters to attend events that furthered their ceramic education. Bursaries are \$200, and applicants cannot be currently enrolled in a full-time ceramics programme. For details and to apply: [www.nwcf.ca/maureen\\_wright.html](http://www.nwcf.ca/maureen_wright.html).

## CALL FOR ARTISTS, Abbotsford

The City of Abbotsford is looking for artisans to participate in our July 1st celebration which is the largest City event every year. Approximately 20,000 guests will converge at Rotary Stadium after a morning parade. There is no commission on sales. The artist must also be the maker. Email a link to your website or send jpeg images along with a letter of interest to [tfisher@abbotsford.ca](mailto:tfisher@abbotsford.ca). In the subject line of the email include 'July 1 Artisan'. Do not wait until the deadline as we will be reviewing applications as they come in.

Tamaka Fisher, Arts and Heritage Coordinator  
City of Abbotsford, B.C.

[tfisher@abbotsford.ca](mailto:tfisher@abbotsford.ca), 604.864.5613

## CALL FOR ENTRY:

### Cheongju International Craft Biennale 2011

Deadline: June 8

The organizing committee of the Cheongju International Craft Biennale (CIBC) 2011, is hoping to once again make a connection with craft artists from British Columbia as they did in 2009. This Biennale will take place from Sept. 21 through Oct. 30, 2011.

The CIBC hopes to encourage the view of craft as a necessity, as a means of enhancing the quality of life and contributing to the environment. To read more please visit:

[www.cheongjubiennale.or.kr/home/skins/8/4\\_1\\_en.html](http://www.cheongjubiennale.or.kr/home/skins/8/4_1_en.html)

Deadline for international entries is June 8, 2011. The grand prize is \$30,000, with additional prizes of \$3-10,000.

## CONFERENCE:

### Tile+Architectural Ceramics

June 24 to 26, Seattle, Wash.

This comprehensive conference will cover such topics as: equipment use, tile making, tile design, tile installation, construction methods for large scale architectural projects, the public art commissioning process, and so much more. Presented by Potters Council and hosted by Artisan Tile Northwest at Seattle University. Featured Artists: Joe Brecha, Nadine Edelstein, Robin Hopper, Peter King, and Angelica Pozo. Deadline to Save \$75 ends April 17.

For more info: <http://ceramicartsdaily.org/potters-council/tilearchitectural-ceramics/#Hotel%20and%20Venue%20Information>

## Unclassifieds

**FREE:** Skutt Electric Kiln, 208 Volt, Model 1027-208. Good condition. Contact Jackie at: [jfrioud@shaw.ca](mailto:jfrioud@shaw.ca) or 604.921.6417.

**LOOKING TO RENT:** a private or shared ceramic studio space starting in May or June. Please contact Kelly Austin at [kelly@kellyaustindesign.com](mailto:kelly@kellyaustindesign.com) or 604.960.0120.

**FOR RENT:** Studio space in Port Moody to share with Clive Tucker; 2605 Murray St. \$365/ month all in (includes use of kiln). 604.505.4654 or email [clivetucker@shaw.ca](mailto:clivetucker@shaw.ca)



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

### New Advertising Rates for 2011\*:

*All ads are payable upon receipt of invoice*

- Full page, \$189+ HST
- 2/3 page, \$129 + HST
- 1/2 page, \$99 + HST
- 1/3 page, \$69 + HST (horizontal, vertical, or column)
- 1/4 page, \$55 + HST
- 1/6 page, \$39 + HST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. 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 \$22 extra.

### Unclassified Rates:


Members FREE! Non-members: \$22 + HST

*\*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>

## 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.php](http://www.bcpotters.com/Guild/chops.php)

You can email it back to Debra Sloan at [debraesloan@gmail.com](mailto:debraesloan@gmail.com) 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. 

## Potters Guild of BC Board

**Jinny Whitehead**, President

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

**Sheila Morissette**

604.484.5090 · [sheilamorissette@mac.com](mailto:sheilamorissette@mac.com)

**Amy Gogarty**, Communications

604.873.2589 · [gogarty@telusplanet.net](mailto:gogarty@telusplanet.net)

**Patrick Geach**, Treasurer

604.921.7707 · [patrick\\_geach@scotiacleod.com](mailto:patrick_geach@scotiacleod.com)

**Judy Osburn**

604.734.7829 · [osburnjudy@hotmail.com](mailto:osburnjudy@hotmail.com)

**Carole Henshall**, Membership database

604.215.7766 · [crowgirl1@gmail.com](mailto:crowgirl1@gmail.com)

**Nora Vaillant**

604.730.5840 · [auroranora1@gmail.com](mailto:auroranora1@gmail.com)

**Jackie Frioud**, Secretary

604.921.6417 · [jfrioud@shaw.ca](mailto:jfrioud@shaw.ca)

**Denise Jeffrey**

604.298.4980 · [terranme@telus.net](mailto:terranme@telus.net)

## 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.php>

### 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

**Amy Gogarty**, Chair · [gogarty@telusplanet.net](mailto:gogarty@telusplanet.net)

**Linda Lewis**, Webmaster · [webmaster@bcpotters.com](mailto:webmaster@bcpotters.com)

**Melany Hallam**, **Maywood Design**, Newsletter Editor

604.487.1597 · [editor@bcpotters.com](mailto:editor@bcpotters.com)

**Andrea Maitland**, Proofreader

**Jan Lovewell**, Mailings

