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BC POTTERS

Newsletter of the Potters Guild of British Columbia

INSIDE:

2010: A Year of Opportunity **4**

Jingdezhen Adventure **5**

First European Wood Fire Conference **7**

9 *Class of 2011: Emma Walter*

11 *Celebrating in Korea*

16 *Paul Soldner: 1921 - 2011*

Mezzanine, moulded teapots
by Russell Hackney. See Page 14.





Gallery of BC Ceramics

www.galleryofbcceramics.com

Sharon Cohen,
Gallery Manager

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 a.m. to 6 p.m.



Gallery Assistants

Carita Ho, Roxanne Gagnon, Nadiya Chettiar, Kate Metten, Kelly Austin, Natasha Chettiar, Dave Carlin, Karen Lew, Amy Johnson and Linda Lewis

staff@bcpotters.com



Gallery Volunteers

Maggi Kneer, Sheila Morissette, Elizabeth Claridge, Jinny Whitehead, Celia Rice-Jones



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

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

Artists must apply to be juried; the deadline is September each year.

To download and print a Gallery Jury Application, [click here](#).

- **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.**

For information on Gallery Policy, [click here](#).



2011 Featured Artists

The Featured Artist slot affords a non-juried artist the opportunity to sell work in the gallery for a month-long period. All Guild members are eligible to apply, and may show work other than the mugs and tiles to which non-juried potters are usually restricted. Please apply (include images of your work) directly to the gallery manager at galleryofbcceramics@bcpotters.com. The following artists will be featured beginning on the 15th of the month listed:

- **February:** Shannon Merritt
- **March:** Trezlie Brooks
- **April:** Kelly Austin
- **May:** Anne Rusch
- **June:** Molly Magid
- **July:** Laurie Embree
- **August:** Don Jung
- **September:** Larry Cohen
- **October:** Rona Hatherall



Minding My Ps and Qs, Pitcher and Pipkin Set for Six, by Shannon Merritt.

Shannon Merritt is February's featured artist. She grew up in southern Ontario, received a B.A. in Native Studies from Trent University and then moved to Yellowknife, NT. She now lives in Nelson, B.C., and is a graduate of the Kootenay School of Arts. Shannon considers herself a writer disguised as a potter.

I make modern day folk pots to create an intimacy in the way we consume the foods of our time. I've spent the better part of two days taking apart a typewriter so that I could press the keys into the flesh of the clay, recording my thoughts and observations onto pots. I've collected a number of things that are used as stamps. These miscellaneous cast-offs are more valuable than trimming tools and include antique letterpress blocks, pieces of retired machinery, and a caribou tooth from my adventures in the north. Together, the words and symbols become a story of my rhythm of

making. Lessons, kindnesses, tattletales and laughs are highlighted using coloured slip beneath a clear glaze.

These handbuilt or wheel thrown and altered pots speak of precious functionality: bowls that are meant to be sipped from and mugs with inverted handles, so that the user can cradle the cup, warming the hands. The proof of alteration has been left to remind the user of the individual attention the pot received. These techniques come from a millennium of making, and applying them to contemporary functional porcelain pots is an exciting way of story-telling. This shared journaling is incredibly personal. And what I'm finding is that the pots I write stir something in the people who use them. It's almost as if we've witnessed something together, like we share a great secret. The words are a reaching out; a minute's worth of conversation between us.

2011 Gallery Exhibitions

A number of gallery exhibitions are in the works, but they haven't been finalized yet. Here is a taste of things to come:

MAY: Spottery

A non-juried members' show featuring work with a dot or spot motif. Deadline: Mar. 15.

JUNE: First Serve

Emily Carr graduates, Kelly Austin, Darcy Greiner, Emma Walter and others begin their conversation with the ceramic community in Vancouver and the art world in general.

JULY: Celebrate the Bowl

A non-juried members' show featuring bowls in support of A Loving Spoonful's Project Empty Bowl fundraising event.

SEPTEMBER:

Classic Forms Revisited

Work by Mary Fox. A new interpretation of classic vase and amphora forms that have inspired Mary's work.

NOVEMBER: Wide Open

A juried show of small works by members of the Alberta Potters Association, this exhibition is one-half of an exchange with the Potters Guild of BC.

President's Message

A lot of activity that has been percolating below the radar last year will be rising to the surface during 2011.

We have several exciting exhibit opportunities for which members can stretch their imaginations! For *Spottery*, Sharon is asking you to let your inhibitions loose and come up with fun interpretations of the "spot". This is an open exhibit for all members and we hope it will bring smiles to the faces of all who see it.

Celebrate the Bowl is a salute to this universal vessel form and a recognition of the work by A Loving Spoonful to provide food to people fighting HIV/AIDS. Members are invited to create and submit a feature bowl for this July 2011 exhibit. See Calls for Entry (Page 17) for more info.

This year's *B.C. in a Box 3: The Edge of Here* is a juried show that will travel to Alberta in exchange for an Alberta Potters Association exhibit that will travel here. We also hope to take the exhibition to Seattle in 2012. The challenge will be to create an interesting

interpretation of the theme that fits inside those boxes. I can't wait to see what we get!

Some people may be wondering what has happened to the marks/chops registry. Don't give up, it's coming! Of course, we found that it was a bit more complicated than anticipated and in order to do a good job we need a more complex data management system, some software and some more up-to-date hardware. So, just days before Christmas, we submitted an application for an archival grant and we are keeping our fingers crossed that it will come through. If it does, we hope have the registry up and running before the end of the year.

There's more on the horizon, so read your newsletter to keep up to date. And don't forget the newsletter is for everyone—an opportunity to share your events and experiences with others. 📧

—*Jinny Whitehead*

Gallery News *By Sharon Cohen*

What can I say? I drank a lot of tea in December. Our teapot section made me do it! The previous year, we had many Christmas shoppers in the gallery wanting teapots and, as work is grouped by artist rather than commodity, we found ourselves escorting customers from plinth to plinth pointing out which gallery artists make teapots. For Christmas 2010, we decided to put all of the teapots together in one section, for ease of shopping. The initial thinking was purely practical. We had no idea that it would work so well visually, and create a kind of mini exhibition that turned out to be something quite delightful! In addition to being a pleasure to behold for purely aesthetic reasons, it really served to highlight the diversity within the gallery: a functional item, the basic teapot, realised and interpreted in so many ways and styles, showing each artist's unique stamp and creative vision. From wood-fired to multi-coloured, from cosy to whimsical, from understated to embellished, all tastes were catered to, with Junichi Tanaka's puffer fish teapot attracting as much attention as it always does! We took the opportunity to add-on sell, and showed matching sugar and creamer sets with the teapots, and mugs too. If we could get the customers to buy a whole set, so much the better! So, yes, all these wonderful teapots made me want to drink tea all day, and I did! (I could have worse vices, I suppose. In fact, I do. And all the treats that found their way into the gallery at Christmas time contributed to both my vice and my waistline dimensions!)

The gallery is closed on Mondays in January,



Darrel Hancock's set joined many other special pieces in our teapot display.

when we'll be hard at work taking down Christmas decorations and painting plinths, getting ready for a fresh, clean start to 2011. A very big and special thank you to Heather McCulloch and Penny Birnam for helping with the painting. They're real pros, those two! Thanks also to Keith Rice-Jones for the plumbing repairs.

And so the new year begins, with exciting challenges and adventures ahead of us. One of the most exciting is our imminent plunge into the world of social marketing. We're about to launch the gallery's Facebook page, which should be up and running by early March. We're really looking forward to being able to showcase all our events and highlights

in an open, dynamic forum. Carita Ho, one of our gallery assistants, went on a course to learn all the ins and outs and dos and don'ts of social marketing, so she's our resident expert. We can't wait to benefit from her ideas and expertise when it comes to implementing this project. Good news indeed!

Time to start gearing up for our first members' exhibition of the year, so I hope you have your concepts (or even your finished piece) all ready to go. The application form for the "Spottery" members' group show can be downloaded at www.bcpotters.com/Gallery/forms/Spottery_Application_Form.pdf.

I hope you'll be participating. The more the merrier! 📧

2010: A Year of Opportunity *By Linda Doherty*

There are so many pottery-related exhibitions, workshops and travel opportunities available to us. Here is one B.C. potter's experience.

Last year was a year of opportunity, starting with the *By Hand* exhibition in the Vancouver Museum, coinciding with the Winter Olympics. March brought exhibitions at the Seymour Art Gallery, the Maple Ridge Gallery, and the Deer Lake Gallery all during the hosting of the Canadian Clay Symposium which culminated with a wood firing in the Ombu kiln with Jack Troy and Robert Barron. I was then off to Philadelphia for NCECA.

In May, Maeva Collins invited me to join her to fire her woodfire train kiln on Vancouver Island (see more on Maeva's kiln on [Page 13](#).) July brought Vince Pitelka for a five-day workshop on coloured clays at the Shadbolt Centre.

In September, I was off to Germany for the First European Woodfire Conference held in the Brollin Castle two hours north of Berlin by train (see story [Pages 7 & 8](#)). It was a chance to meet up with a few old friends as well as meeting some new artists sharing the same interests. After the conference, we left on a week-long tour visiting potters studios, staying with a different potter each night and ending in Dresden for a two-day outdoor potters' market with 70 booths.

All this would have been enough but I could not pass up on an invitation from Janet Mansfield to participate in the 3rd International Ceramic Magazine Editors Conference (ICMEA) in China.

The purpose of ICMEA is to promote better understanding among the ceramic communities of the world through journals. Every three years, chief editors of the ceramic journals and writers from various countries are invited to participate in a symposium. The symposium also welcomes other international ceramic artists, speakers and Chinese ceramic editors and artists to audit the lectures and forums, and also to view the exhibitions. It is held in the Fuping Pottery Art Village (FPAV) in Fuping, Shaanxi Province, China. Fuping is about 70 km northeast of Xian city, the most famous old capital of Qin, Han and Tang dynasties in China.

The FPAV owns 1,000 acres of orchard, a modern tile factory, a three-star hotel and a ceramic museum complex called FLICAM (FuLe International Ceramic Art Museums). It represents more than fifty different countries and regions with its Museums and



Terracotta warriors, Xian, China

Documentary Centre. Each architecturally-unique museum is built with bricks from the factory. The aim of FLICAM is to advance the development of world ceramics; promote the interaction of international ceramists and the exchange of ceramic information; organize group and solo exhibitions; collect and display superb ceramic works permanently by building museums for countries and inviting their artists to Fuping to create ceramic work that will be exhibited in their museum. FLICAM has initiated a residency program inviting artists to come and treat Fuping as their work base. The Canadian museum opened in 2007 with work of several Canadian artists such as Les Manning, Sally Michener, and Ann Mortimer.

The 2010 ICMEA conference program included the opening of the East European Ceramic Art Museum exhibiting the work of 28 artists from Czech, Estonia, Latvia, Lithuania, Poland, Romania, and Slovakia. The artists produced the work during a month-long residency.

The program included the award Ceremony of the Emerging Ceramic Artist Competition where generous prizes were given. Three Canadian emerging artists had pieces accepted for the exhibition, including Jasna Sokolovic of B.C. Their work will remain in the collection in the main Exhibition Museum.

The conference theme was *Interpretation of Ceramics*. Delegates represented 27 countries. I gave a talk and PowerPoint presentation on *Influences on Ceramic*

Jingdezhen pottery workshop.

Design in British Columbia.

From the time we arrived, we were given the red carpet treatment including marching bands, incredible food and fireworks. The three days of lectures were intermingled with side trips to see the Terracotta warriors, the Chen Lu pottery village and many other historic pottery related sites dating back to the Tang Dynasty.

The closing ceremony was held in Xian in the Tang Paradise Park followed by the opening of the Dao Artspace Gallery.

The speakers were then treated to a post-conference tour to Jingdezhen, visiting the Pottery Workshop, Big Piece Factory, Sanbao, the Tian Bao Dragon Kiln and the ancient town of Yaoli (see [Pages 5 & 6](#) for more on Jingdezhen).

A bus tour took us to Longquan to take part in the Longquan Celadon Festival. Some of the events there included a welcome party and opening ceremony, and a visit to the Baoxi Dragon Kilns (one firing and one unloading) and the Piyun Celadon Cultural Park. On the last day we took part in an International Ceramic Leadership Forum at the Longquan Vocational School and planted a tree in the Celebrity Tree Court before visiting the Celadon Museum.

A bus ride to Shanghai took most of the day but gave us enough time to view the night lights of the city before our flight home.

China had not been on my bucket list but I must say a return visit is definitely on the list now. 📍

Linda Doherty has been a working potter for more than 20 years. Her work has been shown throughout Vancouver and in Burnaby, and has been featured in books including the *American Ceramic Society's* book, *Extruded Ceramics*. She teaches pottery classes at the Shadbolt Centre.



Jingdezhen Adventure *By Kay Bonathan, Tri-City Potters*

Flags flying, rock band playing, crowds milling about buying ceramics under bright yellow canopies: this was the scene that greeted us last October in Jingdezhen, China's porcelain capital. After sightseeing in Shanghai, five members from Tri-City Potters—Carlene Akester, Kay Bonathan, Hannah Chan, Grace Siu, and Eliza Wang—were primed for a two-week artist residency at Jingdezhen's Pottery Workshop. In the Shanghai Museum, we saw room after room of magnificent porcelain much of which had come from the imperial kilns at Jingdezhen. Now we were ready to learn about traditional techniques for making classical and contemporary Chinese pottery.

Our arrival coincided with two festivals. In the square outside our residence, the Pottery Workshop was swinging into a week-long celebration of its twenty-fifth anniversary with a creative vendors' market, gallery exhibition and lecture series, while downtown the Jingdezhen International Ceramics Fair had just opened. There, we discovered with pride that our own Eliza Wang was one of only three Canadian artists represented in the the Contemporary International Ceramics Exhibition. Both festivals opened our eyes to the wide range of possibilities for using ceramics in functional and sculptural forms.

Five-thirty Monday morning saw us piling into a cab headed for the open-air shard and "antique" market. It was rumoured that with knowledge, persistence and some hard bargaining, one could pick up choice bits of Ming vases or some jade carving. We were a little daunted on seeing eight city blocks of broken crockery and bric-a-brac laid out on the pavement. After the fun of browsing and bargaining, we crossed the boulevard and bought breakfast groceries at Wal-Mart.

Two days went by in a flurry of orientation: meeting the other residents who were from Australia, Switzerland, Sweden and the United States; buying tools, decals and under-glazes; visiting the brush-makers and putting in our orders with the rubber stamp-maker. As taxis whisked us from one part of town to the next, we caught glimpses of lamp posts, pedestrian bridges, fountains, monuments and landscaping all made of or decorated with painted porcelain.

Finally, we were ready to begin a series of six half-day workshops given by local artisan-specialists. As we struggled to create clay shapes worth reproducing, the mould-maker strolled in and, at a glance, told us how many pieces each mould would require. Four intense hours later we all had plaster moulds to use for slip or press casting. In the process we had learned to identify undercuts, mix plaster, create pocket moulds and find separation lines.

Next came the casting teachers with a selection of dry moulds ready to demonstrate both techniques. Of special interest was a device for slab cutting made from a pipe, two bolts and a guitar string. Soon we had an array of small clay Buddhas, money gods, fruit and vegetables to practice on.

We were keen to learn about the beautiful decorating techniques we had seen used on museum pieces: celadon vases with intricate surface carving, blue under-glaze painting with fluid lines and delicate shading, colorful on-glaze designs with superb depth and detail. Our carving teacher arrived with a set of tools she had made for each of us. The painting teachers brought their own pigments for us to try. They demonstrated the processes and encouraged us to follow their precise directions. As we practiced, we increasingly appreciated their skill and years of experience. The last workshop, flower making, was a real challenge. Our teacher, taking pity on us, generously offered



Left to right: Eliza Wang, Grace Siu, Carlene Akester, Hannah Chan, and Kay Bonathan of the Tri-City Potters Guild visiting a big pot factory.



Loading the public gas kiln.

Continued on Page 6, Pieces ready to glaze

Pieces ready to glaze,

Cont'd from Page 5,

us samples of her own work. Eventually, we each had a few pieces ready to have glazed and then fired in one of the huge public gas kilns. We bought our glazes in recycled pop bottles and found the man with the spray gun and turntable who used the alley as his outdoor spray booth.

Although the studio was open all hours, we spent many evenings attending lectures given by visiting artists. First came three talks on different aspects of Turkish ceramics. Then Masakazu Kusakabe from Japan explained his design for smokeless wood-fire kilns and conducted a firing workshop. Jason Walker from Bellingham showed slides of his sculptures and local artist Hang Fei discussed Xu Gu brush painting. Finally it was our turn to talk about Tri-City Potters and show examples of our work. The audience of over 50 artists responded well to the hour-long lecture and asked questions about salt and soda firing, throwing inside a ceramic mould and glaze mixing. In Jingdezhen, ceramic production is broken down into individual tasks done by specialists. Very few artists carry their work through the whole process.



The itinerant glazer.

With our pieces safely in the kiln, we could relax and enjoy a day's excursion 50 kilometers north to the ancient ceramics site of Yaoli. We climbed through bamboo forests to a sacred waterfall, inspected villages and long kilns dating back to the seventeenth century,

observed a waterwheel driving hammers to prepare kaolin for mixing with porcelain, and visited the 60-meter-long dragon kiln at Tianbao. We also spent an afternoon at the Sanbao International Ceramics Institute in its rural setting south of Jingdezhen. It seemed like an ideal spot where a visiting artist could develop a personal body of work.

The second week ended with visits to Jingdezhen's big pot and big tile factories where we marveled at the size of the pieces and the skill of the artists decorating them. Our time in Jingdezhen went by too quickly. We enjoyed it thoroughly and are thinking of returning for a longer period with more specific projects in mind. 📌

Kay Bonathan works in a wide variety of sculptural forms and materials including: fiberglass, plywood, concrete, cold cast bronze, antler, hydrostone, ceramics, and recycled materials. Her work may be viewed at the Gift of the Eagle Gallery and in the gardens of Rosewood Country House, both in Gibsons, B.C., and also at Artifax Design Ltd., Vancouver. For more info, see:

<http://suncoastarts.com/kaybonathan.html>

For more on the Tri-City Potters, see:

www.tricitypotters.ca

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First European Wood Fire Conference

By Mary Ann Steggles, Winnipeg, MB

The First European Wood fire Conference took place at Schloss Brollin, Fahrenwalde, Germany over a four-day period, Sept. 2 to 5. In her opening remarks, Janet Mansfield stated that the adjective 'European' was erroneous because this was truly an international event with its more than 250 attending practitioners, teachers, students, and collectors from 25 countries around the world. Markus Bohm, the mastermind behind the conference for kalkspatz e.V. (the German Potters Association), simply stated that he hoped 'we would make new friends.' It would have been difficult not to. From the moment you entered the building to sign in, to finding the right size conference T-shirt to buy in the right colour, to meandering through the book tables, and finding your accommodation, you knew you were in a special place. We came to celebrate a tradition that spanned thousands of years and, despite language barriers, it all worked. As Bohm mused, 'it is a place where insanity becomes normality.' Who could imagine that in the twenty-first century, the 250 of us in this space-time would prefer growing, cutting, hauling, stacking, splitting and stoking a kiln

with wood for hours or days instead of simply turning a knob?

The setting was magical. Surrounded by farmland, Schloss Brollin is located approximately an hour and a half north of Berlin by train, near the Polish border. The closest village is Pasewalk, 15 or 20 minutes away by car. We gathered here amidst the medieval buildings. Pots were carefully unwrapped for exhibition in the huge timber frame barn, log-splitting competitions took place, and small experimental kilns were built. By noon on Friday, no one really cared that their clothes were permeated with smoke or that their hands or faces had the occasional soot smudge. It was easy to get lost in the moment.

The familiar faces of the international wood-firing scene wandered about the grounds. Fred Olsen chatted about his castable kiln designs while Paul Davis amused us with his quick wit and his willingness to pick up a dish towel if needed. When Masakazu Kusakabe wasn't admiring the pottery exhibits, he taught us about the tea ceremony or, at other times, we stood mesmerized watching him create images with his ink brush which he happily gave to the on looker.

The formal conference program had four themes: wood firing and the environment, an international overview of the trends and research around the world, wood firing and education and, last but definitely not least, a panel discussion on the aesthetics of wood firing. Coll Minogue, Owen Rye, Michal Puzdzynski and Priscilla Mouritsen described the trends in Ireland, Australia, Poland, and Denmark,



Lowell Baker's sawdust kiln firing.



Pottery display.

Continued on Page 8, Intriguing presenter

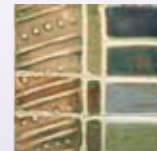
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Intriguing presenter, *Cont'd from Page 7*


respectively. One intriguing presenter, Professor Isah Bolaj Kashim from Nigeria (who almost did not make it to the conference because of visa issues,) told us how they are attempting to revive his country's traditional women's pottery and how, ultimately, they hope to turn this into a viable training opportunity for future potters. Annette Mertens captivated us with her talk and images of the Chinese dragon kilns and the potter families of southern China. The enthusiasm of Judith Duff for the traditional ground hog kilns of North Carolina was contagious while the commitment to cooperative education by the young Joshua Copus, the founder of Clayspace Co-op in the historic arts district of Asheville, North Carolina, was inspiring. The environmental panel featured the eclectic minds of Paul Davis, Lowell Baker, Steve Harrison, and Markus Bohm. Baker tinkers with machines but it seemed he had met his match in Reinhart Lober who assisted him, outdoors, in demonstrating that his sawdust injection burner could reach temperatures in excess of 1280°C quickly. Rumor has it that Lober is arranging to buy a silo with a view to filling it with sawdust and perfecting the burner at his family studio in Saal, Germany, near the Baltic Sea. Davis coined a new phrase at the conference, 'the Viagra kiln' (large "macho" kilns that require days of firing), while he was discussing his quest to find out about coal production at his home in Newcastle, New South Wales. Day in and day out, Davis watches huge ships from China load and leave with Australia's bounty. He pondered the price that was being paid by the environment as well as the politics and capitalism underlying natural resources. Davis meant it when he stressed that we need to examine our firing methods with a view to building and firing smaller more efficient kilns that will give the same desired fly ash effects. Bohm took us through a whirlwind of scientific data to prove that using trees as a fuel is carbon neutral while pondering the individual or individuals who attacked the conference web site with their slogan: 'No more Green Trees burned to make ugly brown pots!' Harrison gave us a delightful view into his holistic life as a teacher, tree-butcher, potter, and cook—life in the slow lane. Harrison manages his own wood lot using a kaolin deposit for his translucent tea bowls and the clay washed off the gravel from his land for his black ware. He gave us hope that individual efforts could add up to a huge and sustained environmental effort. It was an immense contrast to the Davis presentation that left some of us feeling like deer standing on a highway blinded by headlights. Other days were filled with discussions on new approaches to education and ceramics, the amber warmth of the ash, and the beauty of traditional glazes.

Outside the formal presentation halls, activities took place before, during, and after the conference. Many led workshops at various studios in Germany before the conference opening, while others toured different pottery centres around Germany at its conclusion. Mateus Grobelny caught everyone's attention when he backed up his truck and began loading and firing his wood kiln on a trailer. In a separate building, the Scandinavian delegation held an exhibition of their work. Raku firings took place. Meanwhile, the vessels and small works of sculpture were sold and traded. Most of our suitcases were a little heavier and, in fact, one of the highlights of the conference was the vast variety of work shown in that old medieval barn. There were no signs saying 'Do Not Touch!' and no raised brows when we picked the pieces up, turned them over and caressed their sides and bottoms—the beautiful ware shown was anything but ugly and brown.

The conference website is still active or as Bohm states, 'It is



Plate by Paul Davis.

constantly under construction.' A DVD containing the conference papers, pictures and more will be available some time in 2011. Please check the conference site. You can find it at www.woodfire.net 

For more than twenty years **Mary Ann Steggle** ran her own ceramics studio in southern Manitoba. She was a student of the late Paul Soldner, as well as one of the founding members of the Manitoba Craft Council and one of the original artists to participate in the Manitoba Arts Council's Artist in the School Programme. On retiring from an active studio life, she returned to university to earn her degrees in art history. She has taught at Bishop's University, Acadia University and is now chair of the art history area, School of Art, University of Manitoba. Her area of expertise is the history of ceramics. Her favourite pastime is cuddling up with a good pot. Contact her at dsteggles@shaw.ca.


THE PIPER'S TALE

Sent in by Glenys Marshall-Inman (Sooke, B.C.), taken from the New Zealand Potters Association's, Ceramics Quarterly (story not attributed)

As a bagpiper, I play many gigs. Recently I was asked by a funeral director to play at a graveside service for a homeless man. He had no family or friends, so the service was to be at a pauper's cemetery in the Wairarapa back country in New Zealand.

I was not familiar with the area and I got lost but being a typical man, I didn't stop for directions. I finally arrived an hour late and saw that the funeral guy had evidently gone and the hearse was nowhere in sight.

There were only a couple of scruffy bearded grave-diggers left and they were eating lunch. I felt bad and apologised to the men for being late. I went to the side of the grave and looked down and saw the grave was already half full. I didn't know what else to do, so I started to play. The workers put down their lunches and gathered around. I played out my heart and soul for this man with no family and friends. I played like I've never played before, for this homeless man. And as I played *Amazing Grace*, the workers began to weep. They wept, I wept, we all wept together.

When I finished I packed up my bagpipes and started for my car. Though my head hung low, my heart was full. As I opened the door to my car, I heard one of the workers say, "I've never seen anything like that before, and I've been digging pits for pitfiring for more than twenty years." 

Class of 2011

A Preview of Emily Carr University's Clay Program Grads

This article is the last of a series to be written by members of the Emily Carr University of Art + Design Clay Program graduating class of Spring 2011. We hope we've shown, through these first-hand accounts, where the B.C. clay world may be headed in the future. This month's account is from student Emma Walter.

Though the last few years have felt like I've been doing nothing but eating, breathing, and living the ceramic studio, I have to constantly remind myself how green I still am. I became drawn to the clay studio at Emily Carr University because of the medium's ability to form objects that fall anywhere on the spectrum between the definitions of art and design. This resonated with me at various points of uncertainty during my education.

Much of my ceramic work in the past has emerged from a fascination with the material's ability to create striking lines and surfaces, lending itself particularly well to investigations of geometry and spacial, interactive play. Earlier projects were inspired by the modularity and geometry of Islamic tiling and mathematical tiling systems such as Penrose Tiles. I made polyhedral forms, faceted modules of slipcast which joined each other with inset magnets. With *Polyhedrons*, the viewers' participation in the play was important. In my Penrose variation the viewers' depth perception and spacial conception was challenged. Exploring the relationship of physical ceramics to branches of geometric mathematics was an unexpected but reoccurring theme within the objects I made. I loved the sense of precision and grace in simple, sharp forms.

Somehow this direction became unsatisfying. I can see now I was unconsciously working against a quaint, homely, all-too-familiar form of ceramics by making things that were clean



***Polyhedrons*, 2009, by Emma Walter.**

and white and sharp. As eye-pleasing as these things may have been, I was disappointed with their uselessness. The result of a one-handed mold-making experiment resulted in pleasant, functional cups, intended largely to have a direct, sensual experience in one hand (inspired, no doubt, due to the fact that I had a broken right hand at the time.) Though my hand healed, this functional content signalled a departure for me. It made me realize that I wanted very much for people to be involved with my pieces, touching, holding, and drinking from them. Ceramic has the sneaky ability to disguise art as utility, and I wanted to see how art and design come together in a craft-based practice.

With art and function in mind, Nathalie Lahdenmäki was a huge inspiration for my next series of explorations. I became aware of her work when I was applying for exchange to the faculty of Ceramic and Glass Design in at the University of Art in Helsinki Finland,

where she taught. In many cases she uses a combination of industrial, mold making processes with handbuilding, resulting in unique, evocative—and very usable—pieces. Around the time I left for Finland I was also interested in Pippin Drysdale's landscape-inspired installations of vessel forms. Both of these are examples of functional objects with either an exceptional attention to form, or the use of form in an artistic concept.

So, not surprisingly, my major projects in Finland were based on cups. The first project was an exploration of a functional vessel also being a part of communication, or written language. I was striving for a cup that also functioned as a typography. Interestingly, I learned that this sort of motivation—to investigate typography in a 3-D, utilitarian form—lent itself to two very different

Continued on Page 10, Typography



Mia Muse

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POTTERS
GUILD
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Typography, Cont'd from Page 9

end products. The cups were successful in themselves, unrelated to any concept. They were merely vessels with unusual and original form. As 2-D typography, they were strengthened by the concept of a 3-D beginning. The actual cup objects did not exactly work as letters, as message-makers. This was an important lesson in beginning with a concept or framework to develop pure form.

My second cup project was again an investigation and a functional object undergoing tweaks or, in this case, evolution. I approached the handle as an appendage evolving off of an organism, changing its original structure and appearance. Though bearing the appearance of flimsiness or uselessness, the handles of these cups were actually surprisingly functional, bringing the cup into greater contact with the hand. Sensuality ruled.

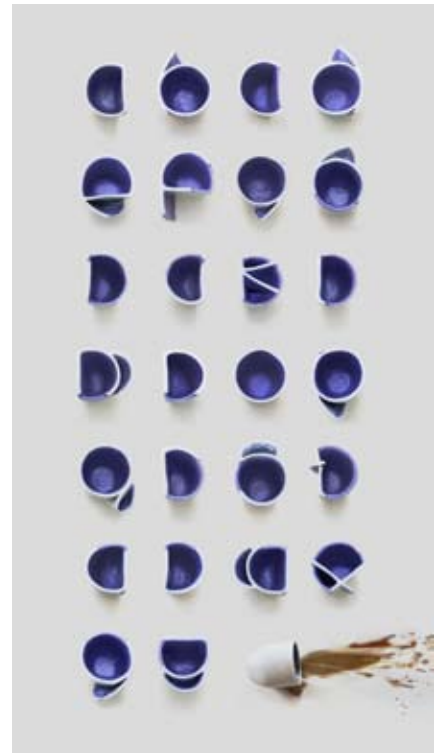
Since returning from Finland, I find myself constantly renegotiating the context in which I place myself. I have come to recognize and accept that objects are inextricable from our daily functioning: eating, drinking, bathing, working, moving from place to place- we need things. As a ceramist I support this, but I am also disturbed, dissatisfied with our disconnect from these objects- everything is disposable, singular, unprecious. Because of this, I see myself motivated to explore making objects that can function on a daily level, but that also have the ability to force, foster, or inspire a certain experience.

The project *A Non-Rival Good* was my first foray into this idea. In standard economic terms, food is considered a "rival good:" it can not be consumed by more than one person simultaneously. I created a series of plates that playing on this concept, turning a meal into a non-rival good. An individual plates needed one or more others in order to stand level. This resulted in the group of plates butting up against each other, degrading the boundaries between eating space; people sharing the plates have an equal access to the food on each plate; metaphorically speaking, a rival good becomes non-rival. Out of the context of economics, I see the non-rival good as speaking to a larger idea of sharing and interconnectedness, relating the feeling of positive intention and community to a common action.

Now entering my final semester in the Emily Carr Ceramics studio, I guide myself



Top: *Evolved Cups* (2010). Above: *A Non-Rival Good*. Right: *Cupface* (2010), cups outlining letter forms, from A to Z.



with these questions: How do objects foster community? How does the hand come in to play in both the creation and the interaction with the objects? How does form create action? And, most importantly, how can ceramic objects become re-sensitized in our daily lives? 🗨️

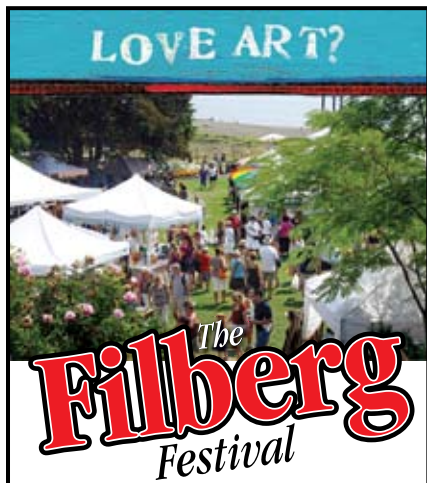
Emma Walter is a fourth year Fine Arts Student at Emily Carr University. She is co-curating, alongside Kelly Austin, a ceramics-based show entitled *Please Do Not Touch*. The exhibition will be opening at the Concourse Gallery running Feb. 25 to Mar. 4, 2011. Please visit the ECU Ceramics blog at <http://blogs.eciad.ca/ceramics/category/projects/> or contact Emma at ewalter@ecuad.ca for more details.

Book Review *By Patty Osborne*



Studio Ceramics, Advanced Techniques
Ceramic Arts Handbook Series
Edited by Anderson Turner
Published by The American Ceramics Society
ISBN 978-1-57498-308-1
136 pages / \$29.95 US

This volume from the *Handbook Series* feels like a collection of everything that couldn't be included in any of the other handbooks, and thus the articles are not united by any one theme. However, intermediate potters should be able to find, among the 29 articles inside *Studio Ceramics* at least a few that could be used as jumping-off points for their own work. The most useful topics include making teapot handles out of wisteria wood, making stamps from plaster or from polymer clay, making agateware, decorating with marbled slip, and using image transfer for surface design. Also included is an article on throwing to-scale miniature pots or one on throwing a 26-inch high bottle in three pieces. Seven of the articles cover more one-of-a-kind art pieces that are beautiful, interesting, and/or downright wacky, and in these cases the instructions for how to create these pieces sometimes take away from the impact of the pieces themselves. Rather than being a must-have resource, this book might be handy to keep around the studio or classroom to flip through when one is in search of inspiration. 🗨️



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POTTERS GUILD of BRITISH COLUMBIA

Celebrating in Korea: tea bowl & celadon festivals

By Heather Hannaford, North Peace Potters' Guild

Throughout the summer months, South Korea is the home of festivals. The Korean people attend them in their thousands. While in Korea in 2008 visiting my daughter, we joined these thousands at the Mungyeong Chatsabal (tea bowl) Festival, and experienced a chance meeting with Arthur Park, and his wife Mary. Arthur is an American of Korean descent; a potter, tea bowl maker, tea enthusiast and a promoter of Korean ceramic history and culture. This meeting was to have a profound effect on my life.

In 2009, as a result of the Parks' encouragement, I exhibited with an international group of ceramic artists at the weeklong International Celadon Festival and then joined the Parks' countrywide tour the following week. The journey began in Gangjin City, located about 350 miles south west of the capital, Seoul. A cradle of celadon, Gangjin holds the cultural event in August every year "to inspire descendants with the spirit of traditional arts," explains a Gangjin community profile. The celadon from Gangjin is referred to as "the best under heaven."

Starting to write this short article, I am overwhelmed with remembered images: making my own way to Seoul, my exhibition piece packed in my carry-on luggage, meeting the group, the bus journey from the north to the south of the country to Gangjin. In Korea, behind each mountain is another mountain. We passed many.

The festival is set in what appears to be a celadon park or centre, home of the celadon museum, beautifully landscaped and treed. It has its own kiln, fired ceremoniously during the festival. Even the light standards are celadon.

We were welcomed as guests of the City of Gangjin for a week. Our work was shown, along with that of Korean exhibitors, in the main lobby of the wonderful festival building. The accompanying professionally-prepared exhibition catalogue is now a prized possession. Each day, international participants attended two half-day workshops with top Korean ceramists. Interestingly they were all men, though women were well represented both in the exhibition and among the ceramic students we met.

The tea bowl aesthetic was well represented

at the workshops. Different approaches were demonstrated. We even made tea bowls, somewhat amateurishly on my part, on the tall narrow foot-driven Korean wheel. Traditional Onggi work—such as kimchi pots—and the work of younger, more experimental potters were shown and discussed. We learned to carve the designs for inlay on traditional celadon vases: cranes, trees and clouds. At one of the local exhibition booths, I also learned to make kimchi, the traditional peppery fermented cabbage, a staple at Korean meals.

In South Korea, tea bowls are intended to last a lifetime. They are made in two sizes using similar styles. There are large, deeper bowls as well as smaller ones, some almost one-sip size. Unlike what I have learned by viewing Japanese tea bowls, those in Korea tend to have shape criteria: a curved bowl, sometimes with a slightly flared top edge, without straight sides, evenly thrown and with a small wheel-trimmed foot. I understand that they are fired to about Cone 8. They are glazed with a range of celadon, generally finely made and pale iron green. Celadon, however, is not limited to this pale green jade colour and can range right through to what we in North America might recognize as tenmoku. One also sees

Continued on Page 12, Celadon range



Korean teabowl throwing demonstration by Myung Jae Hyun—it took about 20 seconds!

Celadon range,
Cont'd from Page 11

white porcelain with blue decoration, or plain white Bouchon ware, which relies on light-coloured slip over dark clay, sometimes with impressed rope or other decoration, with iron brushwork. Tea bowls, carefully shaped, rely on the vagaries of the kiln for spontaneous effects. A glaze that I find particularly interesting uses a kiln's propensity to fluctuate between oxidation and reduction, wavering on the edge of each. It produces a grey colour with minor iron spotting and circles of pink randomly scattered on the surface, or areas of pink blush. Understated.

During our stay, we experienced both Japanese and Korean tea bowl ceremonies. Formally, the Japanese employ larger bowls. The Koreans tend to use smaller models. However, at the Mungyeong festival a year earlier, I observed Korean men meeting informally and drinking tea from the larger bowls, while at booths tea was served in smaller versions.

On the Celadon Festival grounds we watched Onggi-style kimchi jars being made



Top left: Tea bowl with areas of pink blush. Above: Blue and white tea bowls. Right: Even the lamp stands are celadon!

on a second type of Korean wheel, lower and wider to accommodate large pieces. Onggi is the ethnic ware used throughout South Korea; all-purpose bowls, dishes, plates and covered cooking pots of all sizes. Later, at

an Onggi pottery, I noticed kimchi storage jars taller than I am. Jars in their hundreds line streets outside potteries throughout the country. Standard patterns are part of the Onggi tradition—a simple dark brown glaze and little decoration except for incised bands and marks. Then there are the kilns. Onggi potteries abound. It is almost as if there is a large climbing kiln in every back yard. At a developing Onggi centre, there were no fewer than four working climbing kilns lined up beside each other, newest to oldest. The oldest was falling apart, and each kiln was at least 100 feet long. Wood for firing is found wherever it's available and includes old furniture. Oh, and I've seen Onggi kimchi jars used as chimney parts and as garbage cans!

This is a small taste of one of the most amazing trips of my life. I have so many memories: museums, palaces, temples, Korean food every day, small cups of sweet instant coffee, local markets, sculptures, tea, tea plantations, teapots and tea ware, bus rides, visits to workshops, our wonderful translator, exceptional hospitality, developing lasting friendships, having my name carved on a

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Continued on Page 13,
Exceptional hospitality

Exceptional hospitality,
Cont'd from Page 12



Kimchi pot with decorative incised bands.

wooden stamp, demonstrating our own work at our festival booth to the attending public, food growing in the smallest plots and on the roadsides, meeting living treasures who are the craftspeople keeping traditions alive—and so much more.

I feel so privileged, and I need to go back. Next time, maybe, to study. 📖

For information about Arthur & Mary Parks' tours:

www.GangjinExhibit.blogspot.com

www.KoreanCeramicTours.blogspot.com

Or email Heather Hannaford at scarab@explornet.com. She would be happy to answer questions about her experience at the festival and on the tour.

A New Christmas Tradition

By Maeva Collins

This year we may have started a new Christmas tradition in our family. For the first time in 15 years Christmas was celebrated in our home. After comments of “it’s just like Christmas” when we have opened the wood kiln, our daughter Shelley thought it would be fun to fire on Dec. 22 and 23 and open the kiln Christmas Day, so that’s what we did.

Dec. 20, I started loading my 30-cubic-foot wood kiln. It snowed six inches here that day, very large flakes, perfect for building a snow man but not so great when loading a kiln. When Shelley, Curtis, Sandi, Carl and Sekai arrived we glazed and wadded Shelley’s pots in preparation for the rest of the loading in the morning. The loading went well and we started firing by 11 a.m.

All went as usual until evening when the heavy rain and wind blew in. Reduction was pretty easy to attain even when we didn’t want it. By 1 p.m., Dec. 23, Cone 12 was flat in front but the cones were very slow to bend at the back. At 6:30 p.m., after two labour intensive hours, Cone 10 finally went down at the back. We loaded up the firebox as full

Stoking the kiln.



Christmas Day kiln opening!



as possible and closed the kiln down.

Christmas Day, late morning, we opened the kiln to find wonderful colours. The firing was definitely a success. After all the oohs and ahs everyone chose something from the kiln. It was just like Christmas! 📖

Maeva Collins lives in Courtenay, B.C. See her work here: www.flyingashpottery.com

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Russell Hackney: A Potter's Journey *By Melany Hallam*

As potters, we never know where our work will take us and by what route we will get there. Take potter and ceramic artist Russell Hackney, for instance. He lives on Bowen Island and just this past December finished modelling a likeness of Prince William and his fiancée, Kate Middleton. This likeness will be used by Royal Stafford Tableware as a mould to produce thousands of mugs, plates and other souvenir items to commemorate the upcoming Royal wedding.

How does a guy who lives on Bowen Island get his work into the hands of thousands of Royal watchers all over the world?

Russell originally hales from Stoke-on-Trent, England, an area known as the Potteries, and home to such companies as Wedgwood, Spode and Royal Doulton. His family owned a small pottery factory there, with work ranging from industrial ceramics (car parts, water filter moulds, heating element moulds) to tableware modelling/moulds for production and work with individual potters and artists. Russell had "somewhat inevitably" entered his father's business when he left high school, learning all aspects of mould-making



The final modelled likeness of Prince William and his fiancée Kate Middleton.



Russell Hackney at work in his studio.

during a five-year apprenticeship. However, the business never had a kiln, and never made the final product.

"The need to produce that final product for myself and to grow as an artist is probably what led me to Art College [and a B.A. in

Three-Dimensional Design] and was also the impetus to spread my wings here in Canada," says Russell.

"During [my time at the family business] I was given much of the modelling work, in particular the embossment and relief work," Russell explains. "There were a number of companies who had entire 50-piece dinner services that used embossment as their main surface design. I would model the embossment on each piece! I would also do all the free hand modelling in clay and plaster – many different shapes, ideas, designs."

Some of Russell's dinner service work was for Dudson's, a large hotel tableware manufacturer. In 1999, Russell sculpted a clock with classical figures for the company. The clock was a modern replica of one made for the Great Exhibition of 1851. But this was no ordinary clock. It was presented to Queen Elizabeth II in October 1999 to mark Dudson's bicentenary in 2000, marking 200 years of pottery production by one of the oldest surviving family businesses in the ceramic tableware industry. The clock Russell created was quite extraordinary; however, he wasn't originally chosen to create it. Another local sculptor had secured the project but then pulled out with only 15 weeks left before the scheduled unveiling of the piece and the Queen's visit to the Dudson factory.

"Dudson's chief executive (with more hope than evidence!) asked my father if I could do it," says Russell. "My dad asked me the same

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June 4

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Instructor: Murray Sanders



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Locked in the studio, *Continued from Page 14*

question. I said 'yes', and in a locked studio (the original piece could never leave the factory) I spent approximately 12 weeks modelling... and we moulded pieces as we went. If I remember rightly, about two or three days before the royal visit I was in a nervous line of suited executives as we marched to the giant kiln room, praying that the piece had survived the firing successfully. The kiln guy climbed up the ladder and pulled the saggar from the top of the cart, brought it to the table and took the lid off...the piece looked great! Relief all round!"

Shortly after this time, about 11 years ago, Russell and his wife Wendy travelled to Vancouver as tourists, fell in love with the area and immigrated a few years later (moving to Bowen Island just last year.) It didn't take long for Russell to find mould-making work locally. He found out where plaster was being shipped to and, after asking around, began by first working on ornate garden pots and then designing them. But Stoke-on-Trent hadn't forgotten about him.

"Given the fact that I did the work for Dudson's, my name came up with Royal Stafford [which] casts and fires the ceramics for British Home Stores whom, I guess, have a licence to sell Royal Wedding related ceramics. So you understand my connection with the Royals is pretty distant!"

Be that as it may, the fact that Russell received the commission is still quite a coup for a B.C.-based ceramist—and quite an artistic challenge. The requirement was for a modelled profile of the royal couple, looking left, with Prince William in the foreground. The depth could be no more than 2.5 mm, and the final product would be undecorated. With no chance to add coloured stains, slips, glazes or highlights of any kind, the entire image had to be produced by carving the image in plaster, using tools fashioned and smoothed over decades of use, including some passed down from Russell's grandfather. And Russell had only about two weeks to produce the final plaster model and mould.

How do you model a likeness of two people whom everyone thinks they know onto a 10-cm piece of plaster?

"The key element is light," says Russell. It's all about using positive and negative space to create the mould and give the work a lifelike quality. Russell has been drawing portraits since he was a teenager: highly detailed portraits – usually from photographs. He now uses this skill in his modelling work, using narrow metal tools to create images in relief rather than 2-D pen and pencil drawings.

Now that he's finally completed the painstaking process of the Royal Stafford commission, Russell can relax and get back to his regular work which nowadays includes a commercial modelling and mould-making service, workshop teaching, and his more personal work in slip cast ceramics and plasterworks. He's currently working on some large plaster panels of flowers.

"My interest in flowers is quite specific," says Russell. "I look for images that excite me in their structure or 'architecture'. I am particularly drawn to those just about to 'open' and those that have just 'died'; I guess I am drawn to the potential and the poignancy—though in truth it's potential at both ends of the cycle.

"There are some highly detailed flower and plant images that are irresistible to a modeller such as me...I can't wait to be back in that 'intense space' going deeper into the structure, discovering as I do the rules that dictate the shape of the flower."

Russell usually models in clay first and then makes a simple mould of the piece. Next, he pours hard plaster into the mould (he uses Ceramical,



Above: Peruvian Lily Wallflower Tile, by Russell Hackney.
Right: Sculpted replica of 1851 Great Exhibition clock, by Russell Hackney, presented to Elizabeth II in 1999.



"an excellent fine modelling plaster"), where he will do most of his modelling. Then he makes a rubber mould and takes the weight out of the back of the piece. He will often very lightly stain areas of the flower with aged tea or other organic dyes.

"Plaster is to me is a lovely medium, beautiful for carving and so adaptable—although generally speaking you have to plan to be spontaneous!"

In Russell's online bio, he writes that, "If all art is in some way a reaction, then the pursuit of beauty is my reaction to the world around me. Where nature is at its most memorable, I draw inspiration from it...Beauty calls us to itself. It halts us in our daily routine and just for a moment all distractions, all opinions, are silenced..." 📷

For more information and photos of Russell Hackney's work see:

www.russellhackneyceramics.com

*He is leading a 10-day workshop at Medalta called **From Prototype to Production**, Aug. 5 to 14, an introduction to all aspects of the mould making process plus slip casting, and suitable for artists at all levels of ability. Information will be available on the Medalta website shortly:*

www.medalta.org

Paul Soldner: 1921–2011

Article originally posted by Stephanie Soldner Sullivan at <http://paulsoldner.blogspot.com/>

Paul Soldner, artist and innovator in the field of ceramic art, passed away at the age of 89, at his winter home in Claremont, Cal., on Jan. 3, 2011. His life was one of vision, inspiration and teaching. As a professor at Scripps College and Claremont Graduate University, and through workshops he conducted around the world, he influenced generations of ceramic art students who found in Soldner an artist who was both internationally acclaimed and personally accessible, a teacher who taught not by rule, but by example.

There are those artists who are born into a solid, well-ordered artistic tradition, and create entirely within it. Others deny tradition and work as idiosyncratically as they please. A few, the giants, go on to dominate the tradition they helped bring into being. Paul Soldner was one of these.

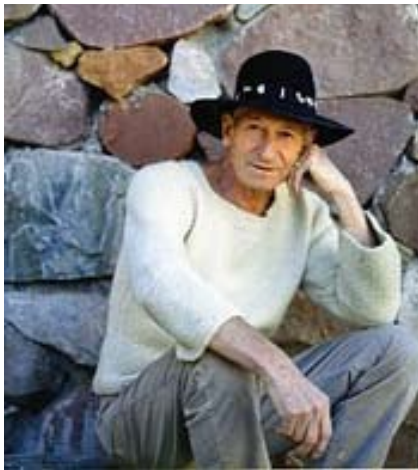
Accepted as a major force in the evolution of contemporary ceramic art, Soldner's career was punctuated by important innovations since the mid 1950s. He is best known as the father of American raku and for his innovation of low-temperature salt fuming.

It was Soldner's openness to the creative accident that led him to the "discovery" of American raku.

"He was invited to demonstrate at a crafts fair in 1960. Using Bernard Leach's *A Potter's Book*, as a guide for traditional Raku, a Japanese technique developed in the sixteenth century, he set up a simple kiln and improvised a few lead-based glazes. The initial results were disappointing but his fascination with raku persisted, and Soldner continued to experiment [originating post-fire smoking artwork, now known as American Raku.] He gradually discovered he was more interested in Raku as an aesthetic than as a tradition. This attitude resulted in a much more playful approach to form, scale, function, and material." (Garth Clark)

As Paul often said, "In the spirit of raku, there is the necessity to embrace the element of surprise. There can be no fear of losing what was once planned and there must be an urge to grow along with the discovery of the unknown. Make no demands, expect nothing, follow no absolute plan, be secure in change, learn to accept another solution and, finally, prefer to gamble on your own intuition."

Born in Summerfield, Ill. on April 24,



1921, Soldner hadn't planned to be an artist: he started out as a pre-med student, then enlisted into the Army Medical Corps as a conscientious objector, serving with Patton's 3rd Army at the Battle of the Bulge. His unit was one of the first to encounter concentration camp survivors fleeing the infamous Mauthausen Concentration Camp in Austria as the camp was liberated. Confronting the horror of the Holocaust face-to-face eventually ignited in Soldner a passion to create beauty through art. He started with an interest in photography, but at the age of 33, Soldner decided to become a potter. He headed for the Los Angeles County Art Institute, and became Peter Voukos' first student, earning an MFA in 1956.

At Otis, Soldner explored creating monumental floor pots, or sculptures, which stood up to eight feet in height, often with expressionistically painted areas on the forms. It was also at Otis that he designed and ultimately began the manufacture of the Soldner potters wheels and clay mixers that became Soldner Pottery Equipment Inc.

In 1957, Soldner began teaching at Scripps College and the Claremont Graduate University, in addition to curating the now famous Scripps Ceramic Annual exhibition for 37 years.

Throughout his career, Soldner's artwork often mirrored contemporary issues and ideas expressed by using culturally familiar shapes impressed on three-dimensional sculptures or on two-dimensional wall pieces. Soldner's artwork has been collected by major museums worldwide and exhibited in the United States, Europe, Canada, Latvia, Japan, Taiwan, Korea, and Australia.

In 1957, Soldner and his wife, Ginny, began building their home and studio by hand in Aspen, Col. The principle that architecture should improve with age directed his designs. To that end, he used rocks and wood native to the area. The Soldner compound was one of the first in the area to acknowledge environmental concerns by using the sun's energy with solar power for heating. In the 1960s, while living in Aspen, he co-founded Anderson Ranch Arts Center in Snowmass Village, Col.

Paul had a passion for life and enjoyed the pleasures of living, including making his own wine and jewellery, growing bonsai, and designing hot tubs for himself and friends.

He wrote numerous articles and two books, *Nothing to Hide*, and *Kilns and Their Construction*. Soldner has been the subject of three documentary films and is listed in Marquis *Who's Who in America, American Art, and the World*.

Paul Soldner leaves behind his daughter Stephanie Soldner Sullivan, his son-in-law Garrett Sullivan, grandchildren Colin and Madelyn Sullivan; and his sister Louise Farling. 🍷

LADYSMITH, B.C. Potters Discussion Group

Hello fellow potters:

The next Discussion Group meeting will be on **Sunday, March 6 from 1 p.m. to 5 p.m.** at my pottery in Ladysmith on Vancouver Island. Everyone is welcome, beginners to professionals, and there is no charge. The idea is for a free flow of discussion covering any problem areas. I personally like to help with problems around finding your style and the creative process but am happy to help in other areas too if I can. Mary Fox Pottery is located at 321 Third Ave. Ladysmith 250.245.3778, maryfox@shaw.ca

An email or phone call to let me know you are planning on attending is welcome but not a requirement. Looking forward to seeing you,

—Mary Fox

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Call for Proposals

Deadline: March 4

Place des Arts in Coquitlam, B.C. has extended the deadline for proposal submissions for its 2012 exhibitions to Fri., Mar. 4, 2011. For emerging artists who are just starting out on their artistic journeys or more experienced, unrepresented artists looking for a new exhibition space, Place des Arts offers an exceptional opportunity. Place des Arts welcomes submissions in all 2D and 3D media and techniques, including fibre and ceramic art, sculpture, painting, photography, prints and drawing. For full details and to download an exhibition proposal package, visit www.placedesarts.ca (Galleries section) or call Visual Arts Coordinator Katrina Driver at 604.664.1636.

Call for Donations (and attendance!)

Ceramic Auction & Gala, Mar. 5; Donation deadline, Feb. 16

The Ceramic Department at Emily Carr University is hosting a Ceramic Auction Gala on Sat., March 5; 7 to 10 p.m. Tickets \$10 at the door. This bi-annual Ceramic Auction Gala features donated ceramic work from artists in the community, alumni and students. It is a great opportunity to engage with ceramic art works from established and emerging Vancouver artists. This is a student-run fundraising event and all proceeds raised help support educational field trips and lectures from visiting artists.

Donation Deadline:

February 16 to Room 180 in the Ceramics Department.

For more information & donation details:

Kathleen McGiveron, kathleen@kathleenmcgiveron.com

Stephanie French, sfrench@ecuad.ca

Phone: 778.227.9816

INTERNATIONAL OPPORTUNITIES

Australia, ongoing

Check out Craft Australia's website here:

www.craftaustralia.org.au/calendars/opportunities

Hungary, July 2011

Smokeless Kiln workshop with Masakazu Kusakabe. International Ceramics Studio, Kecskemét, Hungary: www.icshu.org/programme.htm

Archie Bray Foundation

The Archie Bray Foundation, located in Helena, Mont., will celebrate 60 years of leadership in the international ceramics community in 2011. A distinctive fusion of visiting artists will culminate in a three-day international symposium on June 23–25. The event is designed to highlight the state of the field of ceramic art through discussion, artwork and artistic interaction.

More info here: <http://60th.archiebray.org>

Archie Bray 2011 residency opportunity information and application is available online here:

www.archiebray.org/residence_program/application.html

Arrowsmith Potters Guild: Workshops

Registration forms and information for our Tony Clennell and Masters V Clay Symposium Workshops are now available online at www.arrowsmithpottersguild.bc.ca. Tony is presenting a 2-day workshop April 21 & 22 and will be one of the 4 presenters at the Masters V on April 23, 2011. We have a great Masters V group this year including Meira Matheson, Debra Sloan and Martha & Gordon James.

CALLS FOR ENTRY: Gallery of BC Ceramics

SPOTTERY Exhibition (Deadline: Mar. 15)

The gallery will be hosting a non-juried exhibition open to all PGBC members. This themed show runs from April 30 to May 29. We look forward to receiving your submissions. Details are posted here:

www.bcpotters.com/Gallery/forms/Spottery_Application_Form.pdf

PGBC Members Show: Celebrate the Bowl

Celebrate the Bowl is an exhibit that salutes a vessel form that has existed for thousands of years. At the same time, the empty bowl has become an image that reminds us of the fight against hunger that exists everywhere in the world today. The PGBC has been a participant in Vancouver's Project Empty Bowl since its inception in 1997. Over the years, potters have donated thousands of bowls to raise funds enabling A Loving Spoonful to deliver free meals and nutritional counselling to men, woman and children fighting HIV/AIDS. I hope we will continue to do so. *Celebrate the Bowl* takes place in July, at the same time and in support of A Loving Spoonful's Project Empty Bowl fundraiser. Members are invited to create and submit a feature bowl for this non-juried show—large or small. All works must be for sale and in place of a jury fee we are asking participants to donate 5% of their commission to Project Empty Bowl. The Gallery will match the donation with 5% of its share. Submission guidelines will be available shortly.

Update on BC in a Box 3: The Edge of Here

There is now a direct link to information on the upcoming juried Guild members' exchange exhibition opportunity *BC in a Box 3: The Edge of Here* announced in the previous newsletter. *The Edge of Here* will travel to two venues in Alberta as part of an exchange with the Alberta Potters Association, whose work will be seen in Comox and Vancouver this Fall. *The Edge of Here* will have its final showing at the Gallery of BC Ceramics, where the option of having the work for sale will be available. Many details are yet to be determined, but as more information becomes available, we will post it on the website and in the newsletter. Please help us to publicize this opportunity by telling your friends and fellow potters about it. Only paid members of the PGBC are eligible to participate, but we hope to have as wide a representation of the great work done in this province as possible. For more info on the exhibition, including theme, timeline, size and entry information, see www.bcpotters.com/Guild/callsforentry_guild.php or consult the Guild website under "Calls for Entry."

We had hoped to have the exhibition accepted as an official concurrent exhibition for NCECA in Seattle in March of 2012. Unfortunately, although our proposal was considered excellent, only 18 out of over 100 proposals were accepted, and ours was not among them. Nonetheless, we are exploring alternate venues for Seattle in 2012, and the guild will have a presence at the conference site. For more information on NCECA, please consult their website at <http://nceca.net>.



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.

New Advertising Rates for 2011*:

All ads are payable upon receipt of invoice

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

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$22 extra.

Unclassified Rates:

Members FREE! Non-members: \$22 + HST

**Advertising rates subject to change*

Potters Guild of British Columbia
1359 Cartwright St · Granville Island
Vancouver, BC · V6H 3R7
tel:604.669.3606 · fax: 604.669.5627

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

Chop Marks & Signatures

Send in your chops and have them available through the guild. For the form, click on the link here: www.bcpotters.com/Guild/chops.php

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

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Membership

Membership Fees

For 12 months, **not including HST**: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/Corporation, \$200.

Annual membership is from September. New members joining at other times of the year pay a pro-rated fee the first year. If you are rejoining after a break, please use the new membership pro-rated link. All subsequent renewals will take place in September, regardless of your initial joining date. For detailed information see:

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

Membership Renewals & New Memberships

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

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Submissions for the March 2011 PGBC newsletter

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

