

October 2011  
Volume 47 No. 8



# POTTERS

BC

*Newsletter of the Potters Guild of British Columbia*

*Travelling Green*, by Laurie Rolland. See Page 8.

For *What's Inside*, see Page 3.





## Gallery of BC Ceramics

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

*Representing the best of BC Ceramics*

### Gallery Manager

Sharon Cohen

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



### Gallery Volunteers

Maggi Kneer, Sheila Morissette,

Elizabeth Claridge, Jinny Whitehead,

Celia Rice-Jones



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

■ *The Gallery coordinates and curates  
several exhibitions a year.*

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

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



*My lady* (2011), 12" x 10". Cone 6 stoneware, hand built, press molded and draped.

**October's featured artist Rona Hatherall:**  
I was a nurse and loved my work. I liked pottery but did not know a darn thing about it. Every course offered would conflict with

my shifts. So I had to wait until I retired. Then, one Christmas, my daughter gave me a class at West Point Grey from Maureen Wright just for fun, and I was hooked. I took several consecutive classes for two years. I realised it would be easier to become an airline pilot. I plugged on, taking classes at Shadbolt with Fredi Rahn and Darrel Hancock. Still...the light would not come on.

So now I play with clay and it tells me what to do. Sometimes I make things everybody likes. I try. I really enjoyed handbuilding because it was not so structured but that often meant dinner was late because I was "creating". I have had a lot of fun.

I would never consider myself a potter; I just enjoy playing with clay. I still attend workshops but nothing stays in my head so I just do my own thing. Every year I say this will be my last pottery year and the next year rolls around and I buy another box of clay just for a little while longer. 🍷

## 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

At the time of writing, two-thirds of our members have renewed their memberships. Hopefully the rest will quickly follow suit in October. With the shaky economy we have right now, it really helps us in making a realistic budget for next year.

For the past few years the date for our annual general meeting has been sliding back—getting later and later in the year. Next year we hope to change that trend and bring it forward to February. With that in mind, now is the time for us to seek members who are interested in shaping the future of this organization by joining the Board of

Directors. New members bring fresh views and skills that help our organization remain vibrant and meaningful to its members. If you are thinking about joining this active team or if you know someone who might be a good candidate, please contact me or any other board member for more information (contact info is on the back page of this newsletter). 📧

—Jinny Whitehead



Sheryl McKay from CBC radio interviews Mary Fox.



*Classic Forms Revisited* by Mary Fox. A truly memorable exhibition.

## Gallery News *By Sharon Cohen*

First and foremost, a big thank you to all of the gallery artists who sent in their photos and text for our new Bio Cards initiative. It's wonderful to be able to emphasize to our customers that the work we sell is made by real people (not factories!) and that they all have stories to tell, statements to make and beauty to add to this world. When selling to customers, it's so much more meaningful when you can add a personal dimension to it all, and the plexi-mounted bio cards look very professional too. Looking good, working well!

Speaking of looking good and working well, it's been an absolute pleasure hosting Mary Fox's *Classic Forms Revisited* exhibition. The opening reception was extremely well attended, and sales were brisk. There was a wonderful atmosphere, all kinds of buzz and excitement in the air, with people enjoying themselves to the max. Prior to the opening, Mary was interviewed by Sheryl McKay of CBC Radio, and the delightful interview was broadcast the following weekend. Since the opening, we've been doing our best to emulate Mary's enthusiasm as she presents her own work. We listened with bated breath as she explained to gallery visitors how she forms her pieces and utilises her glazes, and we've since been conveying the details to customers, who are as intrigued and impressed as we are. I love observing customers as they walk into the gallery. Invariably, they look immediately to the left, their eyes drawn in by the impact of Mary's exquisite pieces. We'll be so sad when the show is over. 📧

## What's Inside:

- 4 *Paul Scott Lecture, North-West Ceramics Foundation*
- 6 *Gallery Volunteers Save the Day!*
- 7 *NCECA is coming to Seattle*
- 8 *A Cup a Week*
- 9 *On the Road in Oregon*
- 10 *Carter Wosk Creative Achievement Awards*



# Paul Scott

## North-West Ceramics Foundation Lecture, Oct. 14

By Amy Gogarty

The North-West Ceramics Foundation is pleased to announce Paul Scott as the featured speaker at a free public lecture **Friday, Oct. 14 at 7 p.m.** The lecture is entitled *Landscape, Pattern and Promiscuity: A story of confected landscapes, their travels through media, material, cultures and geographies* and will be held at Emily Carr University on Granville Island. All are welcome and encouraged to attend.

Paul Scott lives and works in a small village in Cumbria, Northern England. Known internationally as the author of *Ceramics and Print* (A&C Black, 1994/2002) and *Painted Clay: Graphic Arts and the Ceramic Surface* (Watson-Guptil, 2000), he has taught workshops on the Vitrified Print across Europe, Australia and North America. In 2010, he received his PhD from Manchester Metropolitan University for his research project *Ceramics, Landscape, Remediation and Confection*, and, in 2011, he was appointed Professor 2 Ceramics at the National Academy of the Arts in Oslo, Norway. Scott's work can be found in numerous private and public collections including the National Museum in Stockholm, Sweden; the National Decorative Arts Museum Norway; the Museum of Art and Design in New York and the Victoria and Albert Museum in London. He has completed many public commissions including a sixty-metre length of printed porcelain tiling as part of a 300-metre Flood Defence Wall in Maryport, Cumbria; artwork for the Contemporary Craft Collection of the Shipley Art Gallery in Gateshead; a thirty-metre section of the Hanoi Mosaic Mural in Vietnam, and, in 2012, he will complete a life-sized printed porcelain tree form for a public sculpture garden and arboretum in Denmark.

Scott's academic research focuses on historical archives of blue and white ceramic decoration found in Britain, Scandinavia, Eastern Europe and elsewhere. He is particularly interested in print technology as it relates to European pastoral landscape painting and to the concept of the picturesque, a mainstay of late-eighteenth-century artistic discourse. At that time, transfer processes using copper plates were developed to print detailed imagery onto ceramic objects of everyday



**Spode Milkmaid, by Paul Scott.**

use, creating domestic visual environments in which landscape images circulated as powerful, if subliminal, markers of cultural values and norms. Scott uses the term “cultural wallpaper” to describe their ubiquitous, if unacknowledged, presence. Like wallpaper, they contain and define an environment while functioning largely outside serious art historical discourse, which values originality and uniqueness over mechanically reproduced multiples. Museums have not always seen fit

to preserve mass-produced objects, a situation Scott criticizes as failing to appreciate their significance in people's everyday lives. He insists that “industrial ceramics are still used by many people as an art form. It has a relevance to their lives.”

Acknowledging its intrinsic and subversive power, Scott adopts the visual style of this discredited aesthetic to produce thoughtful and critical works. He constructs highly artificial, theatrical views and artefacts by compounding a miscellany of elements, a process he refers to as “confecting.” Mixing vintage and modern ceramics with printed designs and hand-built

*Continued on Page 5,*  
**Blue and white semiotic**



**Spode Closed (Kilns) Casserole, by Paul Scott.**

## Blue and white semiotic, *Continued from Page 4*

sculptural elements, he “confects” landscapes and contemporary vignettes with meanings based on what he calls a “blue and white semiotic.” Originating with Chinese porcelain, the most widely produced and distributed object of world commerce before the Industrial Revolution, this semiotic migrated to Europe, where it became a standard for industrial transfer-printed tableware.

Developments in computer graphics software and print technology revolutionized the process of applying images to ceramics. Scott appropriates found images and alters them digitally, generating screen-printed decals that incorporate cobalt pigment suspended in a print base. The screened images are subsequently applied to glazed surfaces and fired. Playing against the comforting hominess of industrial blue-and-white ceramics, he produces striking works of political and social commentary. Much of the original ware incorporates rural landscape imagery, which lures consumers into imagining romantic idylls far from the realities of contemporary life. Scott interrupts these bucolic images, erasing or altering sections with the inclusion of printed decals depicting low-flying jets, nuclear reactors or abject piles of animals slaughtered in the wake of foot and mouth disease. Recently he addressed the ironic situation in which European ceramic factories, whose production was based largely on prototypes originating in Asia, have lost ground to newer, more cost-effective factories in China, Vietnam and elsewhere. Scott points to the technology, craft and practical know-how that have disappeared along with the workers who once plied those industries. A poignant and powerful series uses fragments and partially printed factory blanks rescued from the now-closed Spode factory, which Scott embellishes with photo-based decals depicting the factory in its ruined state.

Scott’s subversions operate through subtlety, “confecting” landscapes that confront us with our complacency in the face of environmental, economic and social loss. His lecture will trace a number of themes that resonate throughout his work, challenging us to consider the capacity of contemporary ceramics to convey significant truths. The lecture will take place on **Friday, Oct. 14 at 7 p.m., Room 245, North Building, Emily Carr University, 1399 Johnston Street, Vancouver.** We look forward to seeing you there. 📍



**Cow Meadow, by Paul Scott.**

For more on Paul Scott, please see his website at [www.cumbrianblues.com](http://www.cumbrianblues.com); his Gateshead blog at <http://bit.ly/fMRSDG> or his Hanoi blog at <http://bit.ly/909oKT>.

Note: portions of this review derive from the author’s article “Paul Scott’s Confectured Landscapes and Contemporary Vignettes,” *Ceramics Art and Perception* 75 (2009): 51-56.

Greenbarn’s catalogue is  
now available online.

In an effort to be more environmentally friendly, by reducing our use of paper, we are phasing out our printed catalogue, in favour of a downloadable version available on our website.

Now you can check prices and item descriptions just by logging onto  
[www.greenbarn.com](http://www.greenbarn.com)

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

**greenbarn**  
POTTERS SUPPLY LTD.

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

# Gallery Volunteers Save the Day!

By Sharon Cohen, Gallery Manager

Because the Gallery of BC Ceramics is a non-profit organisation, we're constantly looking out for ways to minimise expenses. That's a team effort for sure. Donations of time, equipment and packaging materials help to keep things running smoothly and profitably, and we're always so grateful for what comes our way. Some of our members have made significant contributions to the gallery, and I'd like to make special mention of these volunteers.

For starters, there's **Dave Carlin**. Though not a potter himself, Dave is passionate about the craft and is an avid and diligent collector. He shares his passion when he works as a gallery assistant at the gallery, where he functions as a fully-fledged member of staff, but without pay. He's totally professional and utterly charming when engaging with customers, and, best of all, his love of pottery comes through loud and clear in all his interactions with potential buyers. And he's not afraid of rolling up his sleeves and getting dirty when the all-female staff does an "Oh Dave...would you mind climbing the ladder and hoisting this heavy box onto the top of the cupboard?!" number on him! He's a huge asset to the gallery, and greatly appreciated.

**Don Jung** is our hero, too. He's Mr. Fix-It in the tech department. I'm sure most of us agree that computers are a blessing and a curse, and, on days when they're a curse, Don is our man! He's donated countless hours to the gallery, setting up systems, installing software, dealing with equipment malfunctions, donating equipment and being all-round I.T. guru when I throw my hands up in despair. Had we enlisted the services of a professional company to perform all the tasks Don has taken care of so willingly, it would have cost the gallery hundreds of dollars.

Another hero of tech land is **Linda Lewis**, who has volunteered many hours and much patience working with me on the gallery website. The intention was that I should acquire a few basic skills so that I could make changes and update the website when required. As both Linda and Don can attest, I am NOT a tech person at ALL; teaching me tech skills is like teaching a rugby player to do ballet! I have absolutely no aptitude for anything computer-based, and Linda was very patient and supportive. The woman is a saint! Despite having had an excellent teacher, I'm

still no expert, but am proud to say that I can do the occasional update without annihilating our entire website, which was (and still is!) my big fear.

**Leon Popik, Judy Burke, Dan Severance** and **Jinny Whitehead** have donated very valuable packaging materials, and **Laura van der Linde** has donated plinths and other display materials. I guess that makes these folks volunteers too. We love it when they come into the gallery bearing their "gifts". It's as if Santa has arrived! Thanks for keeping us well-supplied with materials that would otherwise have cost the gallery a lot of money.

Thank you to all of you. Your contributions are deeply appreciated. 📧

## The Crawl

November 18 to 20, 2011

The 15th Annual Eastside Culture Crawl is a FREE 3-day visual arts phenomenon. This event involves more than 10,000 people visiting artists in their studios in the area bounded by Main Street to Victoria Drive and from First Avenue north to the waterfront of Vancouver.

The Eastside Culture Crawl Society provides opportunities for the public to engage with member artists through the ongoing creation of events and programming that support the growth of east side artists.

### Schedule:

Nov. 18: 5 to 10 p.m.

Nov. 19 & 20: 11 a.m. to 6 p.m.

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

## DVD Review By Patty Osborne



### What If? Explorations with Texture and Soft Slabs

Ceramic Arts Daily Video Library

The American Ceramic Society

3 hours

2 DVD set / \$69.95

In the DVD set *What If? Explorations with Texture and Soft Slabs*, Sandi Piernatozzi demonstrates how working with soft slabs can open up infinite possibilities in both shape and texture. As beginners we were taught to make a cylinder by forming a slab around a vertical form (and don't forget to cover the form with paper first!) and then somehow smooth the wall join and add a bottom. But what if you don't use a form at all, you just join the wall, add a bottom slab, and

make the open top round by gently pushing a funnel into it? It's easier to join the wall when there's no bottom in the cylinder and you're then free to break away from round and try any shape that takes your fancy. Then you could try stretching out the wall of the cylinder from the inside to form a belly and perhaps you could cut a couple of gussets in the sides to bring the shape back in.

And what if, before you shape the slab, you apply some lovely texture from netting, stamps or a car floor mat? Would you worry about the texture being marred when you shape the form? Don't be—that texture is tougher than you think and variations in it will make a more interesting surface.

Along with sound technical information about how to texture, join, gusset and shape soft slabs, Piernatozzi encourages us to ask the question "what if?" (What if I turn this shape upside down? What if I add a shape on top of this shape? What if I put a lid on it?) and it is this repeated invitation to experimentation that makes these DVDs much more than just technical demonstrations. They can be a starting point from which you make your own forays into (or back into the wonderful world of creating with slabs.

You can watch excerpts from this DVD series at [www.ceramicartsdaily.org](http://www.ceramicartsdaily.org). 📧



## NCECA is coming to Seattle *By Nora Vaillant*

Don't miss this opportunity to attend the world's largest ceramic arts event, the National Conference for Education in the Ceramic Arts (NCECA), **March 28 to 31, 2012**. Over three days, participants will be able to visit hundreds of ceramic shows in Seattle and the surrounding area, visit with potters from all over the world, see demonstrations by well-known artists and hear presentations that will inspire, assist and connect us as members of the clay community. The conference is recommended for the whole spectrum of people who work in clay whether you are just beginning or professional. If you have ever attended the Canadian Clay Symposium in Burnaby, you know there is much to learn and to share over the course of one day in the company of potters. Imagine four days! It is a rare occurrence to have such an event

in such close proximity to British Columbia. The lineup of demonstrators includes:

- Walter Keeler
- Christa Assad
- Tip Toland
- Jason Walker

With presentations and panels by:

- Ayumi Horie
- Amy Gogarty
- Matt Long
- Paul Mathieu
- Gail Nichols
- Richard Notkin
- Linda Sikora
- Patti Warashina, among others.

**DON'T MISS IT!** Go to [www.nceca.net](http://www.nceca.net) and click under conference Seattle 2012 for more information on special hotel rates and on how to become a member (\$55) to make you eligible for the discounted rate to attend the conference. Registration for the conference will begin in October. Check upcoming newsletters and the BC Potters' Guild website for information on organizing carpooling and other transportation to Seattle.

## Glenn Lewis is at the Wheel Again

*By Linda Lewis*



Vancouver conceptual artist, Glenn Lewis, returned to potting after over 20 years in order to make pots for six trees as part of his latest work, *TAXONOMIES*.

*TAXONOMIES* celebrates three species of trees that were the mainstay of the B.C.

lumber industry and draws attention to the decline of wooden architecture in the city of Vancouver.

The show opened Sept. 8 at the Western Front Gallery in Vancouver and is on display until Dec. 16.

## At Cheongju, South Korea *By Laurie Rolland*

I am pleased to inform you that I have had two pieces accepted for the *Cheongju International Craft Biennale 2011* in South Korea. This prestigious show is an international juried multi-media craft exhibition with submissions from around the globe. The theme this year was *Not the New, Just the Necessary*. My emphasis was on the "aesthetic usefulness beyond the implemental usefulness". My two entries were nonfunctional, each comprised of a boat (tray) with three teapot forms in interpretive 'travelling' mode.

This will be the third consecutive Cheongju Biennale in which my work has been selected for exhibition.

- 2007: 'Arthropodal Series #5' - International Competition
- 2009: 'Shadow Mark Series #3' - Canadian Competition
- 2011: 'Travelling' and 'Travelling Green' - International Competition 🏆

*Travelling*, by Laurie Rolland.

A poster for 'Discovery Art Travel 2011 CERAMICS EXCURSIONS'. The background is a dark, arched doorway leading to a bright, arched doorway in a white building. The text 'Discovery Art Travel' is in large, yellow, serif font. Below it, '2011 CERAMICS EXCURSIONS' is in white, sans-serif font. At the bottom, 'Crete' and 'Morocco' are in blue, sans-serif font, with dates 'Sept. 19-Oct. 4' and 'Oct. 13-Nov. 3' respectively. The website 'www.denysjames.com' and phone number 'TEL: 1-250-537-4906' are in white, sans-serif font.

**Discovery  
Art Travel**  
**2011 CERAMICS EXCURSIONS**  
**Crete** Sept. 19-Oct. 4 **Morocco** Oct. 13-Nov. 3  
**www.denysjames.com** TEL: 1-250-537-4906



## A Cup a Week

Looking for ideas? To view an amazing range of ceramic cups, see:

<http://acupaweek.blogspot.com/search/label/All%20cups>

Here's a sample:



*Marilyn Levine*



*Molly Hatch*



# On the Road in Oregon

By Melany Hallam

Travelling always seems to bring opportunities to discover interesting potters and new ways of making pots, no matter where you may go. So it was when my partner, Derek, and I were on a camping trip in Washington and Oregon states this past September. We'd long ago decided to cut down on pottery buying but, being on vacation, we relaxed the rules a little and am I glad we did. It's always surprising to me (and I know it shouldn't be) the number of innovative ideas that potters come up with for functional pieces. At an artists' cooperative in Hood River, Ore., I found one series of pieces that made me laugh and so I bought one: a face pot toothbrush holder by Steven Daniel. Derek's choice was a beautiful bowl, red inside and a strong jade green on the outside—a stunning contrast—by Jill Warila.

Here is some information about the pots and their makers, in their own words.

## Jill Warila, Cloud Cap Pottery

My studio is a busy space where I work on quiet forms with glazes and a firing method that produce warm, earthy hues. I often create work in a series of like forms, producing functional pots that favour everyday use. Working with high-fire stoneware and porcelains allows me to use the firing processes of wood or gas/soda to achieve the warm earth tones and enhanced green hues that are prevalent in my work. The majority of my work is done on a potter's wheel. My altered vases and bakers are made with a combination of wheel thrown and slab work.

My firing schedule is a busy one. In addition to firing my 40-cubic-foot hard brick soda kiln once or twice a month, I also fire a large anagama (hill-climbing) kiln with a group of potters in Hockinson, Wash. I seldom glaze more than the interior of the pot and I let flame and ash caress the clay and lay where it will to create the designs. After 70 hours of firing with only wood as fuel, the results can be spectacular...or destined for the shard pile! Not only are the surviving pots beautiful, but the community of potters spending a week together, 24/7—eating, sleeping, and stoking the fire—can be a very soulful experience.



Pear Bowl, 7.75" x 4.75", soda fired by Jill Warila, Mount Hood, Ore.

## Steven Daniel, Dee Pottery

My interest in clay began in the early 1950s digging adobe in my backyard. I was 12 years old when I was first introduced to a potter's wheel. I attended the California College of Art and Crafts in the mid-60s where I met Marguerite Wildenhain (1896-1983). Marguerite was a French-born ceramic artist, author and teacher, and one of the first students to enter the Bauhaus in Weimar, Germany, which is known as the most influential art school of the twentieth century. She joined Pond Farm Artists' Colony (located 75 miles north of San Francisco) in the late 40s. The colony disbanded in 1951, but for three decades Marguerite continued to accept approximately 20 students per year. My trip to Pond Farm was the beginning of a long friendship and learning experience that turned into my lifelong pursuit. In the early 70s, I set up my own studio in Dee, Ore., and later moved to Hood River. I work in a centuries-old European tradition. I mix all of my clay by hand with my own formulas; using ball, fire and red clay, with the addition of feldspar and local sand. I turn everything on a self-made kick wheel. When the pottery is at the leather stage I put on coloured slip decorations (my own formula). I then usually incise patterns into the surface using a knife, then bisque, glaze and fire. In addition to production vessels for everyday use, I make wall plaques and sculptural (people) pots. In addition to my pots, my brush face (toothbrush holders), French butter dishes, and teapots are very popular.



Brush face pot, 4.25" x 3.75", by Steven Daniel, Hood River, Ore. It looks like it's made by creating a closed form on the wheel and then cutting out the holes around the edges as well as a triangular hole in the back (the bottom of the thrown pot) for hanging. It's actually very stable hanging on the wall.



For more on these potters and other artists in the Hood River area, see *Made in the Gorge* at [www.madeinthegorge.com](http://www.madeinthegorge.com). As well, the Oregon Potters Association is holding its annual Ceramic Showcase from May 4 to 6, 2012. Touted as the USA's largest show and sale of pottery, sculpture, garden art, and other works in clay, it's definitely worth a visit if you're in the area at that time. See [www.ceramicshowcase.com](http://www.ceramicshowcase.com).

## CALL FOR ARTISTS, Maple Ridge

DEADLINE: Oct. 28 @ 4 p.m.

The Maple Ridge Art Gallery invites artists and artisans from throughout the Lower Mainland & Fraser Valley to contribute work to our annual Christmas exhibition and sale, Ensemble (together). The intent of this juried show is to enable artists to exhibit a small group or series of works that are enhanced by being displayed together. Accepted works must be of the same medium and (approximate) dimensions, and share a common theme and/or style. Presentation must be consistent for each group of works (ie, matching frames or alternate presentation suitable for gallery installation). For more info: [www.theactmapleridge.org/Ensemble-2011](http://www.theactmapleridge.org/Ensemble-2011), or contact curator, Barbara Duncan at [barbarad@mract.org](mailto:barbarad@mract.org) or by telephone at 604.476.4240.

## 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 ARTISTS, Coquitlam

DEADLINE: Feb. 3, 2012

Place des Arts is currently accepting proposals for its 2013 gallery exhibitions. Deadline for submissions is Friday, February 3, 2012. Place des Arts welcomes submissions in 2D and 3D media and techniques including fibre arts, pottery, sculpture, painting, photography, prints and drawings. For details see: [www.placedesarts.ca](http://www.placedesarts.ca) or call exhibitions programmer Michelle Chan at 604.664.1636 ext. 32 or [mchan@placedesarts.ca](mailto:mchan@placedesarts.ca).



## Award recipients for BC Applied Art and Design announced

By Melany Hallam


On Sept. 1, the four recipients of the seventh Annual Carter Wosk BC Creative Achievement Awards for Applied Art and Design were announced. This year's recipients will join 26 previous recipients who have been recognized since the launch of the award in 2005. The recipients of the 2011 awards are:

- **Joel Berman**, Vancouver, Glass
- **Brent Comber**, North Vancouver, Wood
- **Dina Gonzalez Mascaro**, Vancouver, Jewellery
- **Shawn Place**, Prince George, Furniture

Recipients will receive \$5,000 and a British Columbia Creative Achievement Award seal. There are no potters amongst the award winners this year, but we've had our share of winners over the years, including:

- 2007: Rachele Chinnery
- 2008: Sarah Lawless and Kinichi Shigeno
- 2009: Lilach Lotan
- 2010: Cathi Jefferson

Dr. Robert Belton, associate professor of art history at UBC Okanagan and a director of the BC Achievement Foundation, chaired an independent jury panel that selected the 2011 award recipients. The jurors included Sam Carter, professor emeritus at Emily Carr University of Art and Design, Omer Arbel, past recipient and industrial designer, Nancy Bendtsen, of Inform Interiors and Angelika Werth, past recipient and instructor, Kootenay School of the Arts.

The Carter Wosk British Columbia Creative Achievement Awards for Applied Art and Design are named in honour of B.C. philanthropist, academic and visionary Dr. Yosef Wosk, whose financial support makes these awards possible and for Sam Carter, B.C. educator, designer and curator. For more info see: [www.bcachievement.com/creative/info.php](http://www.bcachievement.com/creative/info.php). 

## Blind Date *By Linda Lewis*



It may look like a regular day at the gallery but those are actors in a Fringe Festival play called "Blind Date", this past September. The actress has knocked over and broken a vase and the smitten fellow has offered to pay only to find out he must max out his credit card for the \$499 vase!

# ClayLines

Celebrating Success in our community

## Submissions for the November 2011 PGBC newsletter

Please get your articles and ads in to Melany by Oct. 20 at the latest for the Nov. 1 newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to [editor@bcpotters.com](mailto:editor@bcpotters.com).

### EXHIBITIONS, Courtenay

At Potters Place, our **October** featured artist is Elizabeth Raynor, and in **November** we are featuring artist Laura Gosnell and special guest artist Meg Burgess. In **December**, the featured artist is Emily Dunsmore with our special guest Gordon Hutchens. Opening event dates for November and December are TBA.

Come on over and see us at the Potters Place on the corner of 5th and Cliffe in downtown Courtenay. For info: 250.334.4613, [www.thepottersplace.ca](http://www.thepottersplace.ca) or visit us on Facebook.

### STUDIO TOUR, White Rock/South Surrey

Oct. 15 & 16

Thirteen professional White Rock / South Surrey artists invite the public to their studios for their 18th Annual Art Studio Tour. This is a free self-planned tour. There will be something for all art lovers: paintings in all medium, drawings, sculpture, pottery, and more. This is an opportunity to meet the artists in their own studios, learn about the art-making process and enjoy an art-filled weekend.

Participating artists: Simon Cantin, Ann Worth, Jess Rice, Elizabeth Hollick, Arlene McGowan, Kathy MacDonald, Judy Jordison, Carolyn Doan, Connie Glover, Joan Adams, Nicoletta Baumeister, Sheila Symington and June Bloye. For info: [www.whiterockstudiotour.com](http://www.whiterockstudiotour.com) or call Kathy at 604.531.9427.

### 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](http://www.herwheel.com). Cost: \$175 payable immediately. Contact: [newleafpaper@shaw.ca](mailto:newleafpaper@shaw.ca).

### CHRISTMAS SALE, Parksville

Nov. 12

The Arrowsmith Potters Guild Annual Christmas Sale takes place Saturday, Nov. 12 at the Parksville Community Centre, 132 E. Jensen Avenue, from 10 a.m. to 4 p.m. [www.arrowsmithpottersguild.bc.ca](http://www.arrowsmithpottersguild.bc.ca)

### SYLVIA MCGOURLICK: 500 Raku




The Potters Place is very pleased to announce that Sylvia McGourlick, a member of the Potters Place, has been successful in having a raku piece included in Lark's new book *500 Raku*. To celebrate her success, the Potters Place featured her piece and the book along with the raku work of other potters in the store for the month of **September**. Well done Sylvia!

## Unclassifieds

**FOR SALE:** Crucible Oval Kiln 11.5 cu ft. Only used for bisque. Elements and switches replaced. Lots of life left. [keith@wildricestudio.com](mailto:keith@wildricestudio.com), 604.522.8803





**Clay Shapes**  
Oct 6-Oct 30, 2011

**Ceramics by Larry Cohen**

Opening Reception  
Thursday Oct 6  
7-9pm

Artist in attendance  
Free admission

Sidney & Gertrude Zack Gallery JCCGV – 950 W. 41st Avenue  
[www.jccgv.com](http://www.jccgv.com) | 604-257-5111



## Submissions & Advertising

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

### Submissions:

Send articles, reviews, images, member news, letters and information to: [editor@bcpotters.com](mailto:editor@bcpotters.com) by the 20th of each month for publication the following month. Submissions may be edited for space.

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

You can email it back to Debra Sloan at [debraesloan@gmail.com](mailto:debraesloan@gmail.com) as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: chops. 

## Potters Guild of BC Board

**Jinny Whitehead**, President

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

**Jackie Frioud**, Secretary

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

**Patrick Geach**, Treasurer

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

**Denise Jeffrey**

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

**Sheila Morissette**

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

**Amy Gogarty**, Communications

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

**Judy Osburn**, Retail Committee

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

**Nora Vaillant**

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

**Kelly Austin**

604.960.0120 · [kelly@kellyaustindesign.com](mailto:kelly@kellyaustindesign.com)

## 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](mailto: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](#).

## Communications Committee

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

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

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

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

**Andrea Maitland**, Proofreader

**Jan Lovewell**, Mailings

