



POTTERS
GUILD
of BRITISH
COLUMBIA

NEWSLETTER

bc potters

January 2006

Volume 42 No. 1

Gallery of B.C Ceramics Celebrates 20 Years

Did Hiro Urakami imagine, 20 years ago, that this gallery would still be here today? That it would be this successful? And that it would be this beautiful?

With ten days to prepare and very little money, volunteers worked hard, painting sheets of plywood and concrete blocks, borrowing plinths and glass display shelves and anything else they needed so the gallery could open its doors in March 1985.

At the beginning, the emphasis of the gallery was education. More than half of the floor space was dedicated to exhibitions, which were changed every three weeks. With the assistance of volunteers, and the influx of visitors to Vancouver for Expo '86, the gallery started to prosper.

In 1986 Deidre Spencer became manager, Hiro concentrated on exhibits. Deidre remembers that time was balanced between talking to customers who wanted to buy and the potters who wanted to talk but also wanted to sell!

Under the skillful guidance of Sandy Korman, Coralie Triance began her four-year term as manager in 1988. The Gallery was beginning to establish itself as a presence on Granville Island. The clay community was evolving and growing. The Gallery provided an opportunity for potters to experiment and exhibit. It was rewarding to see people return year after year because of the vitality of the work.

1994 heralded an era of change when Jane Matthews took on the role as manager. Jane's role was expanded to include the Guild and her new position as general manager continued for six years. It was an exciting time as many upgrades were accomplished. The physical space was renovated in stages, almost doubling in size; new shelving, display and storage systems were

added to give the Gallery a fresh look. A computerized point-of-sale and inventory management system was installed which increased staff efficiency. A new logo was designed and continues to be used on all material identifying the Guild and Gallery. The Guild published *Made of Clay*. It was an exciting time.

In 2000, Kimcha Rajkumar took over from Jane and continued to make changes. Her experiments with colour reflected her bubble and energy as a manager. Kimcha established the



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Are You Receiving Us?

Did you know that regular e-mail broadcasts contain information that is not always in the newsletter? If you have e-mail but have not been receiving our broadcasts, sign up now. Just go to the bottom of the Home Page of the Guild website www.bcpotters.com and follow the instructions. The broadcasts also act as great reminders for Guild events.

Webmaster

Chris Staley

President's Message

2005 was certainly a stellar year! With all the activities that took place throughout the province, I think we have managed to raise the profile of ceramics in British Columbia. Thank you to everyone who helped make it happen.

I expect 2006 to be a slightly less busy year, but I don't intend to let ceramics fall off the radar screen! We have an exciting exhibit calendar in the Gallery - check your newsletter and e-mail broadcasts for more info. B.C. in a Box will be at the Comox Valley Art Gallery from the beginning of January to the end of February. Its final stop will be the Gallery of B.C. Ceramics in April. The Tajimi exchange exhibit is scheduled for our own gallery in October - November. Now named In the Palm of a Hand, the exhibit will feature 50 works by B.C. artists and 50 works by artists from Tajimi, Japan.

After much thought and discussion with previous participants, we have decided not to hold Made of Clay this year. There are now so many other marketing opportunities open to us that interest has been diminishing over the last couple of years.

In keeping with our mandate to promote excellence in our craft, we have decided to hold a new fundraising event this year. In February, the Gallery will host a special invitational exhibit for which artists have been asked to donate a piece. You'll see

work from Penny Birnam, Mary Fox, Lynne Johnson, Judy Burke, Laurie Rolland, Junichi Tanaka and many others. Several of the participating artists will attend the special Saturday afternoon opening so that colleagues, customers and admirers can come in to meet them. I hope that as many of you as possible can attend the event in support of the Gallery and Guild.

I would like to take this opportunity to convey a big thank you to our gallery staff who have been so supportive this year as we have launched one 50th anniversary project after another. The gallery staff are our front line - for all guild members - and they do a fantastic job - Thank you, thank you, Sarah Belley, Samantha MacDonald, Catherine Ducker and Roxanne Gagnon.

A special thank you also to Brenda Beaudoin who replaced Tamara while she was on maternity leave. Brenda rose to the challenge of setting up double exhibits and supporting the many extra guild activities of 2005. Tamara returns and Brenda's term ends with the New Year. Thank you Brenda for your efforts on our behalf and we wish you all the best in your future endeavours. Come back and see us...

Best Wishes for a happy and productive 2006 to Everyone!

Jinny Whitehead



2006 Gallery Exhibitions

February:

GALLERY INVITATIONAL

Opening Reception: Saturday Feb 4, 2-4pm

February 2 -27,

March:

Laura McKibbin

THE GARDEN / LE JARDIN

March 2 - April 3

April:

BC IN A BOX

April 6 - May 1

May:

Sarah Belley, Katharine Ducker, and Roxanne Gagnon

SKIN DEEP: DUALISM OF WEARABLE ART

May 4 - May 29

June:

Stephanie Craig

SPECIMEN COLLECTIONS

June 1 - 26

July:

Geoff Searle

COLOURS IN FIRE

June 29 - July 31

August:

Gordon Hutchens

(tba)

August 3 - Sept 4

September:

Clive Tucker

A STING IN THE TAIL

September 7 - Oct 2

October:

Keith Lehman, Ron Robb and Jinny Whitehead

CERAMIC MUSICAL INSTRUMENTS

October 5 - 30

October-November:

IN THE PALM OF A HAND;

BC TO JAPAN TOURING EXHIBITION

November-December

(dates tba)

November:

Jay MacLennan

(tba)

November 2 - 27

December:

HOLIDAY EXHIBITION (various gallery & guild artists)

All December.

Gallery Manager's Report

A Sad Farewell

I have had a thrilling, challenging and rewarding term as interim gallery manger this year during the Gallery's 20th & the Guild's 50th Anniversary celebrations.

I have been fortunate to work alongside fabulous gallery assistants: Sarah Belley, Katharine Ducker, Roxanne Gagnon and Samantha MacDonald. We have collaborated on gallery aesthetics and streamlined information for our valued customers, artists and guild members. The gallery has a new look in the actual physical space, in print advertising as well as online at the Guild website.

Lucky us, we also have a hard working and dedicated gallery committee: Shelia Morissette, Maggie Kneer, Celia Rice-Jones, Pia Sillem and Jinny Whitehead. They are always on hand to share in their multitude of talents and volunteer with gallery projects such as digital imaging, painting, catering and installations.

I am very excited and proud of the

Gallery's upcoming 2006 Exhibitions. We will be showcasing a Gallery Invitational, two Guild touring Exhibitions ("B.C. in a Box" and "In a Palm of a Hand: B.C. to Japan"), very well known and established artists (Geoff Searle and Gordon Hutchens), two group-themed exhibitions (functional musical instruments & wearable art) as well as installation works and creative solo exhibits.

A special thank you to the wonderful artists and guild members who make the gallery a lovely and enviable working environment. I cannot write about my time at the gallery without mentioning my gratitude for the support and encouragement always extended to me from Jinny Whitehead during this very busy anniversary year of Guild and Gallery programs and transitions.

I will truly miss being a part of the daily life of the Gallery.

Sincerely,

Brenda Beaudoin

"Making what the Eyes want to Touch" with Chris Staley

Hurry! Early bird price ends January 10th

In cooperation with the Potters Guild of B.C. and the Fraser Valley Potters Guild, The Shadbolt Centre for the Arts is pleased to present a two-day lecture/demonstration with Chris Staley, current head of ceramics at Penn State University.

February 11 & 12, 2006, 10 a.m. - 4 p.m. at the Shadbolt Centre for the Arts

B.C. Potters Guild Members: \$96.30, prior to January 10, \$107.00 after.

For information or registration, contact the Shadbolt Centre for the Arts at 604-291-6864.

Quote Barcode # 84946

Jay MacLennan

Winter 2006 Programs at the Shadbolt

Register now by calling 604-291-6864

Register now for Winter 2006 programs. Pick up a Leisure Guide or Artswave at any Burnaby Parks & Recreation location or call 604-291-6864 for information.

Anatomy for Figure Modeling - NEW!

Fee \$57.78, 2 sessions
M (Santo Mignosa), 7-10 pm.
Starts Jan. 16.
Barcode #84817.

Big, Bold, Beautiful Pots - NEW! (FULL - get on the waitlist!)

Fee \$139.91, 8 sessions
Sa (Jay MacLennan), 10am-1 pm.
Starts Jan. 21.
Barcode #84802.

Chris Staley Workshop - NEW!

Fee \$96.30 before Jan. 10; \$107.00 after Jan. 10 (Guild only), 2 sessions
Sa/Sun (Chris Staley), 10am-4 pm.
Starts Feb. 11.
Barcode #84946.

Clay Sculpture

Fee \$125.53, 6 sessions
M (Debra Sloan), 7-10 pm.
Starts Jan. 30.
Barcode #84808.

Continuing Pottery

Fee \$139.91, 8 sessions
W/am (TBA), 10am - 1 pm.
Starts Jan. 18.
Barcode #84806.

W/pm (Charmian Nimmo), 7-10 pm.

Starts Jan. 18.
Barcode #84805.

Daytime Pottery

Fee \$139.91, 8 sessions
Th (Sabrina Keskula), 10am-1 pm.
Starts Jan. 19.
Barcode #84809.

Elementary Extrusions

Fee \$139.91, 8 sessions
T (Linda Doherty), 7-10 pm.
Starts Jan. 17.
Barcode #84807.

Focus on Function

Fee \$139.91, 8 sessions
Th (Rosemary Amon), 7-10 pm.
Starts Jan. 19.
Barcode #84804.

Focus on Surface

Fee \$139.91, 8 sessions
T (Fredri Rahn), 7-10 pm.
Starts Jan. 17.
Barcode #84803.

Glass Fusing & Slumping

Fee \$186.18, 3 sessions
Sa/Sun (Alison Petty), 1:30-5:30 pm.
Starts Jan. 28.
Barcode #93423.

Introduction to Pottery

Fee \$139.91, 8 sessions
Su (Jay MacLennan), 10am-1 pm.
Starts Jan. 15.
Barcode #84799.

M (Aaron Nelson), 10am-1 pm. Starts
Jan. 16. Barcode #84800.
Th (Barbara Toohey), 7-10 pm.
Starts Jan. 19.
Barcode #84801.

Wood/Soda Firing with Janet Mansfield - NEW!

Fee \$374.50, 5 sessions
Th/F/Sa/Sun/W (Janet Mansfield),
times vary,
Starts Mar. 15.
Barcode #92918.

Throwing with Janet Mansfield - NEW!

Fee \$178.62, 2 sessions
M (Janet Mansfield), 10am - 3pm
Starts March 20
Barcode #100085



Pottery Studio on the Sunshine Coast, B.C.

Lovely 2 BR main floor of house with large decks, plus access to detached 550 sq.ft pottery studio. 10 min to Sechelt. Laundry included. Available now. **Must have references.** 900.00 includes utilities. Pictures available upon request. 604-307-5925 or csasges1@shaw.ca

Colleen Sasges



Maureen Wright Scholarships

On behalf of the North-West Ceramics Foundation I would like to thank all the potters who have expressed interest in the Maureen Wright Scholarship. Unfortunately we have now exhausted our budget for this year and will be unable to make any more awards until April 2006. We look forward to hearing from you then.

Ron Vallis
President,
North-West Ceramics Foundation
1359 Cartwright St.
Vancouver, B.C. V6H 3R7

Ron Vallis

Susan Delatour LePoidevin Gives Workshop In Williams Lake

On the last weekend of October, I was asked by the Caribou Potter's Guild in Williams Lake to give a workshop of hand-built houses and sawdust firing. I arrived on the Friday night to an eager group of guild members of all abilities, from several beginners to the more advanced potters, who were keen to see the slide show.



Hand-building

I showed photos of my work and my inspirations, which included places I have lived and showing something of the many cultures I have studied in art history that ultimately have influenced my work.

The next day, after a brief demonstration of my method for

hand building houses, the group of 12 set to work. Their results were fabulous, with each person coming up with their real or imaginary "special place": a church, a childhood home from memory, and some fantasy houses from one's imagination. We used Imco Sculpture mix which works really well for hand building as it is fairly forgiving. The slabs dry quite quickly and the clay has a lot of grog so it holds together as one is working with it.

I brought along my extensive library of inspirational books, including many pictures of architectural renderings from around the globe, as well as books on hand building clay sculptures and the primitive firing process. The class seemed to really enjoy browsing through my books when they weren't hard at it working on their pieces. After a long day, one of the members graciously offered her home for a delicious potluck.

The next day we spent the morning glazing the houses with underglaze colours. In the afternoon, we loaded a brick box with sawdust and fired a few small bisque pieces that everyone had been asked to bring so I could demonstrate my backyard technique of sawdust firing.

It was a fabulous weekend with a wonderful group of enthusiastic potters. I was so impressed with their studio set-up that it has inspired me to want to start a similar studio here in Princeton. Our local recreation leader is spearheading a project to turn an empty school into a wellness/cultural centre so I have my classroom earmarked. I will need start-up funds so if anyone out in the potter's community knows of funding organizations for equipment acquisitions, i.e. kiln, wheels, tools etc. please contact me, Susan Delatour LePoidevin at 250 295-0527 or email at slepoide@cablerocket.com. I also am available to give workshops to

schools, groups and other guilds at a reasonable rate, so please contact me as soon as possible for workshops in the New Year.

Susan Delatour LePoidevin



Hand-Building



CREATIVE CLAY WORK- SHOPS

By Susan Delatour LePoidevin

*Professional ceramics Artist &
Teacher for 20 Years*

Handbuilding/Sawdust-Firing

- Specializing in Creative Clay Houses
- Slideshow Presentations
- Flexible Format
- All Ages Adults & Children

Enquiries Welcome From
Schools, Guilds, and Small
Groups.

Contact Susan for more info:
Email: slepoide@cablerocket.com
www.susanclayart.com
www.gobc.ca
Tel: 250-295-0527
PO Box 879
Princeton B.C. VOX 1W0

Archival Work

Santos Mignosa is going over hundreds of old slides from Olea Davis that Brent Davis has asked him to look at. In January, the best ones will be transferred onto DVD. Gisela Kaempffer started an archival fund by donating \$300.00, some of which will go towards preserving these slides. Thank you Gisela. We will also be buying archival boxes, folders and photographic and slide sleeves.

Carol Mayer got a small grant to send an archivist, Krysztina Laszlo, over to the Guild from the Museum of Anthropology. She looked at our records and historic materials and will assist us with advice as we need it. Leon Popik and Debra Sloan will try and meet at the Guild once a month and start transferring materials. Anyone is most welcome to join us. We think that one Friday afternoon a month from 2-5 will be a good start. Anyone with scanner skills is welcome to assist us with Olea Davis's slides. Phone Debra at 604-736-3039.

Debra Sloan



*Laurence McGowan plates from the Pottery and Archaeology Tour.
See page 10 for more.*

Photo courtesy Gillian McMillan

Come and See What the talk is all about!



THE MAD POTTER

6 - 3071 No. 5 Road, Richmond (Located Near Ikea)

~ Tel: 604.244.3734 ~

Store Hours: Tuesday to Saturday 10 am to 6 pm

Crazing Driving You Crazy?

What is crazing? Technically, it's when the hot molten glaze, which is a form of glass, cools and shrinks on a pot more than the clay body underneath, resulting in tiny cracks. In general, things expand when they are heated and contract or shrink when cooled. Much of the pottery made since ancient times has crazed glazes. Much of it cannot be seen by the naked eye without some help or magnification. Try pouring a whitish glaze in a dark glazed pot (or a light colored glaze in a white or clear glazed pot.) The fine granules in the wet glaze will get caught in the craze lines and make them more visible.

So what's wrong with crazed glazes? Well, crazing weakens the glaze, allows water and moisture to seep through, potentially traps bacteria and contributes a crackled look on the pot's surface. These are considerations for the functional pot used for edible liquids and wet foods. It's arguable how serious it is, as crazed pots have been in use over many centuries. The likely consequence is that the pot may break or annoy the owner, usually resulting in its disposal and replacement. It's a personal thing, but also a measure of quality that can differentiate and elevate your pottery.

Usually, with functional pottery we want to eliminate crazing but for aesthetic and artistic reasons (you simply like the look) some may actually want to enhance the effect.

In order to control crazing in glazes, we have a couple of approaches. We can change the glaze to shrink less, or we can change the clay body to shrink more, or do a combination of both.

To lower the expansion and contraction/shrinkage of a glaze, you want to increase the ingredients that have a low expansion rate, and decrease the ingredients that have a high expansion rate. A general rule that may work with some glazes is to increase the silica by 5% at a time until the crazing is eliminated. This may result in undesirable changes in the glaze (too runny, too stiff, changes color, bubbling . . .) making this technique ineffective.

A more effective way to change a glaze is to substitute the high expansion flux ingredients with lower expansion flux ingredients. This is more easily done with glaze chemistry programs and usually involves replac-

ing fluxes like sodium and potassium with some combination of magnesium, lithium, boron, and calcium.

Alternatively, you can adjust the clay body to shrink more and compress the glaze more. This can be done by adding more fine silica to the clay body. It sounds a bit weird that adding silica can make the clay shrink more while adding silica to a glaze makes it shrink less. The key difference is that glaze is molten and combines with the silica in the glass where in the clay body, it is not melted and allowed to turn into something called cristabolite. Cristabolite has an interesting habit of shrinking a lot (about three percent), causing the body to shrink more than before. The more silica and the longer you fire, the more cristabolite is created and the more the body shrinks when it cools. You may have observed that a glazed pot in a normal firing will craze, but an identical glazed pot in a very long wood-firing (which will create more cristabolite) will result in a glaze with less or no crazing!

In general, altering the clay body is the most effective approach to fixing crazing as it doesn't affect any visual characteristics of the glaze. The crazing will stop and the glaze will look like it should. The only drawback is that many potters don't mix their own clay bodies. If you have a pugmill, it could be an easy addition. You can successively add five percent more silica to a clay-body and fire a series of glaze test tiles. You should see the crazing get progressively less until it disappears and then at the other end, the glaze should shiver/pop off (usually off the lip of a pot). Pick the one with no crazing, closer to the crazing side as crazing is always better than shivering.

Hopefully all your glazes are of a similar expansion/contraction, so that the one clay body will fit them all. If you can find a commercial clay body that fits the glazes you are using, that's ideal. I'd love to hear which clay bodies fit which glazes. A little charting can save a lot of testing.

Happy potting. If you have input, questions or even corrections to what I've said, please send them my way.

don.jung@shaw.ca

Don Jung

On Collecting and Specifically Ceramics

I am a collector. I've often wondered; might there be a gene related to collecting because even as a child there it was like an addiction that has never gone away. I have gotten rid of many collections in the past 50 years, from matchbooks to art glass, wild flowers to antique books, but there has always been something on the go to take their place. Most recently, and this is within the last five years, I have broken up a collection of 400 to 500 pieces of art glass, while already on my way to a sizable collection of ceramics. Fortunately I had just opened an antiques and collectibles shop, DoDa Antiques on Richards Street, between Hastings and Pender, where I could display and sell my art glass. At the shop, I still have art glass along with 20th century pottery, decorative objects, jewelry and art. However, there is always a network of people out there who are interested in collecting the same thing and make up a community where one can buy and sell and learn more about a specific collectable.

Deciding what you want to collect is not that difficult. Usually it begins with a purchase or a gift of something which holds a special appeal to you. You soon find you've acquired another piece along the same lines and then you have three or five or 14 and you realize you have a collection. The problem is not where to start but more often how to keep a collection under control. You may find you have two or three or more collections going at the same time and then it's a question of focus. How much space do I have? How much money do I have—though some collections are not necessarily costly. How much time can I devote to collecting? This is exactly why I got rid of my glass collection to make more space for ceramics. In the ensuing five years I have collected 400 to 500 pieces of pottery in my studio and seen at least as many more coming and going from my shop.

What to keep?

The first choice may be whether to collect production pots or studio pots. When I speak of production, I'm thinking of mass produced pieces made by large companies often mechanized and turning out tens of thousands of pots. Smaller studios do production work as well, like the honey pots made by Bruce and Laura Nyeste. In their 1200 square foot studio near Shuswap Lake, they produce two thousand of these annually for a nearby apiary. They also make unique one-of-a-kind pieces in raku, salt glazes, and crystallines. Small studios like this often handbuild or hand press pieces into moulds for specific uses.

Larger companies, however, can mass produce the same shape over and over again. Since the start of the industrial revolution and the steady increase in new machinery and technology the production of pottery has gone the same way as many objects in our daily lives — mass production. Many collectors focus on ceramics in this category. Some are made in small numbers,

such as a figurine that may have had only one master mould which could not be used after 20 copies were made. Some small art pottery companies would, even though they made several copies of the mould, limit the edition to say 100 or 500 so as to make the work more desirable to collectors.

Recognizing a production piece can be very easy. There will often be mould lines on the pot where the mould was broken away from the clay once it had set. Many thousands of pots of exactly the same shape could be dipped mechanically in a glaze and fired so that they all look identical. However, another practice was to make the forms mechanically and then each was glazed by hand, making each individual and unique. There are subtle differences in the way the glaze was applied, but the variety of textures and colors of glaze on this same shape could be limitless. This in itself creates a great collecting opportunity for someone who is intrigued and fascinated with these variations. You could collect only volcanic glazes with thick-textured and pocked surfaces like, say, or limit yourself to only shades of red. Many collectors are interested in only one company, like Roseville or Rookwood, Meisen or Doulton, or even limit their field more by hunting down pieces decorated by one specific artist. Whatever your choices may be, there is always the fun of research and investigation and there are many books and articles available about ceramics companies, their production history and their marks.

My own collection falls into the category of studio potter: hand-made, one of a kind. I've never made a piece of pottery and yet I become more and more fascinated with it as I look at, touch, study and collect it. In 1981, I found the first piece of pottery I wanted to keep. I was in India traveling south from Bombay to Goa by train. At every little village where there was a station stop, and there were many, the small children ran along the tracks beside the train selling chai to the travelers. The chai, warm and sweet, was handed through the bars of the railcar window in a little earthen cup. It wasn't a cup with a handle or even a flat surface so that you could set it down, it was a paper-thin cone-shaped piece of fired clay, which after sipping all the chai you threw out the window onto the tracks. I have no doubt it was unrecognizable in no time. I tried to save these cups again and again in my backpack and always ended up with a little cloth full of dirt by the time I reached a hotel room. These little cups were studio pots. They were crude and fired where fuel was at a premium and each one was unique. The village they came from was essentially their studio, and each village seemed to have a trademark, whether it was a certain shape of lip, a unique color of clay or a certain kind of tiny pebble that got mixed into it. Within that village studio each cup was unique because it had been made by hand.

People have been making pottery for thousands of years. There are many different methods used to make clay objects. I'm not a potter myself, and much of the technical aspect I don't know,

but even with the appreciative eye of a collector I can see some of the methods that have been used. Slab pots are just that, slabs of clay pinched together and fired, while some are started from coils of clay and again worked by hand into shape. Most of us are familiar with the image of the potter sitting at his wheel shaping a mound of clay as his wheel turns.

Besides the many kinds of clay, methods of using it, and techniques of shaping it there are also many ways of decorating it. Different minerals and chemicals can create different colors and glazes and apparently endless combinations of clay, mineral, fuel, temperature, and methods of manipulation go into the creation of a unique object. Each of these combinations in itself can be the starting point from which to guide your collection.

Another starting point, of course, can be geographical. Collecting the work of only one region or country, province or city, studio or potter.

The more you focus your habit and the boundaries of your collection the more you learn about it. I only keep pottery made here in B.C. for my private collection and I am always wanting more information about how to recognize it and about its' history. There have been a few books published and at least one that is easy to buy at the B.C. Potters Guild on Granville Island. The guild also publishes a monthly newsletter for its members which can be purchased at the Guild Gallery by interested collectors.

The book, *Made of Clay*, besides giving an interesting history of B.C. potters, displays the chop marks and inscriptions that the contributing artists use. However, over the 80 or so years of the province's ceramics history, there have been many hundreds, maybe thousands of potters whose marks are not listed in a book. Deciphering marks and inscriptions can be both exciting

and frustrating and like myself you may have a number of mystery marks for future investigations.

I have, however, had some lucky finds and discoveries over the last few years. One such concerns the work of Wayne Ngan. He is certainly one of B.C.'s and Canada's most renowned potters and his work is collected by many. I had a few pieces of his work years back before I recognized his mark and even sold a couple without knowing who had made them. As I learned to read this mark I began keeping as much of his work as I could find and putting together a small history in pots of his career. Wayne has been working consistently in clay for over 40 years and the progress of his work is a study in itself. He lives on Hornby Island and during his occasional visits to Vancouver will often go to antique shops looking for something he collects. A few years ago he happened through my shop and he introduced himself. We had a few short chats about pottery. This year when he was in, he singled out two specific pots on my shelves and asked what I knew about them and how much they cost. I had to tell him I didn't know who had made them but that I liked them enough to put a higher than average price on each. It turned out they were both made by him. The first was this brightly colored pot which is signed but not with the mark I recognize as his. He explained that this signature is his name written in Chinese characters and that he made the pot before his chop mark was designed. The other wasn't marked at all but he recognized the brush strokes in the decoration as uniquely his.

As you can see the criteria for starting and building a collection are many and combinations of these can make your collection as unique an entity as each of the pots you add to it.

John Lawrence

Discovery Art Travel

FEATURING **Denys James**

UPCOMING CERAMICS EXCURSIONS

ITALY May 13 - 29, 2006

TURKEY September 14 - October 5, 2006

For details, please visit www.denysjames.com/excursions

For more information on Discovery Art Travel or Denys James, please contact us at: Phone/Fax: (250) 537-4906
182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

Pottery & Archaeology Tour

In early October this year Gillian and Alan McMillan led a group of potters on a tour of potteries, Fine Craft Galleries, archaeological sites, castles and the museums of Stoke-on-Trent. Almost every day we visited well-known potters in their studios and watched some part of their process.

The tour in a 16-seater minibus took us from London, west to the beautiful counties of Wiltshire, Dorset,

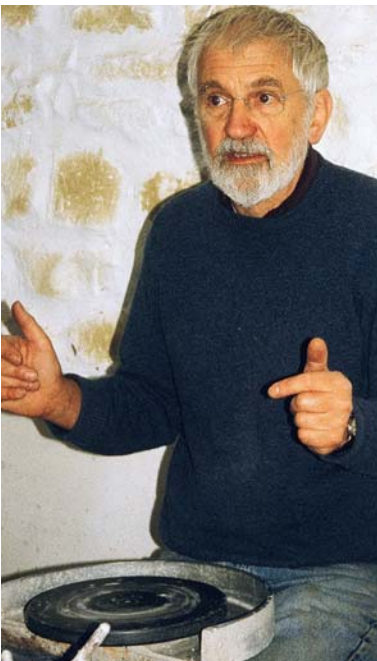
Somerset, Devon and Cornwall, with stops for walks around fascinating ancient sites, and in picturesque towns to see the best Craft Guild Galleries. Finding remote country potters led us on what became a 'Leach pilgrimage,' with the town of St. Ives at the southern tip of Cornwall as the delightful Mecca.

The tour was completed with a side trip up the Wye Valley in Wales, with visits to Chepstow Castle and Tintern Abbey and well-known potter Walter

Keeler, and a motorway drive to "The Potteries" of Stoke-on-Trent. The last day there completed the adventure with a look at the history of ceramics in England at the Hanley Potteries Museum and the experience of a 19th Century coal-fired pottery factory at the Gladstone Museum where we were thrilled to see some of the last brick bottle kilns.

Gladstone Pottery Museum

Gillian McMillan



*Clockwise from top left:
Clive Bowen sliptrailing.
John Leach at Wheel
Richard Batterham pulling a handle
Jonathan Garratt throwing a flowerpot.
Walter Keeler at wheel
Photos courtesy Gillian McMillan*

For Sale: Scutt C231 (model) 2w 240
fires to cone 8 includes kiln setter 23" x
27" 2.5" firebrick as is: \$500 call:
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B.C. in a Box

Comox Valley Art Gallery

January 7 - March 4, 2006

Opening 7-9 p.m., Friday, January
6, 2006

CALL FOR ENTRY

Blackberry Gallery seeks three dimensional works for 2007

The Blackberry Gallery is looking for three dimensional works in all media for the 2007 exhibition season. The gallery has an exhibition space of 250 square feet devoted solely to all forms of three dimensional artworks, as well as a display case of 24 square feet with adjustable shelving suitable for smaller or fragile work. Artwork should be enlightening, innovative and challenging to the viewer, and should not have been previously shown in the Tri Cities area. The gallery is looking for proposals ranging from traditional three dimensional works such as ceramics, as well as experimental work such as installations or fibre art, and encourages artists working in any media to submit an application by May 31, 2006. For more information about application procedures please visit www.pomoartscentre.bc.ca or phone 604 931-2008. The Blackberry Gallery is located within the Port Moody Arts Centre, 2425 St. Johns Street, Port Moody, British Columbia.

Continued from the front cover

Gallery Committee and every four months volunteers stepped up with brush in hand to transform the gallery as the seasons changed. New jury guidelines were established and policies were established to ensure that work did not remain on the floor for extended lengths of time. The new policies resulted in the gallery maintaining a fresh and new look for regular visitors.

Tamara Ruge became manager in 2003. At that time the Guild had just completed unravelling the complicated financial picture of the Gallery and Guild at the end of which it had become apparent that there were major financial problems for both Guild and Gallery. With an emphasis on increasing sales and reviewing expenditures, the physical space in the gallery was reconsidered. The exhibition space was changed, the garage door opened in the summer months, the entire gallery was repainted and the seasonal colour change was restricted to one wall twice a year. With donations from guild members \$4,000 was raised to install new lighting - giving the gallery a modern fresh outlook. The Northwest Ceramics Foundation sponsored six exhibits under their education program and by the end of 2004 we were back on track.

In 2005 - the Guild's 50th anniversary year - Brenda Beaudoin assumed the role of Interim Gallery manager while Tamara took maternity leave. Brenda has worked in close collaboration with our sales assistants on gallery aesthetics and streamlining information for our valued customers, artists and guild members. The Gallery has a new fresh look in the actual physical space, in print advertising as well as online.

Since Hiro Urakami opened the Gallery doors in 1985 there has been a succession of dedicated managers and sales staff, all of whom have contributed so much of themselves to make it what it is today. To you managers and sales staff, and the many volunteers and board members who supported you, we recognize and celebrate your support of the ceramics community. THANK YOU.

Summary of a compilation by Coralie Triance

Many thanks for all
your support during 2005
& best wishes
for the New Year



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**POTTERS
GUILD
of BRITISH
COLUMBIA**
NEWSLETTER

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Renewals

- by Visa, cheque or cash in person at the Gallery of BC Ceramics or
- by Visa, cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'.

New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership.'

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Gallery of BC Ceramics

Hours: 10:00 am-6:00 pm
www.bcpotters.com

Brenda Beaudoin

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Penny Birnam, exhibition re-painting

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Maggi Kneer
Sheila Morissette
Pia Sillem
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Celia Rice-Jones



POTTERS GUILD OF B.C. NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the 8th of each month. Unclassified and articles may be edited for space.

Membership Fees for 12 months (incl GST)

Individual \$50 Student (full time) \$25 Senior (over 65) \$30

Family Studio (2 max.) \$70 Institution or Group \$100 Corporation \$100

Advertising Rates (not including GST) Please submit ads as .tiff, pdf, or eps files.

Full Page \$170, 2/3 page \$115, 1/2 page \$85, 1/3 page \$55, 1/6 page \$30.

Ad rates are for files that need no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$10 extra.

Unclassified Rates: Members Free!

Insert Rates (not including GST)

Members: \$75. If overweight, pay additional postage costs. First-come basis.

Outside groups: \$200 corporate/\$100 community

Guild committees: free if within postage; pay for overweight.

Advertising and insert rates subject to change.

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