



POTTERS

BC

Newsletter of the Potters Guild of British Columbia

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Lickin' Pickin' Chickin', by Andrea Revoy. Hand-built, Earthenware, Cone 04 oxidation fired. See Page 9, **Alberta in a Box**.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics

Gallery Manager

Sharon Cohen

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 a.m. to 6 p.m.



Gallery Assistants

Carita Ho, Karen Lew, Linda Lewis,

Kate Metten, Dave Carlin

Roxanne Gagnon, Sasha Krieger,

Gala Vlasic

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: Danny Kostyshin
- October: Rona Hatherall

September's featured artist Danny

Kostyshin: I have been working with clay since the late 1960s, despite the trials and tribulations of setting up studios over these many years, and having them disappear from under me as buildings change owners and/or are demolished. It is very difficult to work in the medium of clay without access to kilns, studio space etc., as an urban potter. Now I am a member of the Burnaby Potter's Guild where I work and have access to a gas kiln.

My works in the Featured Artist spot are examples of slab built boxes. The textures on some are from wallpaper samples rolled onto the fresh clay slabs. They are all hand-assembled and the rim is cut into the leather hard clay for a tight fit on the lid.

In 1988, HIV/AIDS was still a taboo topic. The general election of 1988 contained a real lack of safe sex discussion. I created *Political Condom Boxes* for the candidates running in that election. I also created a condom box for George and Barbra Bush. I recently created a condom box for the Pope, as he has declared that it is okay to use condoms.



George and Barbra Bush's Condom Box, by Danny Kostyshin.

By 1999, I really wanted to capture the approaching millennium change over. I created a series of large porcelain thrown plates that, when dated and signed, would say something about that specific few hours in which the piece was made. I invited well-known artists to come and work on one of the freshly thrown plates. Artists included Sally Michener, Michael Morris, Vincent Trasov, Wayne Baerwaldt, Francesco Conz and Attila Lukacs. This 30-plate Millennium Plate Project, can be viewed online [here](#).

As I have matured, my work has gone in many directions, sometimes hand building with slabs, sometimes throwing functional ware, even coils and pinch pots. My work involves the love and use of the handmade in our daily life routines, as it relates to eating, drinking, food presentation, and functional art. 🍷

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 Project Empty Bowl.

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

It's that time of year again: September is **membership month**. No matter when you joined, your membership will always expire in September. For those members who have joined since April of this year, your membership was prorated to expire in September 2012, so you can wait till next year. It is so easy to renew now; you can do it on line, by phone or by sending a cheque to the Gallery of BC Ceramics. Don't wait till you discover you can't open the newsletter!

There is always some debate about the benefits of membership but you know, an organization like ours is the sum of its parts—it's what we make it. (See [Page 12](#) for more benefits of membership.)

Have you seen our online catalogue for *BC-in-a-Box*? If you haven't, go now to the Events section of our website and take a look. Thirty-four members were inspired to create fresh and original work that responded to the theme *The Edge of Here*. Their work and their names will be exposed to new audiences. The rewards from participating in such an event are varied: inspiration, new directions, self-confidence, entertainment, market exposure, experience. It all depends on where you're coming from. You have to join in to find out!

Don't wait till the last minute. [Click here](#) to renew your membership today and encourage your pottery friends to do so, too. 🕯

—Jinny Whitehead



New exhibition work emerges from the kiln. Apparently the kiln gods were kind!

Classic Forms Revisited

By Mary Fox

I've always been inspired by the timeless elegance and grace of the classic vase form. That first inspiration is constantly being echoed in the vessels that I create. In this exhibition I am revisiting some of the different forms I have explored over the years to show how this one form has influenced my life's work.

My career in clay began when I was 13 and enrolled in a ceramics course in high school. By the time I was 15, I was throwing competently and making fairly decent pots, but even back then I began to notice how some pieces seemed to have more life to them than others. One day when I was struggling with a piece I asked my art teacher, Waine Ryzak, why this was. Looking thoughtfully at what I was working on, she said, "Mary, some of the best pieces have the feeling of a force inside them pushing up and out". These words, like the classic vase form, have also given direction to my work.

My focus has always been on expressing the beauty and strength of pure form and then creating unique glazes that will enhance my vessels. Over the years I have developed lithium glazes that can imbue my work with the look of unearthed antiquities. I also use crawl glazes which are designed to shrink as they fire revealing the terra sigillata slip which was applied underneath. Working like a painter, I layer various glazes in successive firings to build up a richness of surface colour and texture on my works. 🕯

Gallery News By Sharon Cohen

First and foremost, a big heartfelt welcome to our two new gallery assistants, Sasha Krieger and Gala Vlasic. We're delighted to have them join our team. Both of them have retail experience, arts experience and have worked with clay. They fit into our team just perfectly. Carita, Karen, Linda and I look forward to working with them.

It wasn't easy to dismantle our *Celebrate the Bowl* exhibition. It looked so good! Thank you to the artists who contributed work and agreed to donate a portion of their sales commission to A Loving Spoonful charity's Project Empty Bowl. An extra special thank you goes to Hiro Urakami, who donated the entire proceeds from the sale of his bowl. The Potters' Guild will be presenting a cheque of \$225 to the charity. Excellent!

Our compensation for having to say goodbye to all the wonderful bowls is the fact that we have Mary Fox's *Classic Forms Revisited* exhibition to look forward to for September. Every now and then, Mary sends me a little sneak peek—some images of what she's working on—and the pieces are nothing short of spectacular. Apart from the richness, depth and texture of the glazes (including her trademark lithiums), the forms are just exquisite. The shapes are so graceful. I particularly love the vases with the long, delicate necks. I think of ballerinas or swans, and that's a good thing! Mary's forms are just perfect; the balance and proportion are exactly as they ought to be, her skill and mastery evident in every piece. Mary's exhibition will run from Sept. 3 to 29. (For a chance to bid on a souvenir art print, see [Page 11!](#))

Speaking of exhibitions, the annual exhibition jury will take place early next month, so prepare your submissions now. Applications need to be received by the middle of September, so now is the time! (See details on www.bcpotters.com/forms/2010_Gallery_Jury_Application.pdf). Remember, we schedule two years ahead, so we'll be taking submissions for exhibitions to be hosted both in 2012 and 2013. This gives you plenty of time to prepare work for a show, and it gives me and our customers something wonderful to look forward to! 🕯



Mary Fox at work:
"Checking it out."



Mary's labour of love:
"Happy with it now!"

From Lund to Bali

By Jan Lovewell

Last March, my husband Ron and I took a five-week trip to Bali. We were based near Ubud, a cultural centre for the island. We stayed next door to our daughter and her husband, who were on sabbatical, and their three daughters, who were enrolled at the Green School. They had left their home in Yellowknife (-30°C) and a few days later found themselves in 80 plus percent humidity and 30°C heat. The contrast for Ron and me was less dramatic travelling from Lund on the Upper Sunshine Coast, then at about 0°C.

We did not expect to find much pottery being made on Bali. The traditional pottery we had heard about is made on the neighboring islands of Lombok or Java. We found reference to a few potteries in Bali, but they had been started by Australian or other international potters. So we were surprised to find that our inn was just a five-minute walk from Gaya Ceramics, which houses the only functioning high-fired wood kiln in Indonesia. And not only that: Art Studio Director Hillary Kane and potter-in-residence Brian Kakas were preparing to fire during our visit.

In addition to the art studio, Gaya Ceramics produces custom work for hotels and wholesale, employing about 40 people. They produce raku and gas-fired pottery, including some beautiful blood-red copper-glazed pieces.

We stopped by one Thursday morning, and ended up staying for the weekly drop-in pottery lessons followed by open studio in the afternoon. The art studio is the upper floor of a beautiful bamboo building, open on all sides with a pleasant breeze keeping us comfortable. Brian Kakas demonstrated assembling his enormous thrown-and-coiled vessels. Afterward, Ron, who has been hand-building for 20 years, had his first throwing lesson from Hillary while I threw a few cups to add to the firing. The familiar company of potters and working with clay were very relaxing and enjoyable.

The following Sunday, Hillary and Brian began loading the kiln, and firing began at 6 p.m. on Monday. The small anagama has a main



Hillary feeds the fire.

chamber in front and a smaller salt/soda chamber behind. Behind the firing chambers there is a small oven, which baked some of the best sourdough bread I've ever tasted (wood-firers take note!)

Firing at 30°C and 80 percent humidity is like exercising in a sauna, fully dressed, with soot. Small pieces of coffee, jackfruit, mango, coconut, mahogany, and lychee woods were the fuel. The emergence of a scorpion from the woodpile added to the excitement. Ron and I passed a few pieces of wood, but mainly offered snacks and encouragement over the next few days. We were delighted to enjoy the conversations, stories and congenial atmosphere of wood-firing half-way around the world.

Hillary and Brian each took 12-hour shifts. They fed the kiln continuously through an open hearth at the front, and added larger wood periodically through a higher door. Side stoking was done mid-way into the first and second chambers. The firing was finally completed three days later, on Thursday. After the weekend, the kiln was opened. Outside the kiln stood a large drum full of ash, something I'm not used to seeing with our train kiln. Some of the pieces, including mine, turned out rather dry, but Kakas' sculptures were beautiful. In fact, he said this might have been the best result he'd ever had for his sculptures.

Ron and I also visited our granddaughter's Grade 3 art class at the Green School, an international school for environmental education, with a strong component of Balinese culture. Ava's art teacher, Pak Susiawan, promptly invited us to teach a two-hour pottery class. I was so enthralled with the man's humorous, kindly demeanor and the quality of his teaching that I immediately agreed on behalf of both of us, even though the idea of teaching terrifies me. Fortunately Ron enjoys it. We came up with a plan, which was to have each child pinch a little bowl and then make something from it. When the day arrived, I calmed myself by making a bowl while Ron talked. The children listened! They were fascinated by what I was doing! They worked away on their projects, which occupied the whole period. We had a ski hill,



Brian Kakas' sculpture.

Just a small pottery, *continued from Page 4*

bird bowl, turtle, a dish of pickles and lots more—everyone finished something. Later they told Ava it was the best art class ever. Phew!

Through Pak Susiawan, Ron and I met Tamin, who has “just a small pottery” in Ubud. We imagined him in a tiny, crowded shop with his wheel and a small display. When we dropped by his studio, we found a generous show room, and behind it, a large yard with several work sheds, kilns, barrels full of bisque and eight employees. He showed his pottery, including how they mix and process the clay. Later he drove us back to Gaya and visited the firing.

Ron and I spoke to Balinese people, potters and artists about traditional potteries we might visit in Bali, without success. We even asked tradesmen about where their roofing tiles came from (Java). On our travels, we’d driven by yards full of large, traditional-looking pots, which apparently were imported. Never did we see a kiln in those places. Never, that is, until we were on our way to the airport, coming home. Our car paused in traffic in front of a pottery yard (with a kiln!) and then we drove away. Maybe we’ll find out about it. Next time. 🏡

Jan Lovewell shares a studio with her husband, Ron Robb, at Rare Earth Pottery in Lund, where she creates burnished raku and naked raku shakers, masks and more. Over the last few years, they have built and fired a wood-fired kiln with fellow potters Pia Sillem and Jinny Whitehead.

For more information about Gaya Ceramic Arts go to <http://gayaceramic.com>. The Green School’s web address is www.greenschool.org.



Nia Gautama, recent author of the first ceramic instruction book in Indonesian, gives Ron pointers on throwing at Gaya’s ceramic art studio.



Clay and pots drying in the sun at Tamin’s pottery.

adult ceramic programs fall 2011

register now!

Throwing Intensive Workshop

\$155, 3 sessions
Thursday, Friday & Saturday 10am-4pm
Instructor: Jay MacLennan
Starts September 15 Barcode 255619

Wood/Soda Firing Workshop

\$211.15, 4 sessions
Thursday, Friday, Saturday, Wednesday
times vary
Instructors:
Linda Doherty & Jay MacLennan
Starts September 22 Barcode 254825

Off-Centre new

\$161, 8 sessions
Thursdays, 7-10pm
Instructor: Fredi Rahn
Starts September 22 Barcode 248593

Creative Extruding new

\$161, 8 sessions
Sundays, 10am-1pm
Instructor: Linda Doherty
Starts September 25 Barcode 254683

The Art of Crystalline Glazing new

\$173, 8 sessions
Tuesdays, 7-10pm
Instructor: Linda Doherty
Starts October 4 Barcode 254753

Portraits in Clay

\$109.25, 4 sessions
Mondays, 7-10pm
Instructor: Debra Sloan
Starts October 17 Barcode 254281

Soda Firing Workshop

\$114.33, 3 sessions
Thursday, Friday, Monday
times vary
Instructors:
Linda Doherty & Jay MacLennan
Starts October 20 Barcode 254824

Don Hutchinson:

Glazing & Decorating
\$83, 2 sessions
Wednesday & Thursday, 7-10pm
Instructor: Don Hutchinson
November 2 & 3 Barcode 254558

Prices do not include tax.
Registration for Fall 2011 and Winter
2012 programs is currently underway.

shadboltcentre.com

Call Shadbolt Centre at
604-291-6864 or register
online at: burnaby.ca/webreg.



Photo of Jay MacLennan by Paul Wright

Alberta in a Box: Wide Open

By Amy Gogarty

The Potters Guild of British Columbia is pleased to announce the Alberta Potters Association's (APA) collaboration on a travelling inter-provincial exchange exhibition. The APA show, *Alberta in a Box: Wide Open* will be on view in the Arts and Craft Gallery of the Comox Valley Art Gallery in Courtenay, B.C., Oct. 1 to Nov. 5. It will then travel to Vancouver, where it will be on display at the Gallery of BC Ceramics from Nov. 5 to Dec. 1. We are hoping our members in both locations will have the opportunity to see this excellent exhibition.

Wide Open contains fifty-one works by thirty-nine Alberta ceramic artists. Each work fits within a 6" cubed box, making the works essentially miniatures. As the organizers Louise Cormier and Elaine Harrison suggest, quoting French philosopher Gaston Bachelard, "... the minuscule, a narrow gate, opens up an entire world." They continue, "These works evoke many 'worlds' such as diverse approaches, concepts and techniques" as befits the title. The diversity in particular caught the attention of Aaron Nelson, the exhibition juror, who winnowed the initial field of sixty-seven works down to fifty-one. Nelson looked for work that "references historical and contemporary precedents... [that moved] beyond initial inspirations and embraced exploration in a unique and personal way."

Both the PGBC and the APA are volunteer organizations that aspire to encourage the education, development and promotion of ceramic arts. Founded in 1969, the APA has supported biannual exhibitions for its members, which travel around the province. These exhibitions promote appreciation and understanding of the ceramic arts to the public, and they offer opportunities for members to profile themselves and Alberta ceramics on a national and international level.

Former Vancouverite Aaron Nelson, who is now the Artistic Director of the Medalta International Artists in Residence (MIAIR) in Medicine Hat, Alta., writes, "I have selected



Rockfall (2011), Ed Bamiling. Stoneware, glaze, metallic oxides. Oxidation, raku fired, 21 x 14 x 7.5 cm.

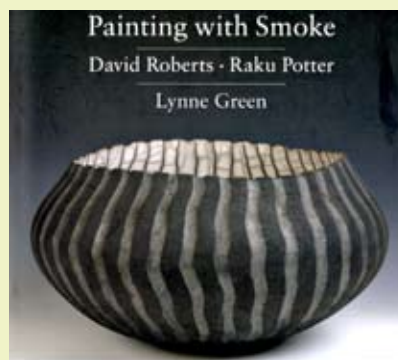
pieces for this exhibition that I felt resonated with the incredible diversity of this province. It is apparent in the work selected that many artists have not only a deep connection with the material, but also to the rich culture, heritage and landscape of this region." What

more reason could one have for making sure he or she sees this exhibition? 📌

For more on the Alberta Potters Association, please see their website at:

www.albertapottersassociation.com.

Book Review By Patty Osborne



Painting with Smoke:
David Roberts, Raku Potter
By Lynne Green
Published in 2000 by Greendrake Press
ISBN 978-0-9562241-0-1
Hardcover / 96 pages / CAD\$55

David Roberts is a well-known British potter who, in the early 1970s, was one of the first potters in Britain to experiment with American-style raku. From there, Roberts moved on to "painting with smoke" (or "naked raku" as it is better known). *Painting*

with Smoke: David Roberts, Raku Potter follows Roberts' artistic life from his early years as a high school art teacher and part-time potter (he handbuilt pots on his dining room table) through his raku work and on to naked raku which, in Roberts' words, is a process that leaves some evidence of itself behind. According to Roberts, "if you're using fire you should see evidence of smoke and fire." Roberts applies "buffer slip" and "sacrificial glaze" (both of which fall off the pot after firing) to bisque ware and then scratches intricate lines through this outside mask so that the smoke from reduction can penetrate and create black, white and grey areas in a controlled, often geometrical pattern. Roberts handbuilds all his work (and some of it is very big) using thin coils, but the forms, which he often burnishes, are smooth and uniform. The book gives insight into the sources of inspiration for and the evolution of Roberts' work. The accompanying photos of his work reveal a vision, a level of concentration and a dedication to detail that will inspire readers. For those of you who want to try this at home, the last chapter describes, in text and photos, Roberts' current naked raku process. 📌

My Simple Train Kiln *By Lynne Johnson*

*This article was originally published in 2005 in **The Log Book**, a magazine for potters who fire with wood (reprinted with permission). A potter from Ontario recently contacted the PGBC to get a copy of the article (since Lynne Johnson is a guild member) and we thought that there may be others out there who would also be interested in reading about Lynne's train kiln.*

I live on Vancouver Island on the west coast of B.C., where very large trees and space are abundant. In fact, we humans often seem dwarfed by the towering evergreens and various deciduous trees that populate this temperate rain forest. The variety and availability of wood for fuel is a great plus for a wood-fire potter like me!

Prior to building my own train kiln, most of my wood kiln-firing experience was with anagama and noborigama style kilns. These usually required a crew of people and took about a week to complete the full cycle from loading, through firing and then unloading.

As much as participating in these firings was a great adventure and a valuable learning experience for me, the logistics were often very challenging. Living on an island meant



Lynne Johnson's train kiln, complete with guard dog.

that getting to the kiln site involved ferry schedules and extra costs. These factors, plus the number of pots I could afford to put into the kiln, meant there were certain limitations that had to be considered. What I needed was

the opportunity to do my own wood-firing closer to home.

For years, I had been admiring Japanese wood-fired works. I loved the heavily ash-covered Shigaraki pots seen in ceramic magazines, as well as the rich earthy Bizen ware and those of other traditional pottery regions. When I participated in an International Workshop for Ceramic Artists in Tokoname in 1993, I also took the opportunity to travel to some of these other pottery areas. This visit not only cemented my love of Japanese pots but also of the country and its people.

By this time, I really wanted to be doing more wood-fire work. I really wanted to build my own anagama but the timing didn't seem right as we were planning on moving (and we still are some 11 years later!) and our property didn't suit the traditional anagama style kiln. Although we owned acreage, the land was fairly low-lying and flat.

In 1997, a friend spotted a workshop being offered at Utah State University (USU), USA, on wood kiln firing esthetics and techniques. This looked like a great opportunity for me to gain more experience and, with luck, perhaps I would also find an alternative kiln that would give me the results I was looking for. In a short three-week period, we potted and held five firings in both a train kiln designed by

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friendly, by reducing our use of paper, we
are phasing out our printed catalogue,
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*Cont'd on Page 8, **Experimenting***

Experimenting, Continued from Page 7

USU professor John Neely and a catenary arch kiln. It was was hugely exciting working with the different clay bodies, glazes and slips and experimenting with different firing techniques in such a short time frame.

I had a great time and I found what I was looking for! The train kiln seemed to be exactly what I needed. Needless to say I came home and started planning and building my own train right away.

My reference for the project was a plan for an early John Neely train kiln. This was greatly different from the train design we fired at USU, which had been redesigned and rebuilt several times. Among other changes, they had added an arched lift-up lid and a very high firebox with a sliding door for ease of firing. Because I needed my kiln to be temporary (remember we are moving!) and I was in a hurry, I opted for the more primitive design of John's original plan but I did make the firebox higher and added the sliding door.

My bricks were a mish-mash from my old salt kiln as well as hand-me-downs saved over the years. I did mix a castable for the throat arch and the door. The top of the firebox is a silicon carbide kiln shelf measuring 26 inches by 28 inches and one inch thick, with fibre blanket and then castable on top.

My husband, Bob, in addition to being a commercial fisherman is also a welder and fabricator. With these skills he is a very handy partner for a potter and, thankfully, he is also very supportive of my projects! Bob helped me with the levelling of the land, (which first required moving a herring skiff to make room for the kiln site) and casting of the arches. He also put a sheet of half-inch steel on top of the cement blocks before I started laying the floor. The kiln itself is covered in scrap steel and braced with angle iron. This was done to cover the mishmash of bricks and make the kiln tighter. Bob designed the door and a rigging system using a come-along (a winching mechanism) to move the lid in place.

My lid, as John's original design called for, is made of kiln shelves. I turned in the top bricks of the kiln's body to support the silicon carbide shelves. These are 28 inches across and sit nicely on a strip of fibre blanket. I have added a couple of layers of blanket and on top put stainless steel (actually discarded fish freezer trays!) to protect the blanket. This has been so effective that I still have some of the original blanket intact some seven years later!

Living as we do on the 'wet coast' of Canada I could only hope for dry day firings. The obvious next step was the construction of a shelter over the kiln and work area! Now I can fire year round, with at least some degree of comfort and the expectation of staying somewhat dry.

I am often lucky enough to have trees from our property to fuel the fire. I am a bit of a tree hugger, but when trees decide to die or are blown over I love to take advantage of the situation. Alder, maple, wild cherry and cottonwood are my trees of choice.

I like to fire-down or reduction cool using a clay body high in iron for the Bizen look.

The cottonwood is excellent for this. Cottonwood produces a lot of ash. For this reason I am often given downed trees that my neighbours don't want for their fireplaces or wood stoves. The challenge is dealing with the size of the tree (often up to 36 inches in diameter), cutting it into rounds, splitting and storing it until it is dry.

I chose the train style kiln for its size, ease to build and fire and the possibility of results. My kiln is about 13.5 feet overall length. The inside stackable space is 27.5 inches by 27.5 inches by 81 inches long.



A successful firing.

It takes me about six hours to load using tumble or totem stacking as much as possible. My firings are usually about 36 to 40 hours from start up to shut down and require about 2.5 cords of wood. After shut down, it usually takes two full days for the kiln to cool before I can begin to unload.

As I mentioned, I like to fire down, and even when not firing for the Bizen look I will still use this technique by varying the length of time I reduction cool. I have had great fun and equally good results using Shino type slips and glazes, building up layers of these for a crusty or ancient look.

Although my work is functional, my goal is not to make pieces that duplicate one another but rather to give each piece individuality and a life of its own. This is a perfect meld with the wood kiln. My work encompasses sake bottles and cups, plates and bowls, serving dishes, vases and my favorite forms: lanterns.

Often when I look at my simple train kiln I am reminded of a strange-looking little kiln I saw on the property at Komei Takeuchi's anagama site in Tokoname. It was an old commercial electric kiln with the elements removed, an opening at one end where a firebox had been added, and a hole at the other end for the chimney addition. I often wonder: was this John Neely's inspiration for the train kiln that I have come to enjoy so much? 🍷

Lynne Johnson lives in Courtenay, B.C. Her exposure to wood-fired kilns in the USA and Japan was a stimulus, and with the building of her own kiln she now enjoys the freedom of fire; it has challenged her and fuelled her great joy in creativity. Her work is available at the Gallery of BC Ceramics and the Gallery at Mattick's Farm, Victoria.

Matter of Clay III *By Pat Webber & Meira Mathison*

Early August saw a magnificent migration of ceramic artists and collectors to Canada's Mecca for ceramic art, the **Jonathon Bancroft-Snell Gallery** in London, Ont. The occasion was *Matter of Clay 111*, an exhibition of Canadian ceramicists which is held every five years, this year featuring more than 100 artists. This was the largest national exhibition since Montreal's Expo 1967, *Man and His World*.

Jonathon's is unique in many ways; the knowledge of ceramic art shared with enthusiasm with every person who enters the gallery, the mentoring of collectors, and the respectful appreciation of each artist and their work. These qualities have combined to ensure a thrilling experience for artists and collectors.

The work presented in *Matter of Clay 111* was from almost every province in Canada. Over 60 artists followed their work to London to meet, talk, and experience the joy of seeing work and artist together. Many had previously seen each other's work in books only. It was an opportunity to meet clay heroes and add to or begin a collection.



East meets West (L to R): Tuula Anderson, Ont.; Pat Webber, B.C.; Meira Mathison, B.C.; Judy Blake, N.B.

Artists and collectors were also introduced and often found the energetic source of their connection. British Columbia was well represented, with 25 artists' works. In attendance were: Gordon Hutchens, Pat Webber, Gary Merkel, Meira Mathison, Mary Fox, Elaine Brewer-White, Louise Card, Craig Rogers, Bill Boyd and Judy Weeden.

A unique 220-plus-page limited edition catalogue was designed to document the event. It took the form of a separate card for each artist, boxed together in a collection. One can imagine them used one day as study aids by Canadian art students.



Gary Merkel, Victoria, B.C.

In London, ceramic artists are treated like rock stars; wine and dined and transported to collectors' homes by limo for a cocktail party. The mayor attended the opening. Labatt's and the local pub, Scot's Corner, sponsored a reception on the eve of the opening for artists and their spouses, inspired by Jonathon and curator Brian Cooke's enthusiasm. Artists were invited to the homes of London's collectors to see their private collections which are some of the finest in Canada. The gallery also partnered with the London Potter's Guild to hold a series of workshops over the weekend.

This was a thrilling experience for all who love a handful of clay and the transformation possible in the hands of an artist. 🏺



Gordon Hutchens, Denman Island, B.C.

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The RBC Emerging Artist People's Choice Award

By Amy Gogarty



Axis (detail), by Eliza Au, 2011. Slipcast ceramic, Cone 6 fired oxidation, 90 x 90 x 90 cm.

The Gardiner Museum in Toronto has announced a new initiative, the *RBC Emerging Artist People's Choice Award* for outstanding young Canadian ceramic artists. This year, five artists were nominated: Eliza Au of New Westminster, B.C.; Jeremy Hatch of Madison, WI; Xanthe Isbister of Medicine Hat, Alta.; Alwyn O'Brien of Salt Spring Island, B.C.; and Annie Yung of Montreal, Que. Jeremy Hatch hails originally from Vancouver, so that means British Columbia is represented by three outstanding young artists—an embarrassment of riches!

The award provides each artist with the opportunity to showcase new works created specifically for the competition. These objects will be on view at the Gardiner Museum and on the museum's website Sept. 2 to Oct. 3, 2011. During this period, visitors to both the live exhibit and the museum's website are invited to vote for the artist of their choice and to explain their decision. The Gardiner is posting comments made by participating members of the public on its website to stimulate a national dialogue about ceramic art.

The artist who receives the greatest share of the popular vote from museum visitors and online voters will win the \$10,000 award. In the event of a tie, the winners will split the prize. On Oct. 4, 2011, the winner of the first

RBC Emerging Artist People's Choice Award will be announced at a public reception at the Gardiner Museum.

Alexandra Montgomery, Executive Director of the Gardiner Museum, comments:

"This award is designed to both excite the public and raise the profile of several up-and-coming artists, [who were] selected...for their imagination, ability and, most importantly, their potential to contribute to new directions in current ceramics. We hope this award will encourage the public to participate in a national conversation about contemporary art, as well as provide an opportunity to actively support the careers of a new generation of Canadian ceramic artists. We are incredibly grateful to RBC for their support and are really excited to provide this opportunity for the artists and the public."

The Gardiner Museum is the only museum in Canada devoted exclusively to ceramic art. The museum's collections span continents and time, giving a glimpse into the development of ceramic processes, decoration and form. Year-round, the museum mounts special exhibitions, events, lectures and clay classes to complement its permanent collection. The PGBC congratulates all of the nominees and hopes its members will log onto the website at www.gardinermuseum.on.ca and vote for their favourite work. 📌

Paul Scott Workshop *By Amy Gogarty*

In October, the North-West Ceramics Foundation will present a free public lecture by the internationally renowned ceramic artist Paul Scott from Cumbria, England. Scott is the author of *Ceramics and Print* (A & C Black 1994 and 2002) and *Painted Clay: Graphic Arts and the Ceramic Surface* (A & C Black, 2001). His work is in the collection of the Victoria and Albert Museum in London, the National Museum of Stockholm, the National Decorative Arts Museum in Norway and elsewhere, and he is well-known as an instructor and workshop presenter. There will be a feature article on Paul Scott in the October *PGBC Newsletter*.

While he is here, Emily Carr University will be sponsoring a Paul Scott Demonstration Workshop, which will have a limited number of seats available to the public. The workshop



Sea Scale, by Paul Scott.

will be held in Room 181 in the ceramics area of ECU on Oct. 14 from 9:30 a.m. to 4 p.m., with a lunch break between 1 and 2 p.m. The cost of the workshop is \$50. For more information or to register, please contact Leon Popik at lpopik@ecuad.ca.

Pottery Discussion Group

Well it's been over a year now since the first discussion group meeting and each meeting has been different and fun. My favourite meeting so far was the post mortem for all our studio sales, craft fairs, etc. that was held in January. Much lively talk there!

As a lot of us are busy in the summer and I have a solo exhibition planned for September at the Gallery of BC Ceramics the next meeting won't be till Sept. 18 at 1 p.m. here in Ladysmith. Mark your calendars. Till then, potterly yours,


—Mary Fox, maryfox@shaw.ca



Poster Auction

There's big excitement in the Gallery of BC Ceramics as we prepare for Mary Fox's upcoming *Classic Forms Revisited* exhibition. Mary has created exquisite new forms with her characteristic perfect construction techniques. Her trademark lithium glazes are very much in evidence, creating works of astonishing beauty.

The poster (*at left*) advertising the show is hard mounted, and has been donated to the gallery by Mary. She'd like us to use it as a fundraiser for our non-profit, artist co-op gallery. The poster will be auctioned. The person who places the highest bid in the silent auction will be given the poster at the end of the show. Mary will inscribe the poster with a personal dedication and her signature. What a wonderful memento!

We look forward to seeing you at the show this month. 

—Sharon Cohen and Gallery Staff

Gallery of BC Ceramics Exhibitions Jury

Submissions accepted
Sept. 15 to 30, 2011

Guild members wishing to apply to host a solo or group exhibition for a period of one month should apply for the exhibition jury. Artists already juried in for gallery retail may apply, as may guild members who are not currently represented in the gallery. The jury will be looking for work that is edgy or beautiful; work that reflects a common thread of an idea; or work that displays an expanded theme or focused aspect of what you do as an artist. Submissions are for the period 2012 to 2013. Details for submissions can be found in the Forms section of our website here:

www.bcpotters.com/Guild/forms.php

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

BC-in-a-Box 3: The Edge of Here is on its way! Thirty-four artists answered the call and sent in a wide variety of interesting small works. They have all been carefully packed into the *BC-in-a-Box* boxes made by Keith Rice-Jones (Thanks Keith!) and sent their journey.

The first stop is at Red Deer College, in Red Deer, Alta., where they will be shown in the new Visual Arts building. The curator is Robin Lambert, who studied ceramics at ACAD and the University of Regina. This exhibition will run from Sept. 1 to 30, so if you have friends or relatives in the Red Deer area, be sure to let them know about it. We hope to post images of the exhibition in situ when they are available. The show will then travel to the Medicine Hat Cultural Centre, where it will be on view from Oct. 5 to 26.

We have started a blog to support the exhibition by providing background on the exhibition, the participants and the venues to which the exhibition will travel. As work is exhibited, we will post images of




wedge of edges (2011), by Joan Barnett. Slab built, Peipenburg raku clay body, terra sigillata, horse hair raku firing, 7 x 9 x 8 cm.

the show in situ. We also have the on-line version of the exhibition you can view. To access both the on-line exhibition and the blog, please see the Guild website at www.bcpotters.com and look under "What's on/Events."

Joan Barnett's *wedge of edges* was selected for special recognition by the two artists we invited to comment on our exhibition, Sally Michener and Mary Daniel. Here's what they said:

"Joan Barnett's *wedge of edges* combines technical confidence, elegance and tactile qualities that make you want to touch it. It demonstrates what can be done with clay and the spontaneous results of raku firing. Offering contrast, depth and thoughtful working of the clay; it is open to possibilities and shows the essence

of clay. And it addresses the theme of 'the edge!'"

For these reasons, Joan Barnett's work has been selected to represent our exhibition as the publicity image, and it has been designated with the Special Merit Award. Congratulations Joan! 

September is Membership Month - *Renew today!*

Potters Guild of BC membership provides the opportunity to establish and maintain bonds with people who make ceramics thrive in B.C. It keeps you up to date with events and opportunities of interest to all clay artisans. Membership provides the following benefits and opportunities:

Marketing and Sales

- Jury your work into the Gallery of BC Ceramics
- Participate in open and juried public shows such as BC in a Box.
- Apply for a solo or group exhibition in the Gallery of BC Ceramics.
- Sell mugs on the mug wall and tiles on the tile wall at the Gallery of BC Ceramics.
- Display and sell your work as a Featured Artist for one month at the Gallery of BC Ceramics.
- Create your own webpage on the Guild website.
- List your website on the Guild website Links page.
- Post classified ads free of charge in the newsletter.
- Have your 'chop' or signature catalogued for identification.

Networking

- Create a webpage with photos and description of you, your business or your work.
- Links to your website from the Guild Links page.
- Listing in a Directory of all members, affiliates and organizations.

- Notices and invitations to openings and events.
- Active participation in the ceramics community and the opportunity to meet and work with fellow artists.

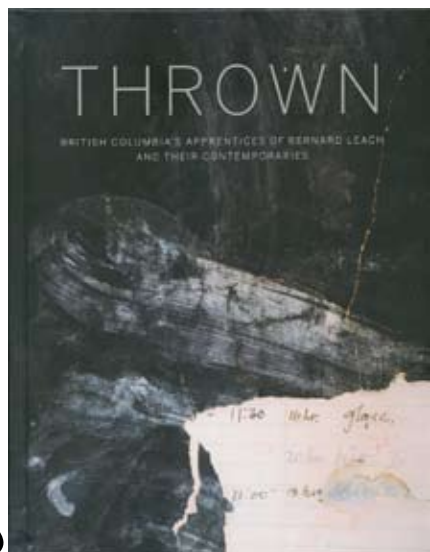
Education

- A newsletter published and distributed 10 times annually to all members filled with informative articles on topics of interest, interviews, calls for entry, workshops, classes, college programs, book reviews and more.
- Email broadcasts with notices of upcoming events.
- Access to the PGBC reference library located at the Gallery.
- Additional Member Benefits
- 10% off purchases at the Gallery of BC Ceramics
- Advance notice and registration for workshops with local and international ceramic artists.
- Discount to Northwest Ceramic Foundation workshops, seminars and events.
- Participation in the international Bed and Breakfast Studio Potters Network.

Click here
to renew online

Or go to this address: www.bcpotters.com/Guild/membership.php

Thrown: Panel Discussion *By Amy Gogarty*



The North-West Ceramics Foundation is very pleased to present a special panel discussion on the recently published book *Thrown: British Columbia's Apprentices of Bernard Leach and their Contemporaries*. *Thrown* was reviewed by long-time PGBC member Keith Rice-Jones in the August *Potters Guild of British Columbia Newsletter*. The panel will feature a slide presentation and discussion with Director/Curator of the Belkin and co-curator of *Thrown*, Scott Watson; Emily Carr University instructor and well-known ceramist Paul Mathieu and

Tam Irving, one of the artists featured in the exhibition and the book. This is an excellent opportunity to learn more about the talented artists who contributed so significantly to the history of ceramics in British Columbia. For more information, please see the website of the North-West Ceramics Foundation at www.nwcf.ca.

The panel will take place on Friday, Sept. 9 at 7:30 p.m. in Room 245, North Building of Emily Carr University of Art + Design (1399 Johnston Street, Granville Island, Vancouver). All are welcome and encouraged to attend. 📍

7th ANNUAL JAMES BAY ART WALK

This **Sept. 17 and 18**, from 11 a.m. to 5 p.m., James Bay painters, potters and photographers invite you to come and see what they do all year. Take a self-guided tour of Victoria's historical James Bay neighbourhood and look for the brightly painted shoes that will dangle from the doorways of the artists' venues. Meet the artists, enjoy their art, and perhaps take home something beautiful, from original works to prints and cards. There's a lot to see, so plan for a full day or two, and enjoy a lunch along the way. For info and a map: <http://jamesbayartwalk.ca/index.html>

CALL FOR ARTISTS, Coquitlam

Deadline: Oct. 12

Place des Arts seeks artists who create things small and beautiful for its annual *Positively Petite* exhibition, running Nov. 10 to Dec. 17, 2011, just in time for the Christmas shopping season. Works in any media are eligible for entry and may be two- or three-dimensional. Interested artists see: www.placedesarts.ca and follow the "Our Programs" dropdown menu to "Galleries and Gift Shop", then "Miniature Exhibition" for submission guidelines, size restrictions and to download the entry form and artist identification cards. For more information, interested artists may call Place des Arts' Visual Arts & Exhibitions Program Coordinator, Michelle Chan, at 604.664.1636, Ext. 3.

CALL FOR ARTISTS, Coquitlam

Deadline: Oct. 16

Place des Arts is seeking new artists for its Christmas Boutique. The Boutique will run from Nov. 7 to Dec. 16. Sale items do not necessarily need to be Christmas themed, but can be gifts that hold year-round appeal. All works are for sale; artists set own prices, and Place des Arts retains 30% of the retail price. Artists must submit five work samples to be juried, with a \$10 application fee. The drop off dates for jurying of new artist works are Saturday, Oct. 15 and Sunday, Oct. 16. Artists will be notified of entry status by Friday, Oct. 20. For registration forms and artists identification cards, see www.placedesarts.ca. For more info, contact gift shop coordinator, Lidia Kosznik, at 604.664.1636 ext. 0 or lkosznik@placedesarts.ca.

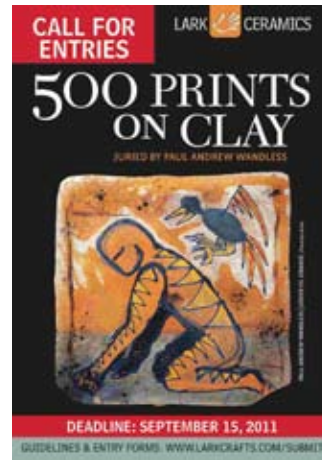
CALL FOR ENTRY: 2012 Wearable Art Awards

Deadline: Dec. 2

The Port Moody Arts Centre Wearable Art Awards is not a fashion show it is a multi-media performance where the human body becomes a living, breathing, moving canvas. We are looking for more than a "pretty dress." We are asking you to go deep into your imagination to create a wearable piece of art that challenges what most consider wearable or everyday fashion. More info: <http://www.pomoarts.ca/events/wearable-art-awards>

CALL FOR SUBMISSIONS

Deadline: Sept. 15



Lark Ceramics is publishing an exciting new ceramics book in our "500" series, and we would like you to submit images for consideration. Paul Andrew Wandless, author of *Image Transfer on Clay*, will jury *500 Prints on Clay*, a 420-page, full color survey book. This international collection will be beautifully presented and widely distributed throughout the world in Spring 2013.

We welcome outstanding ceramic works that feature image transfer techniques. Ceramic pieces may be created with any type of clay and employ techniques including: screening, monoprining, stenciling, stamping, relief printing, lithography, kiln prints, decals and any combination of these or variations.

Artists whose work is selected for inclusion will receive full acknowledgment in the book, a complimentary copy, and discounts on the future purchase of books. Artists retain copyright to their work. Lark accepts high-quality digital images. No entry fee is required.

Submissions must be postmarked by Sept. 15, 2011. For entry form see: <http://www.larkcrafts.com/wp-content/uploads/2010/05/500-Prints-on-Clay-entry-form4.pdf>.

Contact Paul Andrew Wandless for submission questions and please share this with anyone who prints on clay. 📧

Reminder: September Retail Jury, Gallery of BC Ceramics

As part of the new mandate for the Gallery of BC Ceramics, retail jury sessions have now been increased from one to three per year. Our last jury on June 13 was very successful, and we look forward to more submissions for the next jury scheduled for **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 and jury their work into the gallery.

Application details appear on www.bcpotters.com/forms/2010_Gallery_Jury_Application.pdf

Remember, the next jury is **Sept. 12, 2011**. We look forward to seeing new work! 📧

ClayLines

Celebrating Success in our community

MARY FOX WORKSHOP, Parksville

Sept. 10; 10 a.m. to 4 p.m.

Arrowsmith Potters Guild presents a one-day workshop on Sept. 10 with Mary Fox, a renowned ceramic artist. Whether creating decorative vessels, sculptures, or functional pottery, you'll see why Mary says her work focuses on "expressing the beauty and strength of pure form". This workshop offers a unique hands-on component where Mary will spend time in the afternoon working with each participant. There are eight wheels available for use in the guild and tables for handbuilding. The workshop is limited to 12 participants to give Mary time to spend with each person.

Cost: \$80/person for APG members, \$90/person non-member

Register in person at the Arrowsmith Potters Guild or by phone at 250.954.1872. Payment at the guild can be made by cash, cheque, debit or credit card. Phone registration requires credit card payment. Questions? Contact Pam Straka: 250.468.1579, strakaen@telus.net

VENDOR OPPORTUNITY, Vancouver

Sept. 11 event

UBC is organizing a festival called We Love Vancouver. As part of the event program, there'll be an Urban Craft Market at the UBC Student Union Building on Sept. 11. The Craft Market will be part of Global Village Day, celebrating multiculturalism in Vancouver through the experience of the arts. The event also features live music and dance performances from a variety of cultural backgrounds. Artists are invited to apply as vendors. Download the Vendor Package, Agreement and Application Form from www.groupofjoy.com/welovevancouver/vendors.html. Partial proceeds from vendor fees will be donated to charity.

Submissions for the October 2011 PGBC newsletter

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

WORKSHOP, Salt Spring Island

Oct. 22 & 23

The Salt Spring Island Pyro Pals (part of the Salt Spring Island Potters Guild) are very pleased to announce their upcoming workshop featuring Sumi von Dassow, one of North America's most renowned pit firing experts. You will learn how to make terra sigillata, how to apply it, and how to burnish your work in preparation for a traditional pit firing. To learn more about Sumi: www.herwheel.com. Cost: \$175 payable immediately. Contact: newleafpaper@shaw.ca.

ANN CUBITT EXHIBITION, Courtenay



The Potters Place in Courtenay on Vancouver Island exhibited new crystalline vases and bowls by Anne Cubitt, the feature artist for the month of August. Crystalline glazes are a magical blend chemistry and nature producing intriguing crystal formations of vibrant colour and pattern on the pottery surfaces. Pieces are one of a kind, fascinating to see, and wonderful to use. For current exhibitions at The Potters Place see:

www.thepottersplace.ca

SLIPSTITCH

Circle Craft Gallery from September 2nd - October 4th 2011
Opening Reception Thursday September 1st 2011 from 6 - 8pm



JACKIE FRILOUD *Clay*

Frioud's white porcelain line explores 'stitching' and 'wrapping' within a series of functional limited productions.

slipstitch

JUDY ROBERTSON *Fabric*

Robertson's hooked rugs tell a detailed story embroidered into a variety of fabrics before being hooked.



CIRCLE CRAFT GALLERY

#1- 1666 Johnston Street
Granville Island Vancouver V6J 1T5
www.circlecraft.net

Ferry Building GALLERY

1401 Austin Avenue, West Vancouver, BC
ferrybuildinggallery.com



Claudia Bos · Jean Pedersen Ellis · Olga Turok
ceramic & watercolour

SEPTEMBER 6-25, 2011

opening reception: Tuesday, September 6, 6-8 p.m.
artists in attendance: Saturday, September 10, 2-3 p.m.



Flowers by Nan



WEST VANCOUVER

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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.

Advertising Rates*:

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. 

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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

Carole Henshall, Membership database

604.215.7766 · membership@bcpotters.com

- 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](#).

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