

September 2014
Volume 50 No. 7



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Naked raku grouping, by Ellen Statz.
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Gallery of BC Ceramics

www.galleryofbcceramics.com

*Representing the best
of BC Ceramics*



**Follow us on
Facebook**

Interim Gallery Manager

Carita Ho

galleryofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

10:30 a.m. to 5:30 p.m.



Gallery Assistants

Karisa Evdokimoff, Melissa Pipe,

Janine Grant, Katherine Neil,

Cathleen Chow

staff@bcpotters.com



*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](#).*

2014 Gallery Exhibitions

Opening receptions for each exhibition are held on the start date of the exhibition, always on a Thursday from 5 to 7 p.m. at the Gallery of BC Ceramics on Granville Island.

Aug. 28 to Sept. 28

Put a Bird On It

PGBC members show

Nov. 6 to 30

Sticks and Stones

Keith Rice-Jones

Oct. 2 to Nov. 2

***Horsing Around: In the Year
Of The Horse***

Debra Sloan

December

Staff Picks


Exhibition Juries

This is a reminder to members that you can now apply for an exhibition at the Gallery of BC Ceramics at any time during the year.

For more specific information on either jury, please see the guild website www.bcpotters.com/Guild/. Select "Forms" and then "Get a Form," which will take you to a page with forms. For the gallery, select "Gallery Jury Application," and for exhibitions, select "Exhibition Jury Application." The direct link is:

www.bcpotters.com/Guild/forms.php

Retail Jury Sessions for 2014

For those interested in selling a full line of work in the gallery (other than mugs and salt and pepper shakers, for which you do not need to be juried), please note that the last date to drop off work, all completed paperwork, forms and fees for jury in 2014 is Sept. 5. The Jury members will sit sometime the following week and letters will be sent the week thereafter. 

SEPTEMBER is PGBC Membership Renewal Month!

Renew your guild membership this month and you won't miss a single issue of the newsletter. PGBC membership allows you to sell your work in the Gallery of BC Ceramics (the gallery, the website, and Facebook page), and provides you with a way of giving back to your clay community. Read about more member benefits and renew your membership online here:

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

A Message from the Board

Between the fact that I've lived by the scholastic year for almost my entire life and the shared experience of the changing seasons, September always feels like the start of a new year. I feel particularly aware of this as I draw closer to the end of my two-month ceramic residency in Medicine Hat, Alta. at Medalta in the Historical Clay District. I find myself lamenting the loss of unlimited studio access, state-of-the-art facilities and the amazing community that lives here. I could have told you I'd miss the first two before I started, but that last one took me by surprise.

The communal nature of this residency has been a wonderful, surprising gift. Collegial friendship with shared meals, shared trips, and shared artistic perspectives so generously and honestly presented by artists at all stages of their careers. I had come into the residency with a plan to keep my head down, work hard and "pump it out," but I quickly realized the value of eating with others, chatting around the soda kiln and taking time to help a fellow artist make molds and clean the studio. My experience here has reminded me that the communal nature of ceramics was one of the reasons I was drawn to it in the first place!

I feel fortunate for the support, encouragement and inspiration I've found from all different kinds of connections, whether at Medalta, in B.C. or in the larger ceramics universe. The personal relationships I have found with colleagues, the more formal relationships with teachers and organizations, and the beautiful passion of public artists like Plainsman's Tony Hansen whose website, Digital Fire, helped me out of numerous glaze dilemmas!

As we settle into fall and begin planning the year ahead – signing up for classes, workshops, craft shows and exhibitions – I encourage you to ask yourself what you can do to give back to the artistic community. That might mean mentoring a student, sharing some glaze recipes online (or in the newsletter!) or volunteering with the PGBC.

And remember that **September is membership renewal time** for most PGBC members! **Don't miss out on the benefits of guild membership** or on a single issue of the newsletter - renew your membership online here: www.bcpotters.com/Guild/membership.php

When I first started working at the Gallery of BC Ceramics, I remember reading a message from past PGBC president David Lambert. It left a lasting impression on me, both in terms of the overall role of the guild and in terms of my responsibility as a guild member and of the larger artistic community:

"The old guilds were, and are, I believe, considered as protective agencies for craftsmen and artisans. They were used to protect vested interests such as qualities of work, materials and price. It is possible that new guilds are of a social attitude. The BC Potters Guild, encourages discussion and argument, debate and thought. It teaches, it judges, it shows and it helps. It changes and evolves. It is living and viable. I see it at work and am involved in it. I do not expect the guild to do anything for me without my doing something for it." ("Reflections", *Retrospect 80* PGBC Catalogue, 1980.)

—Sam Knopp, knopp.sam@gmail.com

Gallery News

By Carita Ho

Put A Bird On It – PGBC Members Exhibition



Bird pot by Eliza Wang.

A big thank you to all the members who participated in 'Put a Bird On It'. So many wonderful pieces were entered and the exhibition space looks so full of life with all the images of birds! For those who were not able to attend the opening reception on Thursday, Aug. 28, the show will be running from now until Sept. 28.

A big thank you to all the members who participated in 'Put a Bird On It'. So many wonderful pieces were entered and the exhibition space looks so full of life with all the images of birds! For those who were not able to attend the opening reception on Thursday, Aug. 28, the show will be running from now until Sept. 28.



Momentum, by Debra Sloan.

October Exhibition:

Horsing Around: In the Year Of The Horse

The gallery will be exhibiting new works by Debra Sloan in the month of October. Debra has been an active part of the ceramic community for over 30 years. Not only is she a very accomplished ceramic artist, she was also an instructor, and writer for many ceramics and arts publications.

Many of us have enjoyed her juried work at the gallery, including her collection of beautiful women's torso to her incredibly detailed sculptures of babies and dogs.

With this being the Year of the Horse, Debra is producing a collection of horse-inspired work to commemorate the year.

"The horse is redolent of things past and facilitated human life for millennia. Since the advent of the car that essential and intimate relationship, that so many people would have experienced, has

been lost," says Debra.

"I like to use images that can behave as a visual bridge between then and now. I hope to capture the familiarity that we used to experience with an animal. I have been making a series of horse and rider pieces, and will also make some of horses acting out all alone."

The show is on display Oct. 2 to Nov. 2.

Opening reception is Thursday, Oct. 2 from 5 to 7 p.m.

Studio Visit: Ying-Yueh Chuang

by Gabrielle Burke and Sam Knopp

Inspired by *Ceramics Monthly's* Studio Visit feature, we wanted to take one of our favourite magazine article series and put a B.C. spin on it – interviewing and spreading the word about the amazing ceramic artists that call our province home. We selected one artist in our guild and visited her studio to learn more about her work, life and philosophy of making to share and (hopefully!) inspire. Thoughts, suggests and volunteers for future articles are welcome so please contact us if you want to be involved.

Cheers,

Gabrielle and Sam

knopp.sam@gmail.com and gabriellekbburke@gmail.com



Work by Ying-Yueh Chang on display Slate Gallery in Regina, Sask.

This month's PGBC Studio Visits comes from Medicine Hat, Alta. at the Medalta Historic Clay District where I (Sam Knopp) have been doing a summer residency. Over the past two months I've had the pleasure of working alongside ceramist and fellow PGBC member Ying-Yueh Chuang. Despite having numerous accolades to her name from the national Winfred Shantz Award to her long exhibition and teaching history, Ying-Yueh is generous with her time and knowledge and graciously allowed me to interview her even as she was trying to get ready for her concurrent solo exhibition later that week at the Slate Gallery in Regina, Sask. (Aug. 21 to Sept. 27).

Number of years working in clay?

Twenty-six years. I started in high school but it wasn't until my fourth year at Emily Carr that I fully committed to clay. I had to decide my major and found myself looking at painting, sculpture or ceramics. But it was ceramics that seemed the most exciting, offering the possibility to bring both my painting and sculpture backgrounds together - I could use my colour sensibility and my interest in form and space.

Use 5 adjectives or less to describe your work?

Process-orientated, imaginative, experimental, organic & systematic.

Do you call yourself a potter, ceramicist, ceramic artist, designer and/or maker? What prompted the decision to associate with that label?

Ceramist. I could never call myself a potter because I know how much work it takes and because I have back issues I probably couldn't deal with the repetitive physical stress that it demands. I like that ceramist leave things open for me because occasionally I do play with ideas of function while sculptor seems (to me) to be more associated with ideas of fine art and I think I deal a lot with notions of craft, craftsmanship and the history of ceramics.

Why clay (over other materials)? What draws you to it?

I want to make friends with clay and anything associated with it. It has its own personality and I'm interested in getting to know it. You learn from it or battle it but either way you learn about yourself in the process.

You've taken the academic route to ceramics, doing a BFA, MFA and the residency circuit. Do you think it's as clear cut as that, or were there other factors that contributed to your career? Were there advantages/ disadvantages to your training? What was important?

Things grew organically. I admit that I've stumbled into my BFA, MFA and teaching. I didn't really plan that far ahead. It wasn't like I had drafted a to-do list. I don't think there is a set formula that you can follow to become an established artist. Instead I just dealt with the present and it seemed that one thing led to another and this continues to happen in my practice.

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Who or what has been most pivotal in your career? The game changer.

Probably the residency at the Craft Studio at Harbourfront Centre because it was where I learnt how to live as an artist. At school you aren't taught how to survive once you leave - it's all about completing assignments, learning skills and developing ideas. The residency environment offered a space to try things out and learn from others because we were all just trying to survive and support ourselves. It was here I had the time and space to try and sell work, do craft shows, apply for grants, write proposals, approach galleries etc. This was really helpful but also challenging and we learned from each other's mistakes and successes. I still feel this is a missing part of most ceramic students' education and so when I taught at Sheridan College I made a point to talk to my students about these parts of the business.

How do you approach galleries?

You need to create a good package - good photos, a bio, artists statement and CV (and get someone to look it over before you submit!). But also know where you are



Ying-Yueh and two-months worth of finished work for her concurrent solo exhibition at Slate Gallery.

applying. Research the gallery to see if your work would be a good fit and recognize that, even if you might like the space or the artist show there, that the feelings might not be mutual and don't take it too personally. Remember that the reason commercial galleries want your work is to sell it and it's

hard to know what is sellable. I tried all sorts of things out but ultimately the market is always changing so you need to be adaptable and not too guided by trends because as makers we cannot keep up. A designer with a manufacturer can quickly respond to a trend but as makers our process is much slower and by the time we get the work ready to sell the market might have already moved on.

As a sculptor in a field influenced and commanded heavily by function what is your relationship to pottery?

I think my attraction to good craftsmanship is why I enjoy ceramics and pottery so much and I have a lot of respect for good potters. I think skill is important and that knowledge and control of your material ultimately makes the work stronger. I find myself actually having to try and accept cracks and perhaps that is the functional part of me coming through because I like the rules of safety and usability. I think as an artist you need to be responsible for your work and I ultimately want people to interact with my pieces so making sure they are durable, inviting and safe is important to me.

Who is your favourite historical artist or what is your favourite ceramic period/style?

I really enjoy the Baroque Period of overly ornate ceramics.

**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**

What are your other sources of inspiration?

I think the natural world inspires me a lot - plants, fauna, animals, microorganisms, underwater life etc.

What new ideas are guiding your practice?

What are you most excited about in your work right now?

I think I am really embracing being guided by the ordinary. The contexts I am in and the people I meet - allowing myself to be adaptable and experimental. At Medalta I've tried a lot of different things utilizing all that is available here - from equipment, materials, to people - all simultaneously. I like this process of accumulation and then abandoning and expanding things as they start to take more form.

From this residency I think the slip-cast objects are something I am quite interested in continuing on with.



Loading pieces inspired by her time at Medalta into the infamous Blaauw Kiln.

What pros or cons do you find with your current studio situation - you are a bit of nomad - are you looking to make routes or do you enjoy the flexibility of the current situation?

I would like to settle down. Being a ceramic artist and having to constantly haul clay, molds and other equipment and tools is not fun but it has been the necessity of my career path. I wish I could say I enjoy being nomadic but I wish I had a permanent home and it is something I am working towards.

What is your advice to an aspiring artist?

What should they be prepared for?

Just work hard and pray for the best! Unfortunately there is a bit of luck involved with art (like most things in life) and sometimes you can work really hard and follow all the steps and not get the show, the grant or the return you expected while others do. At the end of the day you need to be

able to brush aside the fails and misses and keep working, not for the recognition or entitlement that you might think you deserve but for yourself. 🙌

For more information on Ying-Yueh Chuang and her work visit her website at <http://www.yingyuehchuang.com/> or Slate Gallery at <http://slategallery.ca/artists/ying-yueh-chuang/>

Ceramics

COURSES and WORKSHOPS FOR ADULTS AT THE SURREY ART GALLERY

Image: Brendan Tang, Manga Ormolu Ver 4.0-p, 2013



It's easy to register! 604-501-5100 | surrey.ca/register

PLEASE REGISTER AT LEAST 7 DAYS IN ADVANCE.

Registered Open Studio

For this non-instructional studio time, you must have taken at least one ceramics studio class at the Surrey Art Gallery, and feel comfortable working on your own.

Saturdays, September 27 to December 6, 10am-2pm

Continuing Pottery

Wednesdays, September 24 to November 26, 7-9:30pm

Thursdays, September 25 to November 27, 9:30am-12pm

Surface Decoration Workshop with Brendan Tang

Brendan Tang is known for his colourful and wildly incongruous ceramic vessels that fuse Asian and Western historical styles with science fiction, popular culture, and new technologies. He will demonstrate and guide your exploration of surface treatments such as airbrushing, hand painting, under-glazing, decal applications, and over-glazing.

Saturday and Sunday, September 20 and 21, 10:30am-4:30pm



Surrey Art Gallery
13750 88 Avenue
surrey.ca/artgallery



Conseil des Arts du Canada



NWCF Lectures this Fall *by Amy Gogarty*



Double Wall Lidded Form, by Bruce Cochrane.
Earthenware with reduced terra sigillata.
Thrown in sections. W 30.5 cm; Ht 35.5 cm.

September 2014

The North-West Ceramics Foundation would like to announce that **Bruce Cochrane** will be their next featured speaker on Thursday, Sept. 18, in Room 105 at the Shadbolt Centre for the Arts (6450 Deer Lake Ave, Burnaby), at 7:30 p.m.

Cochrane taught at Sheridan College in Ontario from 1978 to 2010 and played a major role in making that ceramics program one of the best in Canada. He has presented his work in over 300 exhibitions and is represented in numerous public and private collections. Committed to function and utility, he intends his pots to be experienced on both the physical and the contemplative level. The free lecture is open to the public, and we hope to see you there. Cochrane will also be presenting a demonstration and discussion session on Saturday, Sept. 20. For more information on that, please contact the Shadbolt Centre.

October 2014

In October, the NWCF will be presenting a lecture by **Paul Mathieu**, "PICTURE THIS! Ceramics and Pictorial Spaces", based on a chapter in his online book *The Art of the Future: 14 Essays on Ceramics*. More information on this talk will be posted in the October PGBC newsletter and on our website at www.nwcf.ca.

The North-West Ceramics Foundation is dedicated to fostering awareness, appreciation and excellence in the ceramic arts through its free public lecture series and other programming. We hope to see you at both talks. 📍

Ceramic Arts at the Shadbolt Centre

Bruce Cochrane Demonstration

Join one of Canada's top ceramic artists and Professor Emeritus at Sheridan College for a demonstration and discussion. This intensive session features throwing and altering techniques, along with handles, lids, surface decoration and press moulding with thrown elements. Bruce also shares a visual history of his work and influences to support and contextualize the objects being made.

\$75, 1 session
September 20, 10am-4pm
Barcode: 344860



Register burnaby.ca/webreg | 604-291-6864 | In person

shadboltcentre.com **shadbolt centre**



For ages 18 yrs +

Workshop in Williams Lake

by Joan Beck



Gillian McMillan (LEFT) adding a spout to one of her jug birds. RIGHT: Magnificent potluck!



Gillian McMillan was coming in on the bus for a workshop last May. It had been 14 years since she had done a workshop for the Cariboo Potters in Williams Lake and excited potters were waiting for the workshop to start.

Gillian wasn't making her jug birds in 2000 and the guild has changed during the fourteen years, with many new members - those who have done some pottery and those who are just beginning. I thought Gillian's workshop covering handbuilding, throwing, plus slips and decorating tiles, would be ideal for our mixed group.

When she arrived, we dashed over to the local library where the librarian helped us get the power point presentation set up. After a quick trip to my home and a quicker supper we were back to the library for the

presentation. Gillian gave a talk of her clay journey from England, to Emily Carr, changing from stoneware to earthenware, jugbirds and slip decoration. Then Gillian also gave a most interesting powerpoint talk about her month as an artist-in-residence at Medalta, Medicine Hat, Alta. in 2010.

On Saturday, Gillian started the day throwing parts for a jugbird with Darcy's Redart Clay. For those new to pottery she demonstrated tile cutters and her special way of making a slab plate with a mould. She also demonstrated making oval and square moulds. At this time the group made tiles and plates. These were left to dry to be decorated on Sunday.

Gillian came well-prepared with a leather hard jugbird body to show the next step, extruding the bill/spout, and adding a handle and eyes. It also was left until Sunday to be painted with different coloured slips. Gillian also threw the cylinder for a vase with a hole through the middle. Hmmm how will this work?

On Saturday we all went for lunch at a nearby restaurant. Eating has developed into an important part of our workshops with a potluck Saturday night and a potluck lunch on Sunday at our workspace. This way we get to visit with our instructors.

Sunday was a decorating day. Gillian demonstrated applying slip with a slip trailer, sponges, and brushes. She also demonstrated slip resist with paper, latex and also sgraffito. Gillian also assembled the first jugbird and the vase with a hole that serves as a handle and helps the flowers to stand up. The students

then decorated their tiles and plates with slip. Gillian's pieces will now join our studio display of work done by instructors that have visited Williams Lake.

I would like to thank Lesley Lloyd for helping to get anything that was needed, for showing Gillian's presentation to those who had not been able to attend Friday night, and taking pictures for Gillian on Gillian's camera. Lesley also made sure that the work was fired.

We were all very excited with the workshop and the new techniques learned. I thank Gillian for making the long trek to Williams Lake and for all the new ideas and the fun we had. 📷



Jean Swann painting her plate on Sunday.



L to R: Lesley Lloyd, Jill Crosina and Joan Beck admiring decorated tiles and plates.

Sylvia McGorlick, *Form vs Function*

by Cori Sandler, *The Potters Place*



Work by Sylvia McGorlick

One doesn't have to choose between form and function with the pottery of Sylvia McGorlick. You get it all with this wonderful work.

Sylvia dances with several styles and methods of firing her work. It is all functional and perfect for serving your dinner on or serving your guests at your next big bash.

Sylvia is known for making very utilitarian pottery, including bowls and platters, butter dishes and casserole dishes, honey pots and tea pots. Her glaze combinations are often earthy with reds and browns - colours that dance and flow into one another - creating a whole new glaze where several overlap.

On display in our featured artist window, Sylvia will have pieces that are salt-fired, wood-fired, electric-fired and pit-fired. Each of these firing methods creates a very different end result.

Sylvia will be at the gallery all day on Sept. 12 and Sept. 15 from 10 a.m. to 5 p.m. Come see her new works as featured artist throughout September 2014 at The Potters Place at the corner of 5th and Cliffe. We are located at the Potters Courtyard, in the cultural heart of downtown Courtenay, 10 a.m. to 5 p.m., Monday to Saturday.

www.thepottersplace.ca 

Video of the Month: Les Blakebrough, *New Work 2014*

After a 38-year career at the Tasmania School of Art (Australia), potter Les Blakebrough moved off the island to a village near Sydney. This part of the Illawarra is a narrow strip of coast, bordered by a high sandstone escarpment and the Pacific Ocean. Forest, cliff and sea are always in sight. In the subtropical climate the garden grows quickly. New sights and sounds have already made their mark on the work Les is making here. In this video, Les talks about how his work is influenced by his experience of the environment he lives in. Click on the image (at right) or link here to view: <http://vimeo.com/103495075>

Who is Les Blakebrough? Here he answers the question, **What have been some of the highlights in your career as an artist and a teacher?**

"Being offered an apprenticeship at Sturt Pottery, Mittagong after studies at the National Art School was one. Later becoming the Sturt Pottery Manager in 1960 was important. Time in Japan with Takeichi Kawai in Kyoto was a watershed in my career development.

"Returning to Australia and becoming the Director at Sturt opened up many opportunities. I was able to play a role in the overall development of craft in Australia through my involvement in setting up the Craft Council.

"Many prominent overseas craftspeople were invited to teach and work at Sturt, and those initiatives also had long-term effects in many craft areas. An instance was asking Ragnar Hansen, the gold and silversmith from Norway, to come to work at Sturt. His later influence as a teacher continues to expand throughout that community today. There were many more and I count myself lucky to have been in a position to use initiatives to those ends.

"Finally moving to Hobart, Tasmania in 1973 to teach and later carry out research helped in personal development as well as allowing a range of opportunities to enhance the field of craft in Australia. Five years as a member of the Craft Board of the Australia Council



was a milestone. So was a gold medal win at Faenza Italy, and, lately establishing the Ceramic Research Unit at the University of Tasmania."

Les shows regularly with galleries in Sydney, Hobart, Melbourne, Adelaide and Canberra. See more here:

www.lesblakebrough.com.au/content/index.php/les_blakebrough/home/ 

Do you have a clay-related video you'd like to share with other guild members? Send the link to Melany at editor@bcpotters.com and tell us what you like about the video. We'll be sharing a new video each month here in the Potters Guild of BC Newsletter.

London Ceramics *by Andrea Maitland*



PGBC member and newsletter proofreader Andrea Maitland travelled to England and France over the summer. Here are some of the highlights from the London portion of her trip:

The beautiful *Large Feather Leaves Bowl* by Hosono Hitomi (photo, at left) can be found in the Japanese section of the British Museum, where I fled from some of the more frenetic parts of that great institution.

Hitomi was born in a pottery village in Japan, studied in Copenhagen and U.K. and is now based in London.

She threw the basic form on the wheel then spent hours and hours attaching a thousand leaves to create an airy confection. Writes Hitomi about her pots: "The subjects of my current porcelain work are shapes inspired by leaves and flowers. I study botanical forms in the garden. I find myself drawn to the intricacy of plants, examining the veins of a leaf, how its edges are shaped, the layering of a flower's petals. I look, I touch, I draw."

I found a second feathered pot by Hitomi in the Japanese section of the Victoria and Albert Museum which bills itself, believably, as "the most greatest and most comprehensive collection of ceramics in the world."

For me, ceramics heaven is on the sixth floor of the V&A.

There's everything from the ancient to the avant garde: centuries-old Chinese pots, beautiful tiles, studio work from famous potters, rococo beauties and acres of pieces from commercial potteries like Wedgewood and the Finnish company that produced my own dinner set.

Many of our readers who attended the late Gwyn Hanssen Pigott's 2012 presentation at the Museum of Anthropology can find a small selection of her work on the sixth floor.

Bernard Leach, Pablo Picasso, Edmund de Waal and Peter Voulkos are also represented.

If you cannot get yourself to London, you can at least tantalize yourself with the Victoria and Albert's website

<http://www.vam.ac.uk/page/c/ceramics-galleries/>



TOP: *Large Feather Leaves Bowl*, 2013, by Hosono Hitomi.

ABOVE: Pot grouping, by Gwyn Hanssen Pigott.

September is Membership Month! Renew or join today!

September is membership renewal month for most of our members. Membership with the Potters Guild of BC 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 and Salt & Pepper shakers 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 page on the Guild website.
- List your website on the Guild website Links page.
- Post classified ads free of charge in the newsletter.
- Have your signature/mark 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.



Have you checked out the Potters Guild of BC Facebook page? News, events and interesting miscellany are being added daily. Don't miss out! www.facebook.com/bc.pottersguild

- 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.
- Access to the PGBC reference library located at the Gallery.
- 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.

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.

Click here to renew your membership online

Guild members' entries in the current Gallery of BC Ceramics PGBC members' show, *Put a Bird On It*. (LEFT TO RIGHT): *Biohazard Chicken*, by Kathleen McGivern; *Lidded pot*, by Amy Gogarty; *Bird vessel*, by Jean Pedersen Ellis.



ClayLines

Celebrating Success in our community

CALL TO ARTISTS, Coquitlam

DEADLINE: Oct. 20

Place des Arts is seeking artists who create things small and beautiful artwork for the *2014 Annual Positively Petite Art Exhibition*, which will run Nov. 13 to Dec. 19. Opening gala reception: Thursday, Nov. 13, 7 to 9 p.m., in conjunction with the opening of Place des Arts' annual Christmas Boutique.

Works in any media are eligible for entry and may be 2- or 3-dimensional. Deadline for entry is Monday, Oct. 20. See: www.placedesarts.ca and follow the "Galleries & Shop" to "How to Exhibit" for submission guidelines, size restrictions and entry form. Contact Oliver McTavish-Wisden, Fine and Performing Arts Programmer, Place des Arts. 604.664.1636 ext. 32, oliver@placedesarts.ca, www.placedesarts.ca

NAKED RAKU IN THE RAIN FOREST, Courtenay



Ellen Statz was our featured artist at The Potters Place throughout the month of August 2014. Her show was absolutely breathtaking - a new body of work created using a method known as naked raku. All the magic occurs during post firing reduction where smoke and carbon penetrate a thick slip leaving a myriad of random patterns, including the ghost images of real ferns and leaves. Afterwards, each vessel is sealed, waxed and polished. Some are hand painted. The resulting surface is rich and varied, begging to be touched. Evocative of our coastal rain forest, these pots suggest changing light in the deep woods, down where the moss grows and sunlight filters gently across the surface. Evident in the scale is confidence in her ability to push the clay to its limits while exploring new shapes and ideas.

The Potter's Place is at 180B Fifth St., Courtenay
250-334-4613, www.thepottersplace.ca

SHOW & SALE, Nanaimo

Sept. 5 & 6



The Nanaimo Pottery Co-op's show and sale will be Friday, Sept. 5, from 9:30 a.m. to 9 p.m. and Saturday, Sept. 6 from 9:30 a.m. to 5:30 p.m. At the Country Club Centre, 3200 North Island Highway, Nanaimo. For more information visit:

www.nanaimopottery.com.

Submissions for October 2014

Please get your articles and ads in to Melany by Sept. 20, 2014 at the latest for the October 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.

KATHLEEN HAMILTON, 1931 - 2014



Kathleen Hamilton passed away on Jan. 18 at Cascade Hospice.

"Kathleen was a lovely woman and potter and I know people would like to hear of her passing," writes PGBC member Cathi Jefferson.

Kathleen was born in Vancouver, where she received her public and high school education. After four years of study at the, then, Vancouver School of Art where she graduated with Honours in 1954 and won a scholarship, she left for Europe to study and travel. Upon her return she set off for Montreal to study with the renowned Group of Seven artist Arthur Lismer, who specialized in children's art education. Kathleen got her B.A. in Education from UBC in order to teach in British Columbia. She taught children's art classes, High School and taught for many years at Fraser Valley College in the Fine Arts Department until she retired. Kathleen was an active member of the Baha'i Faith for over 60 years. She is survived by her sister Barbara Taylor (Oscar) and her nieces and nephews. In honour of her love of colour, mourners were asked to wear colour at her funeral which was held on Jan. 24 in Chilliwack. Online condolences may be offered at www.woodlawn-mtcheam.ca.

Unclassifieds

FOR SALE: High fire gas reduction downdraft kiln, reduced to \$3,500! Includes 4 burners and all gas plumbing (with underground supply pipe with tracer, pressure regulator, cutoffs, 4 thermocouples), pyrometer, plus all kiln furniture. Kiln has iron exterior frame. Have arch form for rebuilding. Very accessible. Gloria (Cumberland, BC) 250-336-8325.

FOR SALE: 18x18 inside measure estrin cone 11 kiln on wheels. High temperature shelves & other hardware; kiln sitter with boxes of cones and new heating elements. Existing elements relatively new & all brick in very good shape. Very good, modest sized kiln at reasonable price, \$1,000. Similar new kiln would cost well over \$2,500. Also: 15" half shelves priced well below wholesale. Arthur symons, arsymons@mac.Com.

Submissions & Advertising

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

Submissions:

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

Advertising Rates*:

All ads are payable upon receipt of invoice

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

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 + GST

**Advertising rates subject to change*

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Membership

Membership Fees

Memberships for a 12 month period, not including GST are: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. Members will renew on the anniversary of their date of joining. For most of the existing members this occurs in the month of September. Please note there are no longer any prorated fees. For detailed information see: www.bcpotters.com/Guild/membership.php

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The BC Ceramic Mark Registry (BCCMR)

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 debra@arch-bc.org 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: BCCMR 