



POTTERS

BC

Newsletter of the Potters Guild of British Columbia

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*Natural mineral pigment unglazed on earthenware, 13.4 X 34.8 cm.
CMC 111-G-1497. Photo Steven Darby © CMC (used with permission).*



Raven, 1983, by Carl Beam. See Page 5.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics

Sharon Cohen,

Gallery Manager

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



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.*

■ *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.*

*Artists must apply to be juried;
there are three deadlines annually.*

To download and print a Gallery

Jury Application, [click here](#).

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. The following artists will be featured beginning on the 15th of the month listed:

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

May's featured artist Ann Rusch: I love the freedom of clay. If you can dream it, you can

do it. You'll probably have a few set backs, you might have to alter a few things, you may even have to learn a new technique, try different clays, or pore through different books, but you can always find a way! There is more than a lifetime of learning to be done, and that suits me just fine. I also love the inspiration I get from the many other great potters out there. In terms of my own work, I love working with B-mix and fire my work to Cone 6 and 8. My pieces are mostly functional, the bigger the better. 



Untitled, dinner plate ,14" by Ann Rusch. Fired at Cone 8, crystal glaze on B-mix.

2011 Gallery Exhibitions

MAY: Spottery

A non-juried members' show featuring work with a dot or spot motif. On till May 29.

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

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

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

This year's AGM will be held at the Gallery of BC Ceramics on Monday, May 30. I know that many people will be unable to attend this meeting, but I do hope you will help us by providing any board member or attending member with your proxy vote (see [AGM forms and information](#) attached to this newsletter). There are no special resolutions this year, but we will be electing new members to the Board of Directors. Carole Henshall will be stepping down, but luckily for us she will still maintain the membership database. Both Nora Vaillant and Denise Jeffrey have already been actively filling empty seats on the board, and will be formally elected at the AGM. I do also hope that we can entice at least one more volunteer to join our vibrant team. We welcome comments and suggestions from all

members. If you can't come in yourself, you can write to any board member to speak on your behalf.

Don't forget the Project Empty Bowl fundraiser at the beginning of July. Your donation, large or small, can make a difference. Bowls can be dropped off at the gallery any time or directly to the Loving Spoonful office on Richards Street. Mark the box "Empty Bowl" and include some business cards. Also, remember that we will be celebrating the bowl with a special exhibition in the gallery for the month of July.

All we need now is some more sun. ☀

—Jinny Whitehead

Gallery News *By Sharon Cohen*

All kinds of improvements are happening in the gallery this month: a brand new front door and a brand new wall in the exhibition area. The old wall was so full of holes, it was like Swiss cheese. It could have been in the *Spottery* show as an entry!

Speaking of *Spottery*—what fun! SUCH a wonderful exhibition, and so many delightful pieces. It's been a source of great pleasure for staff, customers and the artists participating. The diversity has been really impressive, just as we had hoped and expected. Some pieces are fun and cheeky (like Bridget Fairbanks' spotty elk mugs), some are more practical and functional (like Danny Kostyshin's large platter) and some are abstract and decorative (like Keith Rice-Jones' triptych mural), but all are really beautiful, and an excellent showcase for the skills of our members.

If you didn't get a chance to participate in *Spottery* (and even if you did), there's another group show coming up soon. Please apply by June 15 to *Celebrate the Bowl*, which we'll proudly be hosting in July. Application details can be found on www.bcpotters.com/Gallery/forms/CelebrateTheBowlApplication.pdf

Still on the subject of exhibitions, we're looking forward to hosting *First Serve* next month, featuring the work of Kelly Austin, Darcy Greiner, Emma Watson, Andrew Wong and Bethany Scott. This show will be the antithesis of *Spottery*, very chic and sleek and contemporary, it will make for an interesting (and wonderful) contrast.



A Spot of Tea by Dan Severance.

April saw the first of this year's retail juries, and we're pleased and proud to add Linda Doherty and Maria Palotas to the gallery. A very big welcome to Maria and Linda. We look forward to being able to represent these two highly skilled and talented artists.

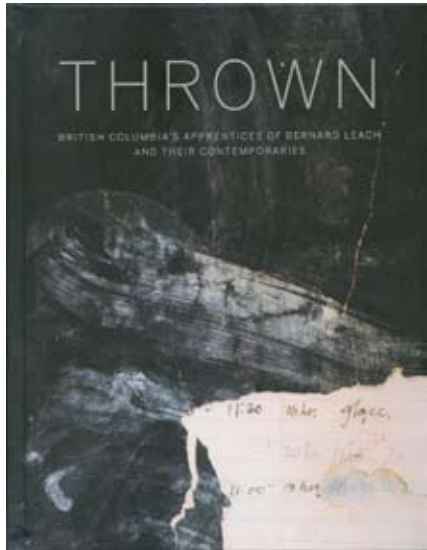
Last but not least, a word of congratulations to Sarah Cannon, guild member and former gallery assistant, who recently gave birth to Alexandra. Mother and baby doing well, as the saying goes. We hope that Sarah will bring Alexandra to meet us soon! ☺

Reminder: June 13 Gallery Jury

As part of the new mandate for the Gallery of BC Ceramics, jury sessions will now be increased from one to three per year. Our last jury on April 11 was very successful, and we look forward to more submissions for the next jury scheduled June 13. The final jury for this year will be on Sept. 12. Juries in 2012 are set tentatively for March 5, June 4 and Sept. 10. These dates will be confirmed in January of next year. We hope this will increase flexibility and opportunities for guild members to participate in and jury their work into the gallery.

Remember, the next jury is June 13, 2011. We look forward to seeing new work!

Book Launch: *Thrown* By Melany Hallam



Thrown: British Columbia's Apprentices of Bernard Leach and their Contemporaries

With texts by Glenn Allison, Gwyn Hanssen Pigott, Michael Henry, Tam Irving, Charmian Johnson, Glenn Lewis, Lee Plested, Herbert Read, John Reeve, Naomi Sawada, Doris Shadbolt, Ian Steele, Nora Vaillant, Scott Watson, and Soetsu Yanagi.

Published 2011, by Morris and Helen Belkin Art Gallery

304 pages, colour, hard-cover

CDN \$60

ISBN: 978-0-88865-803-6

Thrown: British Columbia's Apprentices of Bernard Leach and their Contemporaries is a new book which offers insight into the influences of the Leach pottery tradition on B.C. potters. The book is based on the historical exhibition, *Thrown: Influences and intensions of West Coast Ceramics* that was presented at the Morris and Helen Belkin Art Gallery in early 2004. This exhibition presented more than 600 ceramics produced since the 1960s that were influenced by the studio pottery movement of Bernard Leach and Shoji Hamada.

Between 1920 and 1996, the Leach Pottery at St. Ives in Cornwall, England was a destination for some 100 apprentices and students from around the world who sought to integrate philosophic, aesthetic and moral ideals into the production of pottery. It has been one of the most significant influences in Western Europe and North American practice in the twentieth century.

Thrown (the exhibition) examined the context in which the interest and development of studio pottery arose in the west coast area of British Columbia, and its relationship to post-war modernism and counter-culture. Featured was a selection of "Standard Ware," from the Leach Pottery and the work of four potters from British Columbia who apprenticed there: John Reeve (1958-61, 1966), Glenn Lewis (1961-63), Michael Henry (1963-65), and Ian Steele (1963-65, 1967-69). The

exhibition also featured the work of west coast potters Tam Irving, Charmian Johnson, and Wayne Ngan who were contemporaries of the four and who shared similar notions about production and a holistic, aesthetic ideal about living promoted by the studio pottery movement. The exhibition was co-curated by Lee Plested and Scott Watson with Charmian Johnson.

The book offers long overdue accounts of these potters and is important to a larger history of Vancouver West Coast pottery and art. The 304-page, hard cover book is lavishly illustrated with colour and black and white photographs from the personal collections of the potters, images from the exhibition, correspondence, texts and contributions by Glenn Allison, Gwyn Hanssen Pigott, Michael Henry, Tam Irving, Charmian Johnson, Glenn Lewis, Lee Plested, Herbert Read, John Reeve, Naomi Sawada, Doris Shadbolt, Ian Steele, Nora Vaillant, Scott Watson, and Soetsu Yanagi.

Thrown is a genuine contribution to scholarship to ceramics in this region.

The book launch will take place in late May (date and time, TBA) at the Gallery of BC Ceramics on Granville Island. Copies of *Thrown* will be available for purchase at the launch as well as from the Belkin Art Gallery: www.belkin.ubc.ca/publications/thrown



John Reeve at Longlands, Hennock, Devon, mid-1960s. Photo: unknown.

Collection of the Morris and Helen Belkin Art Gallery Archives.



Glenn Lewis at the Leach Pottery Showroom, 1964.
Courtesy of Glenn Lewis. Photo: unknown.

Carl Beam: The Poetics of Being *By Karen Duffek, UBC*

"I play a game with humanity and with creativity. I ask viewers to play the participatory game of dreaming ourselves as each other. In this we find out that we're all basically human..."

—Carl Beam

A rare opportunity to see the ceramic work of the late artist Carl Beam is available until May 29 at the UBC Museum of Anthropology. Sixteen of Beam's hand-built vessels are part of a major retrospective organized and toured by the National Gallery of Canada. Simply entitled *Carl Beam*, the show features about fifty works in diverse media—from a forty-foot-long painting on linen, to video and performance, to mixed-media works on Plexiglass and earthenware.

Carl Beam (1943–2005) was born in M'Chigeeng (West Bay) on Manitoulin Island, Ont. Of Anishinaabe (Ojibwa) heritage, he is recognized as a major force in challenging the marginalization of contemporary Aboriginal art in Canada. Indeed, he was at the vanguard of a new and assertive art discourse that, starting in the 1970s, fought for more inclusive



Untitled, 1981, by Carl Beam. Natural mineral pigment unglazed on earthenware, 15 X 13 cm. CMC 111-G-1279. Photo Steven Darby © CMC (used with permission).

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collection and exhibition policies by major art institutions. Yet he also refused to have his art contained within any restrictive "Native Art" category. Beam's art made clear his position in the world as a thinking, questioning person. It demonstrated his disregard of all polite divisions between art and life, his communal and global concerns, and the necessity of recognizing diverse world views and exploring the spaces between them.

It was fairly early in his art career that Beam was drawn to exploring indigenous ceramic traditions. He and his wife, the artist Ann (Weatherby) Beam, moved to New Mexico in 1980 and stayed for three years. There they discovered for themselves the historical Anasazi (200–1300) and Mimbres (1000–1150) pottery practices of the American Southwest. Beam's earliest ceramics often incorporated elements of the bold geometrics and figurative motifs characterizing the ancient vessels. He was equally inspired by their interplay of polished interior and rough exterior surfaces, an aesthetic contrast he adapted to a range of plates and bowls that became a kind of

*Continued on Page 6,
"Canvas" for imagery*

“Canvas” for imagery,
Continued from Page 6

“canvas” for his photo-transferred and painted imagery.

Untitled (1981) is an olla of unglazed earthenware, painted with a natural mineral pigment. Here, a ring of shamanic figures encircles the vessel’s opening, as though mediating the passage between human and spirit worlds. The motif is part of Beam’s personal iconography of visual images that we begin to recognize as we move through the exhibition, and can see reinterpreted throughout his vast body of work. The artist’s aim was to provoke contemplation of multiple realities and our collective place in the cosmos, offering a far-from-subtle critique on the place of reason and linear thinking in the colonial expansion of Western society. As the exhibition’s curator, Greg Hill, makes clear, Beam’s art engages Anishinaabe knowledge through its recognition of the important roles of dreams, the place of spirit helpers, and the lessons of Aboriginal ancestry. At the same time, it builds intellectual bridges between the philosophical thinking of Western and Anishinaabe traditions.

Beam constructed all of his ceramic pieces by hand out of slabs or coils of clay, using this method to create a variety of plate forms, open bowls, and olla-shaped vessels. The large platter, *Re-Alignment* (1984), is an example of his glazed earthenware on which he experimented with new image-transfer processes borrowed from commercial applications. Here we can see two identical images of the Plains Cree leader, Chief Poundmaker, who became a key figure in the 1876 negotiations for Treaty Six in Saskatchewan. Beam had varnish decals of Poundmaker’s image made, and applied these to the ceramic surface. He also used stenciled text—a significant component in much of his art—layered over an image of a flying eagle, to make visual and conceptual connections to his works in other media. The square plate, *Geronimo* (1985), features a varnish-decal image of the renowned Apache leader and medicine man, together with a joker playing card and other images, on a surface influenced by Oribe and Kenzan styles of Japanese pottery. Several vessels in the exhibition, such as *Raven* (1983), incorporate images of birds, variously juxtaposed with numbers, horizontal lines and grids, and images and notations referencing Western science’s modes of measuring and calculating the



Geronimo, 1985, by Carl Beam. Glazed earthenware, 4 X 27.9 X 28.6 cm. NGC. Photo © Harquail Photography (used with permission).

natural world—and the limitations of linear understanding.

Beam’s passion for ceramic making continued for the rest of his life, and he and Ann (and later their daughter, Anong) would always collect local clays and natural pigments wherever they travelled and lived. In the late 1990s they expanded their pottery practice to build a house on Manitoulin Island, with thousands of adobe bricks they made by hand—a process that, like their ceramics, became a way of expressing a deep connection to the earth, and creating an art inseparable from life. 🏠

Karen Duffek is the curator of *Contemporary Visual Arts & Pacific Northwest* at UBC’s *Museum of Anthropology*. She would like to acknowledge the exhibition catalogue, *Carl Beam: The Poetics of Being*, edited by Greg A. Hill (National Gallery of Canada, 2010), and the exhibition texts, for information about Carl Beam’s ceramic practice.

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BC-in-a-Box

**Volunteer
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 Wanted!**

The BC-in-a-Box committee is looking for a volunteer graphic artist to help design email-able invitations, a brochure and/or promotional material for the exhibition. If you are able to help, please contact Jackie Frioud at jfrioud@shaw.ca. Thanks!

Mariko Paterson McCrae: Life in a Ceramic Nebula

By Amy Gogarty

"In my orbiting universe there is plenty more material that can be dragged in and spun into the pulsating weave of historical and contemporary."

—Mariko Paterson McCrae

The North-West Ceramics Foundation is pleased to announce Mariko Paterson McCrae as their featured speaker at a **free public lecture Thursday, June 2, at 7:15 p.m.** The lecture will be held in **Room 291, North Building of Emily Carr University of Art + Design** at 1399 Johnston Street, Granville Island, Vancouver. All are welcome and encouraged to attend.

Mariko McCrae grew up in Vancouver, studying ceramics at the Langara campus of Vancouver Community College and at the Alberta College of Art + Design in Calgary, Alta. In 1998, she received her MFA in ceramics from Kent State University in Kent, Ohio. She lived subsequently in New York City and attended residencies in Banff, Alta. and Skaelskor, Denmark. She has taught both workshops and credit courses in New York, Michigan, Calgary, Red Deer, Winnipeg and Vancouver and exhibited in over thirty exhibitions in the United States, Canada and Denmark. In 2008, she co-founded Box Social Inc., an online gallery and store dedicated to promoting fine craft. In 2010, she moved with her husband, graphic designer Bryan McCrae, to Gabriola Island, where they established Feedlot Studios, a combination ceramics workshop/studio and graphic arts design business. From her studio, McCrae has launched an online gallery and ambitious program of classes promoted by her humorous and wide-reaching blog posts and emails.

McCrae creates elaborate personal narratives interspersing alter-egos, historical precedents, fantasy elements and actual events and locations. Often working in series, she subverts such traditional sources as Staffordshire spaniels, Pennsylvania Dutch décor and the Blue Willow pattern to surprising and playful effect. Her use of zany alter-egos first surfaced in 2002 while at a residency in Denmark, where she was presented with pristine porcelain blanks on which to work. Somewhat daunted, she riffed on Royal Copenhagen's Flora Danica to create Dana Florica, a bearded, overweight,

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Onward Ho! Handbuilt Cone 6 Porcelain, glazes, underglaze, luster and decals/ detail.

transvestite china-painting art star whose work she channeled. For her show at the Crafthouse Gallery on Granville Island in February 2012, she will present works arising out of her imaginative creation of Abigail Tackle, an elderly prairie woman who dreams of living at sea. McCrae will populate Tackle's "Shrine to the Muddy Mariner" with "sea sponges and slithering snakes...à la Bernard Palissy, twisted

replicas of exotic coral-infested lamp bases... commemorative platters" and a few more of her favorite sea things. Other favorite things from her online gallery include tableware decorated with jaunty sea-going vessels and pirate maps comprising an inspired "mash-

Continued on Page 8,
Cheeky portrait sculptures

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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 the 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.

Cheeky portrait sculptures, *Continued from Page 7*

up" of eighteenth-century European tea wares and ship paintings; figurines and a vast array of dog-themed works ranging from cheeky portrait sculptures to wedding plates in which bride and groom are represented by poodle decals. Her working methods include hand-building and moulding using both terra cotta and porcelain clay and decorating with slips, glazes, decals, china paint and other methods of marking the surface. Throughout, her wicked sense of humour and *horror vacui* (the filling of an entire surface with detail or, literally, "fear of empty spaces") dominate, ensuring that even the most conventional commemorative trophy is reborn as a witty *objet d'art*. McCrae's extensive knowledge of historical models paired with her impressive ability to both arrange and graphically realize motifs drawn from popular culture ensure a wide audience for her work. As she opines on her website, "Viewer discretion is quite unnecessary."

In her talk, McCrae will discuss her use of historical models, personal narrative and decoration. Drawing on her experience as a proprietor of an online gallery, she will assess the impact recent developments in web design, blogging, social media and other technologies have had on



She sips Celon by the seashore. Hand-built Cone 6 Porcelain, glaze, underglaze, luster and decals.

contemporary craft practice. The lecture will be held Thursday, June 2, NB 291 at 7:15 pm. The lecture is free and open to the public, and we look forward to seeing you there. 📍

For more on Mariko Paterson McCrae's work: www.feedlotstudios.ca.

POTTERS AT WORK: The photo essay



POTTERS AT WORK: This is our second entry in a feature looking at the various places where potters work. Working as a potter can be lonely or social, awkward or easy. Many words may be used to describe that feeling, but why not just send one well-composed photo? We welcome your high-resolution, sharply-focused photos of potters at work, and will include one per month in these pages.


PHOTO BY ANN MALIATSKI: Ann and Kwai Sang Wong were unloading the gas-fired kiln at Burnaby's Shadbolt Centre on March 20. Kwai Sang (a Gallery of BC Ceramics mug wall artist) says that, "Since I usually experience a sense of excitement when I am unloading, I pretended to pose for an advertisement for my work." The porcelain mug she's holding was fired to Cone 9-10 in reduction. 📍

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

It's hard to believe but May has arrived and the deadline for your submission to the PGBC juried members' exhibition *The Edge of Here* is fast approaching. Submissions can be made online any time between May 15 and June 1. No online submissions will be accepted after that date. To access the form, go to the Guild website at <http://bcpotters.com/Guild>, click on "What's On/Calls for Entry," and scroll down the description of the exhibition to "Submission." The page gives you all the information you might need for planning and submitting your work, including a discussion of the theme, the venues, the size, eligibility and the jury fee. As described, there are two ways to submit—online or by mail. The online form will be accessible May 15. It's extremely easy to fill out and submit online. In addition to your personal information and information on your entry, you will be asked to describe in 50 words or less how your piece addresses the theme of *The Edge of Here*. The theme is so open to personal interpretation that we know we will get some very interesting points of view, which we will use in promotional material accompanying the exhibition. You

can submit up to two images of your work, and you will be able to pay the jury fee of \$25 using PayPal. Now, if you still would prefer to submit by mail, there will be a printable form on the site, which you can fill out online, print out, and mail to the gallery along with your images on a CD disk and the entry fee. If you plan to submit by mail, please email me at gogarty@telusplanet.net. The submission must be postmarked by June 1, but as we all know the mail can take some time, letting me know your submission is coming will help me track it.

We have secured two prominent ceramists and educators to serve as our jurors, and we know they are looking forward to seeing the submissions. Remember, all participants must be paid-up members of the PGBC. This exhibition is part of an exchange with Alberta Potters. Their exhibition, *Wide Open*, will travel to Comox in October and to our Gallery of BC Ceramics in November 2011. We are looking forward to showcasing our great B.C. potters in Alberta and to seeing their work here.

Happy potting! 

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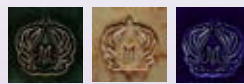
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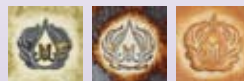
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Potters Council Juried Exhibition *By Eliza Wang*

The Potters Council hosted its 2011 juried exhibition *The Shoulders We Stand On* in Tampa, Fla., in conjunction with the National Council on Education for the Ceramic Arts (NCECA) conference March 30 to April 2. The theme *The Shoulders We Stand On* paid tribute to our roots and the influences that shape and guide our work in clay. Essentially, as artists, we are creative heirs standing on the shoulders of giants.

I was pleasantly surprised and thrilled when it was announced that my piece was selected to be a part of this juried show. More than 300 entries were submitted and only 45 pieces were chosen by juror Bill Jones for the exhibit. Sadly, it was too far for me to attend in-person, but I can imagine how wonderful it would have been to visit and see the other work, and meet the other artists and learn about their influences.

In keeping with the theme and inspiration of the show, my submission needed to visually link to a particular culture while showing both a clear source of inspiration with a fresh, innovative interpretation. My work is about balance and fusion: the balance between



Harmony, by Eliza Wang. Hand-built with impressed slabs and wood-fired to Cone 10.

form and surface design and the fusion of western culture and my Chinese heritage. There is more to Chinese art than beautiful forms and intricate designs. More often than not, the symbols and motifs seen on Chinese decorative arts are not merely decorative but

represent hidden meanings that convey wishes for good things in life. These pictorial puns can be read for its inspirational meanings. The Chinese language lends itself to these pictorial puns because many of its words share the pronunciation of other words. As a reflection of Chinese culture, surrounding oneself with objects bearing auspicious symbols was—and still is—commonly believed to increase the likelihood of wishes being fulfilled. Therefore, my work not only embodies these meanings but also combines functionality (as a pot-pourri box) and is decorative in nature.

Using nature as my inspiration, I like to infuse Chinese meaning and auspicious wishes into my pieces by celebrating the symbolism behind particular animals, plants and flowers. In my submission, I chose the most popular motif for a happy marriage: the Lotus. Different parts of the Lotus bear auspicious meanings. The flower symbolizes marriage and purity and the seedpod bursting with seeds symbolizes fertility. The Lotus also symbolizes harmony and peace. Additionally, the knob on the top of the pot is a frog. The Chinese meaning behind the frog is to keep evil energy away and bring in good luck and fortune. Similarly, in Western culture the frog is a pleasant creature that represents good fortune and is symbolic of magic. For more info about the Potters Council show, [click here](#).

Eliza Wang is a member of the Tri-City Potters, the Fraser Valley Potters and the PGBC. Her article was originally published in the Tri-City Potters Newsletter, reprinted with permission.

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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 or 604.730.2064 for more information.

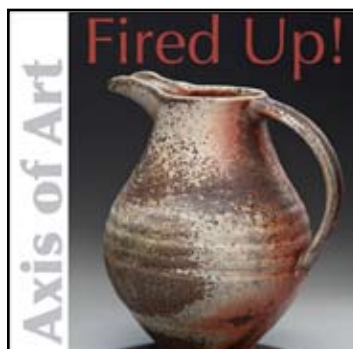
DEC 8-11, 2011
vancouver convention centre west

oneofakind
Show and Sale VANCOUVER



ClayLines

Celebrating Success in our community



...in Metchosin

May 27-29, 10 a.m. to 4 p.m.

Gala Opening reception:

Thursday, May 26, 6 p.m. to 9 p.m., sales from 6:30.

Metchosin Community Hall, 4401 William Head Rd., Metchosin, V9C 3Y7

Artists: Marlene Bowman, Alan Burgess, Meg Burgess,

Susan Delatour LePoidevin, Gordon Hutchens, Cathi Jefferson, Glenys Marshall-Inman, Meira Mathison, Gary Merkel, Kinichi Shigeno, Pat Webber. The guest artists will remain a mystery until May 26!

Info: Cindy Gibson, promotions coordinator, 250.592.8257

cgpotttery@shaw.ca • www.firedup.ca • www.jonathons.ca

SALE: 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 for more info.

24th Annual DENMAN ISLAND POTTERY TOUR

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

www.denmanpottery2011.blogspot.com

CALL FOR ARTISTS & ARTISANS, Port Coquitlam

Deadline: May 15

Port Coquitlam's Farmers Market, Art at the Market Day Leigh Square Community Arts Village, Port Coquitlam
Event date is Thursday, June 30; 3 to 7 p.m. Application and information is available at www.haneyfarmersmarket.org. The deadline for submission is May 15. Email vendorinfo@haneyfarmersmarket.org or call 604.467.7433 for your application.

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 or by phone at 1-604-814-0111.

Submissions for the June 2011 PGBC newsletter

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

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. 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

CALL FOR ENTRY:

Cheongju International Craft Biennale 2011

Deadline: June 8

The organizing committee of the Cheongju International Craft Biennale (CICB) 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 CICB hopes to encourage the view of craft as a necessity, as a means of enhancing the quality of life and contributing to the environment. Deadline for international entries is June 8, 2011. The grand prize is \$30,000, with additional prizes of \$3-10,000.

www.cheongjubiennale.or.kr/home/skins/8/4_1_en.html

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

Unclassifieds

STUDIO SPACE WANTED: Call Maggi - 604-739-3206 or email maggikneer@telus.net

FOR SALE: 4 bedroom, 2 bath house & cabin/studio on .75 acre Gabriola Island property. Well built & insulated studio; 200 amp service. Excellent drinking water; good bus route; near beaches & trails to ferry & village. Simone or Ron, bell1peters@shaw.ca.



POTTERS
GUILD
of BRITISH
COLUMBIA

ClayLines

Celebrating Success in our community



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

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



CLAY 2011: Fraser Valley Potters Guild

April 9 to May 7

Maple Ridge Art Gallery,

11944 Haney Place

Gallery hours: Tuesday to

Saturday; 11 a.m. to 4 p.m.



Keith and Celia Rice-Jones

May 29 & 30, 10 a.m. to 5 p.m.

8072 - 11th Avenue, Burnaby V3N 2N7

604-522-8803; keith@wildricestudio.com

There are some changes in the garden this year that incorporate ceramics. Come and join us for our 2011 Spring Sale and garden event.



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



Salt Spring Potters Guild Annual Spring Show and Sale

May 6 - 8, 2011

Guest Artist: Margit Nelleman

Opening: May 6th 5-8 pm

Show: May 7 & 8 10-4 pm

Mahon Hall, Salt Spring Island

www.saltspringpottersguild.com



Submissions & Advertising

Published 10 times yearly, the PGBC Newsletter is an information link for members.

Submissions:

Send articles, reviews, images, member news, letters and information to: editor@bcpotters.com 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

You can email it back to Debra Sloan at 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

Sheila Morissette

604.484.5090 · sheilamorissette@mac.com

Amy Gogarty, Communications

604.873.2589 · gogarty@telusplanet.net

Patrick Geach, Treasurer

604.921.7707 · patrick_geach@scotiamcleod.com

Judy Osburn

604.734.7829 · osburnjudy@hotmail.com

Carole Henshall, Membership database

604.215.7766 · crowgirl1@gmail.com

Nora Vaillant

604.730.5840 · auroranora1@gmail.com

Jackie Frioud, Secretary

604.921.6417 · jfrioud@shaw.ca

Denise Jeffrey

604.298.4980 · 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

Linda Lewis, Webmaster · webmaster@bcpotters.com

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

604.487.1597 · editor@bcpotters.com

Andrea Maitland, Proofreader

Jan Lovewell, Mailings



NOTICE OF THE POTTERS GUILD OF BRITISH COLUMBIA ANNUAL GENERAL MEETING

The Potters Guild of BC invites you to attend the Annual General Meeting of members on **Monday, May 30, 2011 at 5.30pm** at the Gallery of BC Ceramics on Granville Island. **Registration takes place at 5.15pm**

AGENDA

1. Welcome and call to order
2. Approval of minutes of the May 2010, Annual General Meeting
3. Annual Report and Financial Statements
4. Nominations and elections of 2011-2012 Board of Directors
5. Other Business
6. Adjournment and refreshment break

If you cannot attend the AGM in person, please complete and return the ballot proxy form attached, indicating your support or non-support of motions, resolution and elections.

PROXY FORM Potters Guild of British Columbia Annual General Meeting Monday, May 30, 2011, 5.30pm

I _____ (print name of member) having been a Potters Guild of BC member in good standing, hereby nominate and appoint:

_____ (name of proxy)
as my proxy to attend and act on my behalf at the 2010 AGM to vote on such motions, resolutions and elections as may be put forth to the members.

(member's signature)

(Date)

This proxy form must be received at the Potters Guild of BC office, 1359 Cartwright Street, Vancouver, BC V6H 3R7, or deposited with the chairperson prior to the vote on which it is to be exercised.

CALL FOR NOMINATIONS

Committed members are needed to fill positions on the Board of Directors. This is your opportunity to participate in the growth and development of the Guild – we welcome Board members with different skills, strengths, and backgrounds.

The Board meets ten times a year on the fourth Monday of the month at 6:00 p.m. at the Guild office on Granville Island. Board members are expected to serve a term of three years and participate in at least one committee. Please complete the attached nomination form or contact me if you would like to volunteer or nominate a candidate for the Board of Directors (vwhitehead@shaw.ca).

SLATE OF DIRECTORS FOR 2011-2012

Continuing

Jackie Frioud joined 2009
Patrick Geach joined 2010
Amy Gogarty joined 2010
Sheila Morissette joined 2003
Judy Osburn joined 2010
Jinny Whitehead joined 2003

Standing for Office

Denise Jeffrey
Nora Vaillant

Stepping Down:

Carole Henshall joined 2010

NOMINATION FORM – BOARD OF DIRECTORS Potters Guild of British Columbia Annual General Meeting Monday, May 30, 2011

I _____ (print name of member) being a Potters Guild of BC member in good standing, hereby consent to stand for election to the PGBC Board of Directors and will, if elected, serve as a member on the Board of Directors for a term of three years.

Signature _____ Date _____

Address: _____

Telephone: _____ E-mail: _____

Please attach a short biography or résumé.

This nomination form must be received at the Potters Guild of BC office, 1359 Cartwright Street, Vancouver, BC V6H 3R7, no later than May 29, 4pm.