

March 2015  
Volume 51 No. 2



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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*Jug. Apulia, Italy. 400 - 340 BCE.  
Painted earthenware.  
SEE: A Discerning Eye, Page 4.*





## Gallery of BC Ceramics

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

*Representing the best of BC Ceramics*



Follow us on Facebook

Interim Gallery Manager

Carita Ho

[galleryofbcceramics@bcpotters.com](mailto: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](mailto: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](#).*

## 2015 Gallery Exhibitions

**March 5 to March 29**

***DIG THIS!: Exploring BC Clay***

Brendan Tang, Kathleen Raven, Robin Dupont, & Sarah Lawless

Artist Reception:

Friday, March 20, 5 to 7 p.m.

**April 2 to April 26**

***Celebration***

PGBC Member Show

Opening Reception:

Thursday, April 2, 5 to 7 p.m.

**April 30 to May 24**

***A Natural Motivation***

Jinny Whitehead and Karissa Evdokimoff

Opening Reception:

Thursday, April 30, 5 to 7 p.m.

**May 28 to June 28**

***Jackie Frioud and Sam Knopp***

Title: TBA

Opening Reception:

Thursday, May 28, 5 to 7 p.m.

**July 2 to July 26**

***TBA***

**July 30 to August 30**

***Unearthing Beauty***

Mary Fox

Opening Reception: Thursday, July 30, 5 to 7 p.m.

**Sept. 3 to 27**

***The Art of Tea: A Celebration of Teabowls***

PGBC Member Show

Opening Reception: Thursday, Sept 3, 5 to 7 p.m.

**Oct.1 to Nov. 1**

***Traditions***

Ron Vallis and Martin Peters

Opening Reception:

Thursday, October 1, 5 to 7 p.m.

**Nov. 5 to 29**

***Bob Kingsmill and Former Students Exhibition***

Title: TBA

Opening Reception:

Thursday, Nov 5, 5 to 7 p.m.

**Dec. 3 to 27**

***Staff Picks***

Gallery assistants pick their favourite pieces of the season

## Notice of Annual General Meeting

The Potters Guild of British Columbia invites you to attend the annual General Meeting of its members on **Monday, March 23** at 6 p.m. at the Gallery of BC Ceramics on Granville Island.

Registration takes place at 5:45 p.m. If you cannot attend the AGM in person, please complete and return a [proxy ballot](#) indicating your support or non-support of motions, resolutions and elections.

### Agenda

1. Welcome and call to order
2. Approval of Minutes of 2014 AGM
3. Presentation of Annual Report and 2014 Financial Statements
4. Nominations and Elections of 2015-2016 Board of Directors
5. Other Business
6. Adjournment with refreshments and snacks in the Gallery of BC Ceramics

## Exhibition Juries

Members can 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/](http://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](http://www.bcpotters.com/Guild/forms.php)

# A Message from the Board

## *Greetings fellow clay lovers:*

Firstly, I would like to extend a million thanks to Denise Jeffrey for her tireless work and patience during her tenure as PGBC board president. It will be hard to fill her shoes. Thanks De for everything!

We have our AGM coming up on March 23 at 6 p.m and we hope you can join us. Send us your proxy if you can't make it, as I feel very strongly in taking advantage of every "right to vote" we have (**forms are available here**). We are always looking for volunteers to join the PGBC board of directors so let us know if you want to participate by contacting me at [stapletoncheryl@hotmail.com](mailto:stapletoncheryl@hotmail.com).

There are a few more spots left for *DIG THIS: Exploring BC Clay* at The Shadbolt Centre for the Arts on March 21. It's bound to be a great day with not only four amazing B.C. artists to watch hard at work but also the chance to catch up with friends, old and new. The fee of \$110 includes lunch and if the weather is anything like it has been, I'll be taking mine outside for a picnic! (But I wouldn't want to miss Bob's talk!)

Also, please plan to attend our PGBC 60th Anniversary dinner immediately following *DIG THIS!* You can reserve your seat on the

registration list by calling the gallery **before March 15**. All mailed cheques must be received at the gallery by this date. Please note that there will be no ticket sales at the door.

Our gallery will be hosting an exhibition of the four *DIG THIS!* presenting artists, which I'm really looking forward to seeing. And, yes, I'll probably be purchasing a few items for my collection. The work will be on display beginning March 5, but the artists will be in attendance for a reception on Friday, March 20, 5 to 7 p.m. Then we will all head over to Emily Carr University for a free lecture by the guest artists, sponsored by the North-West Ceramic Foundation, at 7:30 p.m.

WOW! So many ways to celebrate 60 years and the Year of Craft.

I have to find a poodle skirt somewhere and get that 50s music on the jukebox - shake Rattle and Roll! Anybody got any blue eye shadow I can borrow? I dare you all to dress up. See you all there!



— Cheryl Stapleton, [stapletoncheryl@hotmail.com](mailto:stapletoncheryl@hotmail.com)

## Gallery News

By Carita Ho

### Call to all PGBC Artists!

The first PGBC Member's show of 2015 is this April titled *CELEBRATION!*, with show dates April 2 to 26.

We are pleased to announce this new opportunity to participate in a group exhibition at the Gallery of BC Ceramics. The show is open to all individual members of the Potter's Guild of BC. This year is a year of celebration for PGBC and the Gallery of BC Ceramics – the 60th anniversary of PGBC! To celebrate this milestone, we are hosting an exhibition in the month of April where members are welcome to show their work in our space that they feel represents the theme of 'celebration'. This can range from ceramic wine goblets, to cake platters, to more abstract sculptural pieces; the only limit is your imagination. Show us how you celebrate!

Please visit [www.bcpotters.com](http://www.bcpotters.com) for more information on how to apply for the show.

### Exhibition News

*DIG THIS: Exploring BC Clay!*

Robin Dupont, Sarah Lawless, Brendan Tang, and Kathleen Raven.

Show dates: **March 5 to 29**

Opening Reception:

**Friday, March 20 from 5 to 7 p.m.**

This exhibition is in conjunction with *Dig This: Exploring BC Clay* symposium hosted by the Shadbolt Center for the Arts. Presenters at the symposium will be exhibiting their work with our gallery for the month of March. 🏠



Sarah Lawless



Kathleen Raven



Robin Dupont



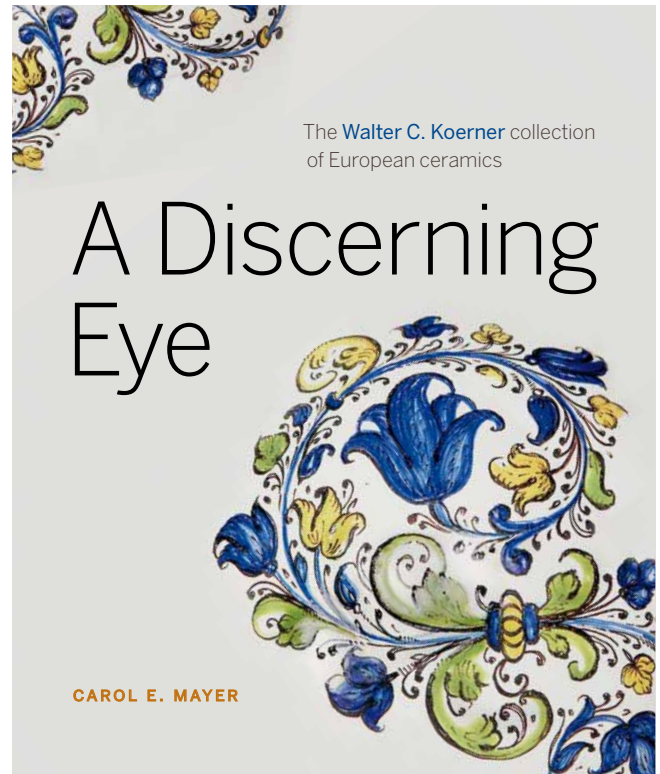
Brendan Tang



## A Discerning Eye: The Walter C. Koerner Collection of European Ceramics

I first heard mention of Walter Koerner's collection of European ceramics at an international ceramics conference in Calgary in the 1990s, when Dr. Carol Mayer spoke passionately about the then-recent (1988) acquisition of the collection for UBC's Museum of Anthropology. Dr. Mayer showed photographs of specific works, but what really caught my eye were the images of the interiors of Dr. Koerner's house: pots were piled up on every horizontal surface, and tiles crowded the walls. Dr. Koerner *lived* with his pots; they articulated his self-narrative, his values and who he was: a very successful businessman, but also a generous patron to the University and the cultural life of Vancouver. Ever since first hearing about this collection, I have longed for a catalogue that would allow me to pore over the works at my leisure. In 1997, the Museum published *The Potter's Art: Contributions to the Study of the Koerner Collection of European Ceramics*, edited by Carol Mayer. This anthology grew out of a symposium held in 1991 to mark the opening of the new installation of the collection, and, while it contains fascinating essays by international scholars, the images are all in black and white. With *A Discerning Eye: The Walter C Koerner Collection of European Ceramics*, my desire to see the collection discussed in detail and reproduced in colour has been fulfilled.

The book opens with a description of the collection and parameters governing Dr. Koerner's acquisitions. This chapter is especially interesting because it shows how the collection reflects the persona of a knowledgeable and discriminating ("Discerning") collector. So often museum collections consist of odds and sods donated by many different patrons, or purchases on which an acquisitions board could agree. While such collections hold many treasures, they often lack a



Cover design by Jessica Sullivan.

coherent narrative linking the various pieces. Koerner's experience as an Eastern European Jew forced to flee his homeland and losing members of his family to the Holocaust influenced his attraction to work produced by potters who were similarly forced to flee religious persecution in the sixteenth century. At this time, Italian potters who veered from official Catholic doctrine were forcibly expelled from Italy. Bringing with them superior ceramic skills and technology, they found refuge with Anabaptist communities in central Europe. From a geographical region located between present-day Hungary, the Czech Republic, Slovakia and Austria, they produced high-quality tin-glazed ceramics. Their work became known as Haban ware, a term deriving from *haushaben* ("householders"). Around this core, Koerner built his collection in a logical manner, telling a wider story of religious and political strife, adaptation and commerce that characterizes an important chapter in European decorative art.

Mayer was responsible for curating and arranging the installation of the collection at the MOA, for which a purpose-built space designed by Arthur Erickson was opened in 1990. Koerner tended to group the works according to historical and cultural categories, which included the Italian Renaissance, the Anabaptist/Haban wares and Renaissance and Baroque ornamental stove tiles. The collection includes 83 pieces



Storage jar: Florence, Italy. 1560 - 1600. Tin-glazed earthenware 19.5 x 9.9cm (Page 19).

Italian maiolica, much of which is highly decorated. The first chapter of the catalogue proper describes these works in great detail, referring to the Renaissance author Cipriano Piccolpasso, whose *The Three Books of the Potter's Art* continues to be a valuable source of information on ceramics practice in the Renaissance. While this type of work is well-known, the chapter is valuable for its summary of information and its discussion of specific works. A particularly interesting section describes apothecary jars, both the bulbous type used for syrups and wet drugs, and the waisted jars for dry material known as *albarelli*. The collection also includes a number of beautiful figural compositions in the *istoriato* tradition as well as more simply decorated functional wares, all of which are beautifully photographed and described.

Chapters that break ground discuss less-well-known work from Central Europe. "Central European Haban Ware" details the cultural and religious history of the Anabaptists, whose pacifism, refusal to pay taxes for military ventures and communal holding of property often created conflict with their Catholic neighbours. In accord with their faith, Anabaptists shunned most decoration, requiring simplicity in all of their functional wares. They also avoided fanciful shapes or anything that called attention to the maker. Thus most wares are either completely unadorned or decorated only with simple floral designs or dates, which were permitted. Fancier work was made for the aristocracy that shielded them, but the high-quality of this work often set them at odds with pottery guilds. From about 1700 onwards, the Anabaptists were slowly absorbed into surrounding communities, and work from this period shows the influence of many other cultures.



**Plate. Deruta, Italy. 1500 - 1150. Tin-glazed earthenware. 39.6 x 9.2cm (Page 28).**

As Haban communities lost aristocratic protection, their communities dispersed, with many coming to the United States and Canada, where they are known as Mennonites and Hutterites. Unfortunately, pottery production with a few exceptions was not continued by these groups.

"Central European Holíč Faience" discusses the opening of a major faience factory in 1743 in present-day Slovakia, which produced highly decorated table wares for Central European elites. Many Anabaptist potters facing financial difficulties came to work in this factory. Wares in the Koerner collection show the influence of Chinoiserie and other decorative trends dominating Western European. A number of the pieces are figural, emulating factories such as that at Meissen in Germany, but the Holíč wares are more rustic and charming, almost folk-art-like in their appearance.

Two chapters trace developments in Germany and Austria and in the Netherlands and Britain, where tin-glaze is known as delftware. The collection contains forty-two delft ceramics ranging from the popular and loosely-painted blue-dash chargers to plates decorated with by highly-skilled artisans following engravings popular at the time. Again, these works are fascinating for the evidence they give of influences from Turkey and the Far East, as at this time, local potters were in stiff competition with Chinese blue and white porcelain flooding the markets. By the late eighteenth-century, potters were also facing competition at home, as Josiah Wedgwood and others introduced inexpensive and durable creamware and transferware produced in factories at Staffordshire. Industrial stoneware from Germany and Britain was similarly dominating the market, and the Koerner collection's eighteen stoneware vessels dating from the sixteenth and seventeenth centuries are well covered in a separate chapter. In the end, these commercial products led to the demise of tin-glazed ceramics.

A poster for "Discovery Art Travel 2015 CERAMICS EXCURSIONS". The background image shows two women walking away on a dirt path, each carrying a tall stack of large, rounded ceramic pots on their heads. The text "Discovery Art Travel" is in large yellow letters at the top, with "2015 CERAMICS EXCURSIONS" below it. On the left, the locations "Myanmar (Burma)", "Sicily", and "Morocco" are listed in a stylized font. At the bottom, the website "www.denysjames.com" and the phone number "TEL: 1-250-537-4906" are displayed in white on a dark background.



A final chapter addresses another obscure chapter in European ceramics, that of stove tiles. Known as Hafner ware, these tiles were moulded and lead-glazed in a wide range of colours, and used to tile stoves popular in central Europe. The tiles held and transmitted heat from a stove, making them efficient as well as attractive. Designs ranged from architectural to vegetal to images of religious figures, portraits, heraldry and scenes of daily life, with the latter providing interesting details for scholars. In time, the tiles became detached from their stoves and valued as independent works of art, and the sheer variety in the collection is impressive. Tile makers also produced vessels, but not as extensively as tiles. This chapter is particularly rich in detail complemented by Carl Schlichting of the Canadian Conservation Institute, who assisted in restoring a dismantled stove Koerner had purchased to contextualize the tile collection.

The catalogue is a pleasure to look at as well as to read. Individual works are beautifully photographed, with many given full-page reproduction. Maps heading each chapter help to orient readers, and a useful bibliography provides additional scope for study. Western Canada is extremely fortunate to have such a magnificent collection of ceramics at the Museum of Anthropology, and a curator like Dr. Mayer, who has devoted herself to showcasing and promoting it. On its own, the catalogue contributes to scholarship in an important area of decorative art, but its true value lies in its connection to a wonderful collection on view to the public. 📖



Lidded container. Holíč, Slovakia. 1750 - 65. Tin-glazed earthenware. 16.0 x 14.1cm (Page 80).

*A Discerning Eye: The Walter C. Koerner Collection of European Ceramics*, by Carol E. Mayer (Vancouver: Figure 1 Publishing and UBC Museum of Anthropology, 2014). 172 pages, 180 images.

# Ceramics

## COURSES *and* WORKSHOPS FOR ADULTS AT THE SURREY ART GALLERY



PLEASE REGISTER AT LEAST 7 DAYS IN ADVANCE  
604-501-5100 | [surrey.ca/register](http://surrey.ca/register)



### Spring Break Youth Pottery Camp

Monday–Friday, March 16–20, 1–4 pm

### Registration for Spring classes has started!

#### Registered Open Studio

Saturdays, April 11 to June 27, 10 am–2 pm

#### Continuing Pottery

Wednesdays, April 22 to June 17, 7–9:30 pm

Thursdays, April 23 to June 18, 9:30 am–12 pm and 7–9:30 pm

Instructors: Murray Sanders (Wednesday evenings, Thursday mornings, Saturdays) and Laurel Vlieg (Thursday evenings)



Surrey Art Gallery  
13750 88 Avenue  
[surrey.ca/artgallery](http://surrey.ca/artgallery)

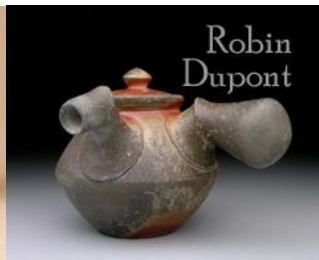


Conseil des Arts  
du Canada





Kathleen Raven



Robin Dupont



Sarah Lawless



Brendan Tang

## Register now and mark this on your calendar!

# DIG THIS: Exploring BC Clay

by Mike McElgunn,  
Shadbolt Centre

March 21, 2015, at the Shadbolt Centre for  
the Arts in Burnaby

What?!? You haven't registered yet? These  
are the ceramics events of 2015.

Don't miss this amazing opportunity to  
celebrate all things clay with a B.C. focus!

Let's review the opportunities you won't  
want to miss:

- **DIG THIS: Exploring BC Clay** will bring together four dynamic British Columbia based ceramic artists, Brendan Tang (Vancouver), Sarah Lawless (Kaslo), Robin Dupont (Winlaw) and Kathleen Raven (Salt Spring Island). Each of these artists will work for two three-hour demo sessions during the daylong event. Registrants will be able to watch and learn techniques from one, two or all four presenters as you move freely between studios.

- ✓ Registration for **DIG THIS** is \$110 (lunch included) and is available online through the City of Burnaby's [Webreg](#), or by calling the Shadbolt Office at 604-291-6864. Quote barcode #342124. Register today! You will be pleased you did.

- ✓ Other related events at Shadbolt will include a pre-conference wood firing workshop with Robin Dupont, "**Firing the Train Kiln**", barcode #344861, and a post-conference workshop with Kathleen Raven, "**Teapots With Attitude**", barcode #344248. More information for these workshops can be found in the current City of Burnaby Leisure Guide.

- ✓ Bob Kingsmill will entertain and delight us all once again during lunch time at **DIG THIS** by sharing insightful tales of Axel Ebring, "**The Old Vernon Potter**". Shadbolt Centre will be featuring a collection of Axel's historical works during the month of March.

- **DIG THIS** coincides with a celebration of the **Potters Guild of British Columbia's 60th Anniversary!** That is 60 years of support for the ceramics artists of B.C. and the larger clay community. Join the fun at a special dinner event sponsored by the guild at the Shadbolt Centre on March 21 beginning at 5:30 p.m. immediately following **DIG THIS**. Purchase seats through the Potters Guild of B.C. *Contact:* Nora Vaillant, 604.730.5840; Cheryl Stapleton [stapletoncheryl@hotmail.com](mailto:stapletoncheryl@hotmail.com).

- On Friday, March 20, the evening preceding **DIG THIS**, the Gallery of BC Ceramics on Granville Island will host an artists' reception from 5 to 7 p.m. for an exhibition of the presenters' work with artists in attendance. YOU should be, too. See the exhibition and applaud the gallery for their constant promotion of B.C. artists and the ceramic medium. Exhibit opens March 5.

- On March 20, following the Gallery of BC Ceramics reception, the North-West Ceramics Foundation is sponsoring a **free artist talk and slide show** with the four **DIG THIS** presenters at 7:30 p.m. in the Emily Carr University on Granville Island. Sure, bring a friend! Show your appreciation to the North-West Ceramics Foundation for the many learning opportunities they provide for us each year.

**Ready to register and mark these events on your calendar now?**

Seriously, what more could anyone in the clay community ask for? 🙌

**Mia Muse**

PRELUDE:  
Aug. 22 - 28

## CERAMICS WORKSHOP

with **SUZY BIRSTEIN**

on **Greek island paradise Skopelos**,  
where *Mama Mia* was filmed!

**Aug. 28 - Sept. 12, 2015** - Skopelos Foundation for the Arts  
Info & registration: 604.737.2636, [www.suzybirstein.com](http://www.suzybirstein.com)

# Bottle Kiln Project at the Shadbolt

by Fredi Rahn

Potters and ceramic artists generally work at making permanent objects. The idea of performance, temporary installation and ephemera is not generally explored in our field. However, most potters I have met are enamored of the clay process, and those who fire atmospheric kilns are especially enthusiastic about fire. In 2007, at a pottery conference in Gulgong, Australia, Linda Doherty and Sharon Reay, who run the ceramics programs at the Shadbolt Centre in Burnaby, participated in the closing day event—a one day kiln-building competition. The results of this competition ranged from small-scale models of functioning kilns, to ephemeral performance pieces based on the idea of ceramic kilns.

At this event, Linda was struck by a kiln built out of empty glass bottles, and the seed to create such a project in Canada was planted. Cases of empty bottles were slowly accumulated and stored in the attic of the “Steam Plant” studio. As the Centre’s festival staff was planning an Italian-themed seasonal celebration last December, the ceramics



department proposed a performance/installation bottle kiln as an outdoor addition to the event.

Then began several months of planning and collecting materials (mainly the bottles) which were donated by pottery students, City of Burnaby Food Services, and Shadbolt staff, and began quickly piling up in our kiln shed, giving it the look of a recycling




LEFT: Laying out the base and first course.

ABOVE: Firing the bottle kiln at night.

depot! The structure was built in about four days. Construction of the bottle-shaped kiln was like building a giant coil pot, with rows of bottles encased in a sandy clay mortar, corbelling gradually inward to form an opening for the handbuilt clay chimney created by Sharon Reay. An opening at the base formed the entry to the firebox.

The firing began early in the morning on Dec. 13. Linda built a small kindling fire just outside the firebox opening, and let the warmth slowly build inside the kiln. After several hours, the fire was gradually pushed inside, and longer and larger pieces of wood were used for stoking. By dusk, as the actual public event began, the bottles glowed with the heat of the fire, and flames shot out of the chimney, blackening poor “Santa’s” face! By about 9:30 p.m. we had reached what we calculated to be the slumping temperature of the glass. The spectacle caused much curiosity and admiration from members of the public. But the most common question was “what are you doing this for?” We tried to communicate the idea of performance, of spectacle, and of impermanence.

After the firing ended, the kiln was left to cool for two days and then, much more quickly than it had been built, it was dismantled. The melted bottles were offered to the public for a donation to raise funds for the Burnaby Christmas Bureau. For me, this was a much different activity than that of making pots. The products of the kiln seemed less important than the memories of teamwork and camaraderie, the participation in an unusual spectacle that interrupted the darkness of the long nights of December. 

Greenbarn's Hour of Operation  
are **CHANGING!**  
Beginning in January 2015, Greenbarn will  
update its hours to the following schedule:

<b>Saturday:</b>	<b>Closed (NEW)</b>
<b>Sunday:</b>	<b>Closed</b>
<b>Monday:</b>	<b>Open: 8:30-5 (NEW)</b>
<b>Tuesday:</b>	<b>Open: 8:30-5</b>
<b>Wednesday:</b>	<b>Open: 8:30-5</b>
<b>Thursday:</b>	<b>Open: 8:30-5</b>
<b>Friday:</b>	<b>Open: 8:30-5</b>

Please give us a call if you have  
any questions about our changes  
and we will be happy to assist.

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## A Teapot Filled with Love *by Cori Sandler*



*The Potters Place in Courtenay featured its annual teapot show in February. Cori Sandler at the co-op gallery argues that, "The main ingredient contained in a teapot is... LOVE!" Here's her explanation!*

Close your eyes for a moment. Imagine sitting with your grandmother and sharing a cup of tea together, telling her some important news, or asking her some important question and watching her sip her tea. She takes a quiet breath in, then looks at you with loving, knowing eyes and says, "It'll all be okay my dear."

When did you last do that together? Was it last month, or last year, or perhaps it was over 60 years ago. Remember her looking at you with all that love, and just sharing that perfect moment with her and a pot of tea.

Keep your eyes closed for another moment and see yourself with your best friend, or your neighbour, your partner, husband or wife. See yourself taking time from the busyness around you to boil the water, steep the tea, pour it and prepare it just the way you like. Sharing a pot of tea often includes an act of

"connection"; of taking a moment for yourself and for each other. How many smiles have you shared over a cup of tea? If you Skype or Facetime with friends and family far away, do you make a pot of tea first so you can settle in for a 'long one'?

Now...all that love has to be held in something that functions well too. There is a lot that goes into the making of a handmade teapot. As all potters know, it is quite a lengthy process and there are many components that have to work together in order for your teapot to feel good and pour well.

You may have missed the teapot exhibition at The Potters Place, but there is a show every month (and teapots are still available after the show), so come check it out. The Potters Place is located at the Potters Courtyard, in the cultural heart of downtown Courtenay, 10 a.m. to 5 p.m., Monday-Saturday.

Please Like us on Facebook "The Potters Place Gallery and Shop" and check for updates, photos and news. See our new website to learn a bit more about each potter at [www.thepottersplace.ca](http://www.thepottersplace.ca) 

## DIG THIS: Exploring BC Clay | March 21, 2015

Four dynamic BC ceramic artists, each representing different styles and techniques, take part in this day of demonstrations and dialogue celebrating BC clay.

### Saturday, March 21

Shadbolt Centre for the Arts  
10am-5pm  
\$110 (includes lunch)  
Barcode: 342124

### Featured Presenters

Robin Dupont – Winlaw, BC  
Sarah Lawless – Kaslo, BC

Kathleen Raven – Saltspring Island, BC  
Brendan Tang – Vancouver, BC

Lunchtime guest speaker Bob Kingsmill talks about pioneer potter Axel Ebring and features a display of Axel's work from his private collection.



Register [burnaby.ca/webreg](http://burnaby.ca/webreg) | 604-291-6864 | In person

[shadboltcentre.com](http://shadboltcentre.com) **shadbolt centre** 



Canadian Clay



NWCF  
North-West  
Ceramics  
Foundation

For ages 18 yrs +

# ClayLines

Celebrating Success in our community

## Submissions for April 2015

Please get your articles and ads in to Melany by Mar. 20, 2015 at the latest for the April 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).

### BANFF ARTIST IN RESIDENCE PROGRAMS

#### APPLICATION DEADLINES:

March 4, April 22, May 27

Be surrounded by a community of artistic peers, attend inspiring talks and performances by world-renowned visiting artists, and enjoy a spectacular mountain environment where you can engage or seek retreat. The Banff Artist in Residence (BAiR) program in Visual Arts provides time and space for artists, curators, and arts professionals to create, research, experiment with and develop production techniques, and cultivate new directions in their work.

Participants have access to extensive facilities in printmaking, papermaking, ceramics, sculpture, photography, and digital media. Knowledgeable staff are available to provide technical support and assistance (subject to additional fees). Program benefits:

- Individual studio with 24-hour access
- A community of artists
- Public lectures by visiting artists and guests
- Technical assistance and demonstrations in art production techniques
- Access to Visual Arts' production facilities (subject to additional fees)
- Access to The Banff Centre Paul D. Fleck Library and Archives
- Plus fitness centre membership
- Artist rates for Banff Centre events

More info and to apply:

<http://www.banffcentre.ca/va/programs/>

### EXHIBITION, Maple Ridge

March 7 – April 25



*Of Clay, Wattles and Cloth* - mixed media artist, Melanie Thompson; ceramic artist, Claire Olivier; and fibre artist, Kaija Rautiainen, share the spotlight as they bring together a collection of their work imbued with both natural and formal elements.

Opening reception: Saturday, March 7, 2 to 4 p.m. The ACT Arts Centre and Theatre 11944 Haney Place, Maple Ridge  
Tuesday – Saturday, 11 a.m. to 4 p.m.

### EXHIBITION, North Vancouver

Runs until March 16



Ying-Yueh Chuang, *The Flower Series*, till March 16, in North Vancouver City Hall Atrium Gallery. The Flower Series focuses on bridging two major craft media, clay and textile. This body of work was inspired by visits to fabric stores in the traditional market during a four-month residency in 2011 in Jingdezhen, China. <http://nvartscouncil.ca/exhibitions/ying-yueh-chuang-city-atrrium-gallery>

## COME ONE, COME ALL

### to our 60th Anniversary Celebration Dinner!

**PGBC 60th Anniversary Dinner, March 21 at the Shadbolt Centre.** There will be tons of food served buffet-style with a wide variety of fare. Sit yourself down at a table or mingle at one of ten high "bar" type tables available for visiting and catching up with fellow potters. It promises to be a very fun and festive evening!

Seating is limited so reserve your place by signing up through the Gallery of BC Ceramics **before March 15**, 604.669.3606. **\$25 PGBC members; \$30 non-members (includes tax).** If paying by cheque, make it out to the Potters Guild of BC and mail it to 1359 Cartwright St., Granville Island, Vancouver, B.C. V6H 3R7. No paper tickets will be distributed - your name will be added to a registration list once payment is received. Contact: Cheryl Stapleton, [stapletoncheryl@hotmail.com](mailto:stapletoncheryl@hotmail.com)

## Unclassifieds

**FOR SALE:** After 50 years of claywork, Don Hutchinson is retiring & selling his studio contents: 3 electric kilns; one 4" extruder; one doughmixer; one shippo wheel; loads of chemicals, mason stains, throwing bats, kiln shelves, tools, scales, etc. Contact Don in White Rock, 604.531.6540.

**FOR SALE:** High fire gas downdraft kiln, reduced to \$2,000, o.b.o.! Apprx. 28 c. ft. firing space. Incl. 4 burners & all gas plumbing (underground supply pipe with tracer, pressure regulator, cutoffs, 4 thermocouples), pyrometer, kiln furniture. Iron exterior frame. Have arch form for rebuilding. Gloria (Cumberland) 250.336.8325.

## 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+ 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*

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>

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

You can email it back to Debra Sloan [debra@arch-bc.org](mailto: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 

## Potters Guild of BC Board

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**Andrew Wong**, [andrew@rimba.com](mailto:andrew@rimba.com)

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

## Newsletter Committee

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**Jan Lovewell**, Mailings

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**Andrew Wong**, Membership Database · [membership@bcpotters.com](mailto:membership@bcpotters.com)



## 2015 Retail Jury Sessions

For those interested in selling a full line of work in the Gallery of BC Ceramics (other than mugs and salt and pepper shakers, for which you do not need to be juried), please note that the dates to drop off physical work, all completed paperwork, forms and fees for jury in 2015 are: **March 6, June 5 and Sept. 4**. The Jury members will sit sometime the following week and letters will be sent the week thereafter. 