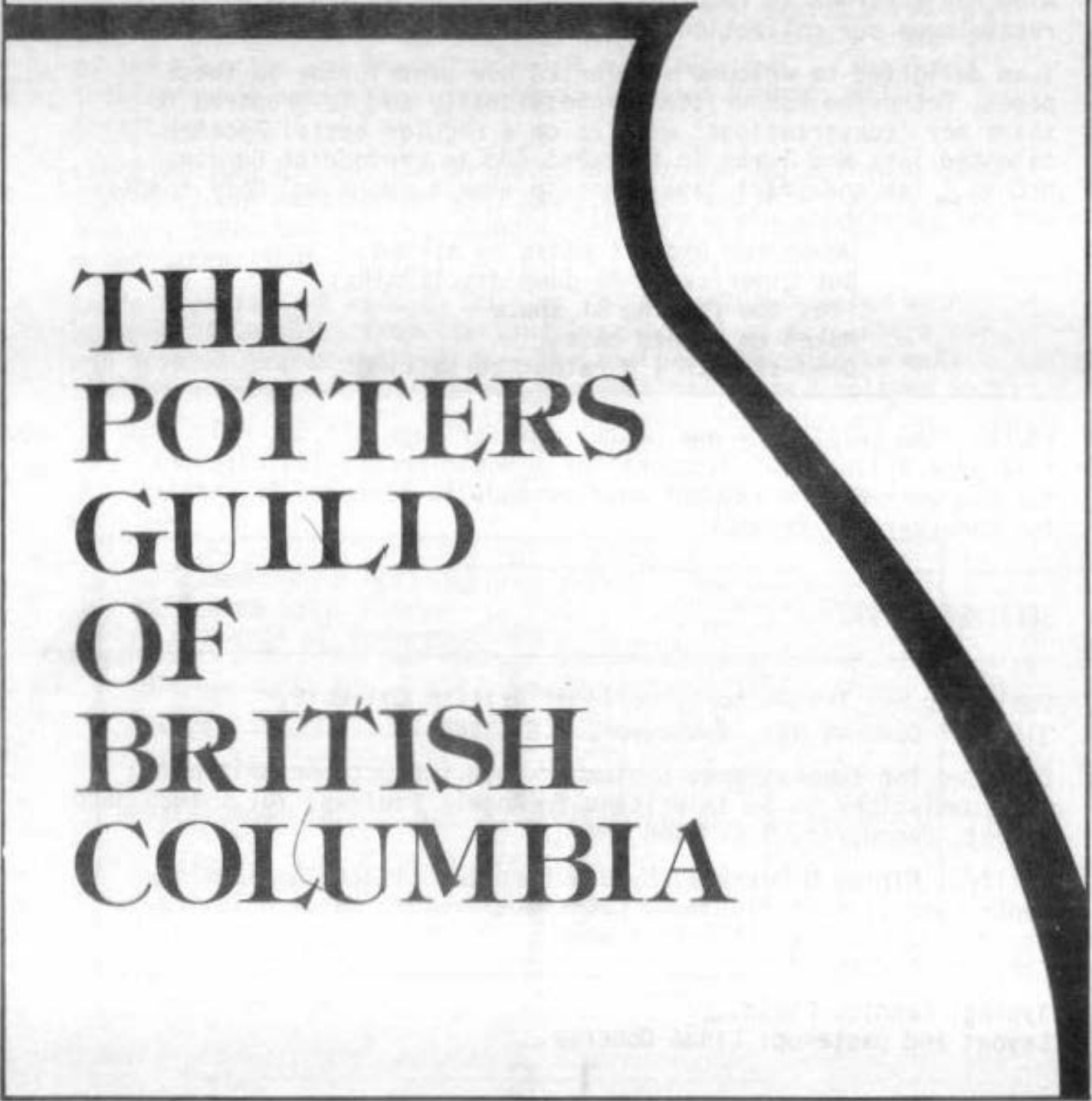


*Queenina Hughes.*

9/82



**THE  
POTTERS  
GUILD  
OF  
BRITISH  
COLUMBIA**

# EDITOR

As Summer draws to an end here I sit in 'de rigour' editorial gear of green eye shade and shirtsleeves. The tingling in my legs 'tis not sap rising but the goosebumps of Fall! So dig out your clay and sieve those glazes, exchange shorts for longjohns and get back to work - Hycroft is coming!

A reminder that Guild memberships must be renewed in September. Also don't forget to return library books as we are going to recatalogue our collection.

I am delighted to welcome a talented new contributor to these pages. Catherine has written professionally and is prepared to share her 'conversations' with us on a regular basis. Another talented lass who lurks in the West End is cartoonist Dorothy McCoy; " 'er and Effel 'ave a gossip over a cuppa an' Doff toddles orf an' comes back wiv a pitcha!"

Demon rum did not cause my ailing  
But Limericks till dawn disclaiming,  
'Cos the filling of space  
Makes me a head case;  
Gawd-streuth I'd rather be sailing!

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Deadline for submissions: September 25th for October edition.  
All submissions to be in writing to Angela Squires, 701 - 1825 Haro Street, Vancouver, B.C. V6G 1H4

Mailing: Miriam McCarrell, Sylvia Gornall, Elizabeth Reynolds.  
Contributors: Anne Fleetham, Catherine Racine, Marilyn Thomas,  
David Zawaduk, and Ethel Earthworm.  
Cartoon: Dorothy McCoy.

Typing: Candice Field.  
Layout and paste-up: Linda Doherty.

# MEETING

Welcome back potters! The Annual General Meeting of the Potters Guild of British Columbia will be held at 7 p.m. Wednesday, September 15th at the Van Dusen Gardens, 37th and Oak Streets, Vancouver.

Between 7:00 and 8:00 pm you will be able to renew acquaintances over tea, coffee, goodies and a display of the recent works of some of our members. The business meeting will mainly comprise of the election and installation of our Executive. (The Guild's indefatigable 'nominating committee', Georgina Hughes, will be in action again! - Editor.)

Laura Wee Lay Laq will be bringing some of her work from a recent firing to our meeting and will show slides and discuss her work. She has spent two years in Hawaii and will tell us about the market conditions there.

Laura studied Fine Arts at Douglas College and graduated with honours in Ceramics from the Vancouver School of Art, where she won several grants and awards. She has been teaching in many centres around the province and her work has been displayed in Retrospect Ceramics '80, Heritage Festival, Seattle; and sale/shows at the Burnaby Art Gallery and Art Mosaic Gallery, Victoria.

Anne Fleetham

- Membership Application
- Membership Renewal
- Change of Address

Mail to:  
The Potters Guild of B.C.  
315 West Cordova Street  
Vancouver, B.C. V6B 1E5

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I enclose my cheque/money order in the amount of \$\_\_\_\_\_. (Fees are \$15/yr. for students & individuals and \$25/yr. for groups.)

# CERAMICS 82

ROBSON SQUARE MEDIA CENTRE. JULY 19 - 30.

Opening night of this years exhibition brought out a crowd of about 250 people who enjoyed the punch and generally seemed to enjoy the evening. I heard many different comments but personally think the exhibition worked well, especially in terms of balance with the 'gallery shop which allowed visitors to get more acquainted with individuals work. Anne McDonald did a delightful job presenting the awards, keeping things light and humourous.

The exhibition drew approximately 200 people a day for its duration. Many of those viewers were from out of town, out of province, or out of the country. In fact a lot of positive comments were made by visiting Americans and Europeans, many of whom bought catalogues to take home. This is all good, for it exposes our ceramic artists to a much wider range of people than ever before, and at the same time is building the reputation and credibility of the Guild.

Once again, thanks to all of you who helped organize and present this exhibition; to all of you who exhibited; and finally to all who came out to support this annual Guild event.

The award winners were; domestic category - 1st, Andrew Wong, 2nd, Cherie Markiewicz, 3rd, Hiro Urakami; decorative category - 1st, Susan Delatour Le Poidevin, 2nd, Debra Sloan, 3rd, Andrew Wong. - Congratulations!

Catalogues are still available by sending \$2.00 cheque or money order to: The Potters Guild of B.C., 315 W. Cordova St. Van. B.C. V6B 1E5. If you have any constructive criticism, comments, suggestions or concerns for next years show please address them to me, care of the Guild.

Sincerely,

David E Zawaduk.

## THE GALLERY SHOP

Opening night of Ceramics '82 marked an enthusiastic response to the quality of the work displayed in the Gallery Shop. The sales generated that evening and throughout the exhibition enabled the Guild to meet its expenses and it appears make a modest profit. Jean Burns will be preparing a detailed financial report when she returns from vacation. The cheques have been mailed to the potters but if anyone has not received theirs please call Marilyn Thomas, 876-5160.

The success of the Gallery Shop is attributed to many people who devoted their time and energy to bringing it into existence. My personal thanks to Georgina Hughes, Elizabeth Reynolds and Hiro Urakami who gave much help, guidance and moral support over the past few months. My thanks also to the following people who gave support, time and their many talents.

Miriam McCarrell, May Kingsley and Elizabeth Reynolds who silk screened the bags.

Angela Squires who arranged space at the West End Community Centre for the selection committee and silkscreening.

The selection committee of Frances Fraser, Georgina Hughes, Hanna Kristmanson, Ruth Meechan and Hiro Urakami.

The setting up and dismantling volunteers; Doug Grieves, Gloria Yeo, Angela Wuhner, Ron White, Elsa Schamis, Rete McKay, Peggy Cameron, and Anne Kallweit; also the potters who stayed to help.

The two gals who set up the display, Sylvia Gornall and Claire Symes and of course Peggy Cameron and Anne Kallweit who worked in the shop daily.

I should also like to express my appreciation to Francis Bruce and the Provincial Government for the use of Robson Square. The security and office staff were most friendly and helpful.

A special pat on the back to the participating potters. The quality of your work made the Gallery Shop a success!

Thankyou, Marilyn Thomas

The Guild's congratulations and heartfelt thanks go to Marilyn for the marvellous job she did. A virtually new Guild member organising a completely new Guild event, Marilyn showed tremendous strength and ability. As the French say most expressively - 'Une femme très formidable'!



# SERENDIPITY



At a recent baby shower for her newborn son Nicholas, our Presidential nominee Ronda enquired, "Has anyone ever brought their baby to meetings?"

Ethel replied, "Just for potty training!"

There was a young potter named Ethel  
Who knew not her mortar from pestle,  
While grinding she found  
All fell to the ground  
Creating a terrible messle!

A rose-growing potter Georgina  
Fired her kiln with manure not Fina  
The resulting explosion  
Caused so much erosion  
Her topsoil's now thinner and leaner!

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# CONVERSATIONS

Bob Kingsmill calls himself a lucky man and by all indications he is. Relaxed, good natured and at peace with himself and his work, his life as a potter seems ideal.

Bob works in a smallish studio on Granville Island. He puts in forty to fifty hours a week producing everything from teacups to large handbuilt murals which he fires in his electric kiln. The six hundred square feet of studio is used economically with extra space provided by high shelving on the walls, but for mural production he would like two or three times more space. A mural is about to be created at the back of the studio where Bob has just finished rolling out a slab of clay on the floor, fifty two inches square and three-quarters of an inch thick. He works slowly and easily, undaunted by the continual flow of conversation between us.

His current success seems far removed from his first studio experience in the Okanagan where he started as a professional in 1967. Bob remembers when he began that Walter Dexter showed him how to make handles for his work. But he was able to make a living as the economy was kinder, society more affluent and a new awareness of the craft of pottery was growing. He still maintains that his complete lack of formal training has served him well by allowing him to learn from his own mistakes and develop his own style. Art schools, he believes, can give potters the opportunity to learn basic techniques more quickly but hamper students by teaching a specific style which will have to be "unlearned" before individual creativity can be expressed. Now Bob's technique is strong and his style unquestionably unique which makes a good case in favour of self-teaching. And, as he puts it "I'm still doing it after fifteen years where many art school graduates have long since disappeared".

Where does he get his inspiration? "From everywhere". One of the stamps he uses was adopted from a bird motif he saw on a classical Greek vase. His favourite muralist is Jordi Bonet a French Canadian artist whose style is subtly echoed in Bob's work. He prefers a soft fluid line which lends itself well to the style of his murals. Even in his smaller functional pieces one sees a devotion to smooth rounded shapes and sensuous forms. Yet all of his work expresses a powerful solidity.



Bob likes teaching and has done workshops for Emily Carr outreach program, Kwantlen College and potters guilds in Mission and Richmond. For the past four summers he has taught in Penticton and this winter will travel to the Queen Charlotte Islands under the sponsorship of Emily Carr. He speaks enthusiastically of the travel opportunities he has received and points to the T shirt he's wearing; a memento of his workshop in Horsefly, B.C.

The conversation turns to pottery shows. Presently he's exhibiting works at the White Rock Gallery but explains that shows "are certainly not to satisfy my ego. I've been rejected by some of the best shows in Canada". Yet, he is pleased if he can inspire anyone who sees his work. At the B.C. Potters' Guild Ceramics '82 show, he was generally dismayed by the "mean and stingy attitude" of the jurors who chose a mere thirty-four entries from the five hundred that were entered. Bob strongly believes that such shows should be used to encourage and promote new potters, not turn them away.

The mural on the floor is almost complete in the hour and a half we've spent together. Some fifty small thrown forms he has applied to the clay breathe a life of their own in a wonderful synthesis of texture and design. His work has appeared effortless and throughout the process he has solicited the advice of his teenage son Colin, "business manager and advisor" who doesn't hesitate to respond.

Bob looks forward to the future and wants to learn more about his craft and produce even larger murals. When asked if he prefers handbuilding to throwing he gives a perfect reply: "I'm schitzophrenic I like both but I've always had a lot of bad pots to get out of my system. I'm pleased with a lot of my stuff but the really different ones don't come out too often, I'm just grateful I can keep doing it". As for the current economic crisis, he's "floating" through it and is "lucky" enough to sell all his work. Yet this success is not based on market research and current buying trends but on an unyielding resolve to produce what he likes. And it obviously pays off. Approximately half his income is derived from mural production. Apparently he trades murals with his dentist in exchange for dental work! In Vancouver and throughout B.C. he has sold murals to restaurants, offices, condominiums and private individuals. Several people from the United States also have a Bob Kingsmill on their walls. The price? Sixty dollars a square foot. I look mournfully at a particularly lovely mural and ask him if his prices are firm. "Make your own" he says "anybody can". Perhaps I will and then give it to him. Bob still doesn't have one in his own house!

Catherine Racine

# GREENBARN

Summer is almost over and soon the monsoons will be with us again. Schools will be opening, potters will be starting their Christmas production and starting September 11th GREENBARN will be open Saturdays from 10 - 4.

With the Canadian dollar in its miserable state the cost of our imports (USA, Japan and England) have increased considerably. Thanks to the majority of our customers now using "cash or chargex" GREENBARN has been able to absorb much of this increase, thus keeping prices as low as possible. When we have to borrow from the bank at exorbitant interest rates to support monthly accounts, prices naturally have to up and who needs that.

Other good news: No increase in local delivery costs in the foreseeable future.

No increase in Plainsman Clay prices till Jan, '83.

No increase in Shimpo, Brent or Skutt prices for the foreseeable future.

Here is a bit of news for gas kiln builders.

Beginning September all propane gas installations will be inspected by the gas inspector instead of the fire chief. New regulations will apply.

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# HYCROFT SALE

Now that fall is fast approaching the Guild has to think about our annual sale at 'Hycroft House'. This sale is very important to everyone as the money we earn from this event is a major part of our operational funds for the next year. Hycroft has in the past had a reputation for quality pots so please keep in mind that only quality work will be displayed for sale. This is a great opportunity for all members to come and participate. It is a lot of fun and we need many enthusiastic helpers.

The sale this year is on Friday, November 26th from 10 am to 9 pm. We set up on Thursday, November 25th and clean up on Saturday, November 27th. The Guild will take the usual 25% commission. Complete details and information will be sent to all potters who enter. Please make sure you read this information sheet carefully as it does change slightly from year to year.

The entry fee is \$15.00 for those who do not wish to help, otherwise a \$10.00 fee is charged on the understanding you contribute 2 hours of work in some capacity.

Entry and work forms will be enclosed with the October newsletter. If you need further information before then please phone Elizabeth Reynolds at 922-1453.

BYRON JOHNSTAD: A DECADE RECALLED  
OCTOBER 1 - NOVEMBER 14  
CARTWRIGHT STREET GALLERY

The opening reception for this exhibition will be held at the Gallery on Thursday, September 31 at 8:00 pm. We would be most pleased to have all friends and former students of Byron's attend to share with him this important event marking ten years of his work in British Columbia.

# SAIDYE BRONFMAN AWARD

The Canadian Crafts Council has announced that Ms. Micheline Beauchemin, O.C., R.C.A., of Les Grondines, Quebec has been awarded the sixth annual Saidye Bronfman Award for Excellence in the Crafts. Ms. Beauchemin was nominated for this prestigious award by the Ontario Handweavers and Spinners Association.

Ms. Beauchemin, a well-known tapestry artist, studied weaving and stained glass in Montreal, France and Japan. She has received numerous awards, including a Medal of the Royal Institute of Architecture for all her work in Canada and abroad in 1976, and an Honorary Membership in the Canadian Crafts Council in 1980. In announcing its decision the jury recognized that they had chosen one of Canada's outstanding craftsmen. They were most impressed by the depth of her research into her medium and maturity of her presentation.

The quality of work submitted to the jury was generally remarkably high. As a special recognition of craftsmanship and research the jury made an HONOURABLE MENTION of the submission of goldsmith and silversmith, Donald Stuart from Barrie, Ont. (nominated by the Ontario Crafts Council) and an HONOURABLE MENTION of the submission of harpsichord maker Edward Turner from North Pender Island, B.C. nominated by the Craftsmen's Association of British Columbia. Zonda Nellis, well known Vancouver designer was the other nominee of CABC.

This year's Bronfman jury included the first Bronfman Award winner, Robin Hopper, potter; Allan Crimmins, potter and C.C.C.'s President; Lucien Desmarais, President of the Biennale de la nouvelle tapisserie quebecoise; Jane Mahut, Director of the Koffler Gallery, Toronto and Dr. Moncrieff Williamson, Director Emeritus of the Confederation Centre Art Gallery and Museum, Charlottetown, P.E.I.

## CONGRATULATIONS

CONGRATULATIONS TO FRANCES FRASER who had an unglazed porcelain box with pierced lid accepted in the Concorso Internazionale della ceramica d'arte, Faenza, Italy. This is a very prestigious exhibition better known in plebeian tongue as 'Faenza'. A very admirable achievement Frances.

# 'RIGHT OUT OF HISTORY'

## JUDY CHICAGO'S

### THE DINNER PARTY

When Judy Chicago began The Dinner Party she worked alone, taking for granted that she, like artists of all ages, could create only out of solitude and social deprivation. Six years and the work of more than 400 people later, the project opened at the San Francisco Museum of Modern Art and became the most successful show in history, of work by a living artist.

If you have not yet seen The Dinner Party you can still sample its marvellous fare in Johanna Demetraka's documentary, "Right Out of History". This remarkable film will take you behind the scenes during four of the five years that it took to get The Dinner Party from Judy Chicago's studio to its premier installation at the San Francisco Museum of Modern Art in Spring of 1979.

Right Out of History will be shown at Robson Square Media Centre September 23, 24, 25, 26. Showings will be at 5:30, 7:30 and 9:00 p.m. Advance tickets available at Duthies bookstores, Ariel Books on 4th and Octopus Books on Commercial. Box office opens at 5:00 p.m. Tickets - \$5.00.