

April 2012
Volume 48 No. 3



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Garden Rocks, by Keith Rice-Jones.
The tallest rock is 37" high;
slab-built stoneware. See the PGBC
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Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics

Gallery Manager

Brenda Beaudoin

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 a.m. to 6 p.m.



Gallery Assistants

Carito Ho, Gala Vlastic, Sasha

Krieger and Samantha Knopp

staff@bcpotters.com



Exhibition Committee:

Jinny Whitehead, Sheila Morissette,
Maggie Kneer, Celia & Keith Rice-Jones



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

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

■ *Every month we showcase an artist,
usually someone just starting
his or her career.*

■ *We also sell the work of more
than 100 artists in the retail shop.*

*Artists must apply to be juried;
there are three deadlines annually.*

To download and print a Gallery

Jury Application, [click here](#).

For information on Gallery

Policy, [click here](#).



2012 Gallery Exhibitions

April 7 to 28:

Up the Garden Path

Members of the Potters' Guild of British Columbia. Opening Reception: Saturday, April 7, 1 to 3 p.m.

May 5 to 28:

Boulders, Rocks and Stone

Sandra Dolph. Opening Reception: Saturday, May 5, 1 to 3 p.m.

June 2 to July 2:

Table Salt

Jackie Frioud, Cathi Jefferson, Lari Robson, Gunda Stewart, Vincent Massey. Opening Reception: Saturday, June 2, 1 to 3 p.m.

July 7 to 31:

Harbinger

Laurie Rolland. Opening Reception: Saturday, July 7, 1 to 3 p.m.

September 8 to 24:

Mug Shots

Members of the Potters' Guild of British Columbia. Opening Reception: TBA.

September 29 to October 29:

Collaboration of Vision

Jinny Whitehead, Pia Sillem, Jan Lovewell and Ron Robb. Opening Reception: Saturday, Sept. 29, 1 to 3 p.m.

2012 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. A few time slots remain for 2012, and we're hoping to fill them all. The application process is simple, and no physical work needs to be submitted for evaluation. Please apply using forms posted here: www.bcpotters.com/forms/2009_gallery_featured_artist_submission_form.pdf.

February 15 to March 14: **Joan Barnett**

March 15 to April 14: **Ekta Nadeau**

April 15 to May 14: **Kathryn O'Regan**

May 15 to June 14: **Jan Formby**

June 15 to July 14: **Che Gawlicki**

July 15 to August 14: **Gabrielle Burke**

August 15 to Sept 14: **Roxanne Gagnon**

September 15 to October 14: **Laurel Vlieg**

October 15 to November 14: **Jessie Tse**

GALLERY OF BC CERAMICS: DEADLINES

Gallery Retail juries

Gallery Retail juries will be taking place three times during the year 2012: June 4 and Sept. 10.

Exhibition juries

This is a reminder to members that you can now apply for an exhibition at the Gallery of BC Ceramics at any time during the year. We hope this will allow more flexibility and allow you to put together your submissions when inspiration actually hits you, rather than having to wait for a specific date to submit. We also look at scheduling a two-year period to allow more lead time in creating work for exhibitions as well as creating a balanced exhibition program.

For more specific information on either jury, please refer to the gallery website www.galleryofbcceramics.com. Select the menu "Artists" and then "Artist Forms" where you will see "gallery jury applications". Here is the direct link: www.bcpotters.com/forms/2010_Gallery_Jury_Application.pdf

President's Message

This is my first message as the new president of the PGBC, and I am extremely pleased to have this opportunity to communicate with guild members.

First, allow me to introduce the newest members of your board of directors:

Linda Lewis studied at Brandon University, Red Deer College and University of Calgary in Fine Art and Education with a focus on clay. She works part-time as Arts Services Coordinator at the Burnaby Arts Council, freelances as a web designer and programmer and tries to find the odd day that she can actually do some clay work. She is interested in helping the guild understand the exciting but challenging new options available to them through the digital world.

Suzu Matsuda has been associated with pottery since the early 70s, studying ceramics at the Vancouver School of Art, now Emily Carr University of Art and Design. After graduating, she worked for about five years as a practicing potter. In the 1970s, along with Larry Cohen, Lisi Siegel, and John Turvey, she opened Kitsilano Pottery on 4th Avenue and ran it cooperatively for about five years. After a break of about 10 years, Suzu and partner Larry Cohen again made ceramics and spent their summers on Cortes Island, where they have two kilns for glaze and salt fire work. Suzu has traveled extensively, always seeking to learn how ceramics are made and used in other places. She hopes to contribute to the art of ceramics in B.C. through serving on the Potters Guild of BC.

Gabrielle Burke has been studying ceramics at Emily Carr and will be graduating this spring.

We all want to give a huge thank you to Jinny Whitehead and Jackie Frioud who have stepped down from the board leaving us to do some real shuffling to fill these two pairs of very large shoes. Amy Gogarty is the new secretary replacing Jackie (she will be great). Linda Lewis, who many of you might know from her work as a sales person in the gallery, will fill in on communications with an emphasis on web and electronic communications. Judy Osburn will continue as Retail Committee chair with Shelia Morissette remaining as VP to assist me as I attempt to fill the gap left with Jinny's departure from the position of president.

I would like to give a special acknowledgement at this point to Jinny who was instrumental in bringing me onto the board. I have come to know her as a warm welcoming advocate of all aspects of the ceramic arts, and my first order of business as president of the PGBC is to follow Jinny's fine example of administrative prudence. I will be spending time over the next few months trying to get a handle on the vast knowledge that Jinny holds about the organization and get up to speed before attempting to put my own stamp on the position. 🍷

—Denise Jeffrey

Gallery News *By Brenda Beaudoin*

Welcome newly juried PGBC members to the gallery: Kasumi Lapitoc, Fredi Rahn and Deb Taylor. We look forward to creating their displays and sharing their works with patrons and fellow potters. The next retail jury deadline is June 4.

We've been forging full steam ahead and we are proud to report that despite a slow January, we've had increased sales in February and March compared to last year. These sales increases are encouraging as we've been working hard to re-focus our direction and achieve our sales goals. The gallery proudly displays *your* ceramics—from functional pottery to sculptural fine art with a wide range in price points.

We have encountered some pitfalls at the gallery recently: our computer zapped (literally) on March 14. We've had some electrical repairs and some I.T. to sort out. As I write this, we are still without a gallery computer. We're conducting business as usual but "old school" style.

As we continue to move forward, please remember that exhibitions submissions are now accepted year-round. We're also seeking to re-introduce Student and Collectors exhibitions in 2013—stay tuned. I hope to see many of you at the exhibition opening for *Up the Garden Path* on Saturday April 7, 1 to 3 p.m. This is a great opportunity for PGBC members. 🍷

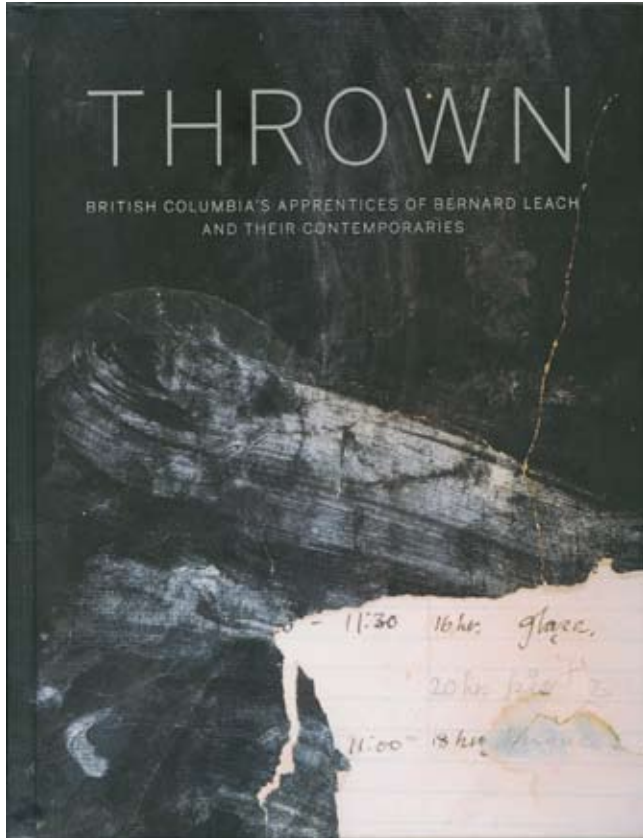


Work by Laurie Rolland.



Front (L to R): Wayne Ngan, Mary Fox, Wayne Ngan.
Background, top shelf (L to R): Sandra Dolph, Geoff Searle.
Background, bottom shelf (L to R): Laurie Rolland, Cathi Jefferson.

Thrown: B.C. Book Prize Finalist



This news release was submitted by Naomi Sawada of the Morris and Helen Belkin Art Gallery at UBC:

The shortlists for the 28th annual BC Book Prizes were announced last week. The Belkin Art Gallery's *Thrown: British Columbia's Apprentices of Bernard Leach and Their Contemporaries* has been selected as a finalist for the Roderick Haig-Brown Regional Prize. This category recognizes a book that contributes to the enjoyment and understanding of British Columbia. The other nominees include Chuck Davis for *The Chuck Davis History of Metropolitan Vancouver*; Andrew Nikiforuk for *Empire of the Beetle*; Fred Herzog for *Fred Herzog: Photographs*; and Sheryl Salloum for *The Life and Art of Mildred Valley Thornton*. Winners will be announced on May 12, 2012.

We are thrilled and honoured by this recognition, and would like to thank all of the people who were involved in this project, in particular the potters whose work is featured in the book: Michael Henry, Tam Irving, Charmian Johnson, Glenn Lewis, Wayne Ngan, John Reeve and Ian Steele, who sadly passed away shortly after the book was published.

Thrown: British Columbia's Apprentices of Bernard Leach and Their Contemporaries forms a foundation for research into this significant and under-recognized aspect of West Coast culture—the legacy of Leach's approach to pottery in St. Ives, England, and its influence on these West Coast potters who formed an integral part of the studio pottery movement that flourished in BC during the 1960s and 1970s. Inspired by the Morris and Helen Belkin Art Gallery's groundbreaking 2004 exhibition *Thrown: Influences and Intentions of West Coast Ceramics*, the book includes contributions by Glenn Allison, Gwyn Hanssen Pigott, Michael Henry, Tam Irving, Charmian Johnson, Glenn Lewis, Lee Plested, Herbert Read, John Reeve, Naomi Sawada, Doris Shadbolt, Ian Steele, Nora Vaillant, Scott Watson and Soetsu Yanagi.

This book was made possible with support from the Canada Council for the Arts, The Leon and Thea Koerner Foundation, 2010 Legacies Now (Arts Now) and the Doris Shadbolt Endowment Fund for the Arts. It was published in cooperation with UBC Press. 📖

For more information on the 2012 BC Book Prize finalists, go to:

<http://www.bcbookprizes.ca/winners/2012>

*For more information on the book *Thrown* go to:*

<http://www.belkin.ubc.ca/publications/thrown>

PGBC Members' Spring Show: You are invited!

Please join us at the Gallery of BC Ceramics to celebrate the beginning of spring at the opening reception for *Up the Garden Path*. This whimsical show will transform our exhibition space, bringing the outdoors in, showcasing the work of at least 22 PGBC members, all linked by the theme of a garden setting. The artist's reception takes place at the Gallery of BC Ceramics on Saturday, April 7, from 1 to 3 p.m. We hope to see many of you there. 📍

Didn't make it to NCECA?

Check out the B.C. show online at the Fraker/Scott Gallery:

www.frakerscottgallery.com/Site/See_Current_and_Past_Shows/Pages/NCECA_March_2012.html#2



Denise Jeffrey at the District Foyer Gallery

By Amy Gogarty

Many of us have experienced the disruption of a move, whether across the country, to another country or even to another city, and the havoc it can wreak in our lives. Disorientation and unfamiliarity scramble routine habits, everyday environs and familiar faces. For artists, this disruption, while mildly uncomfortable, can offer opportunities to reassess one's basic values and work, and the experience often leads to greater creativity and self-awareness. Denise Jeffrey left her home in Nova Scotia after a first career in environmental planning and a second in functional studio pottery, moving to the Vancouver region in 2009. A lovely exhibition at the District Foyer Gallery in North Vancouver provides insight into Jeffrey's process of taking stock of her new environment and re-thinking her approach to ceramics.

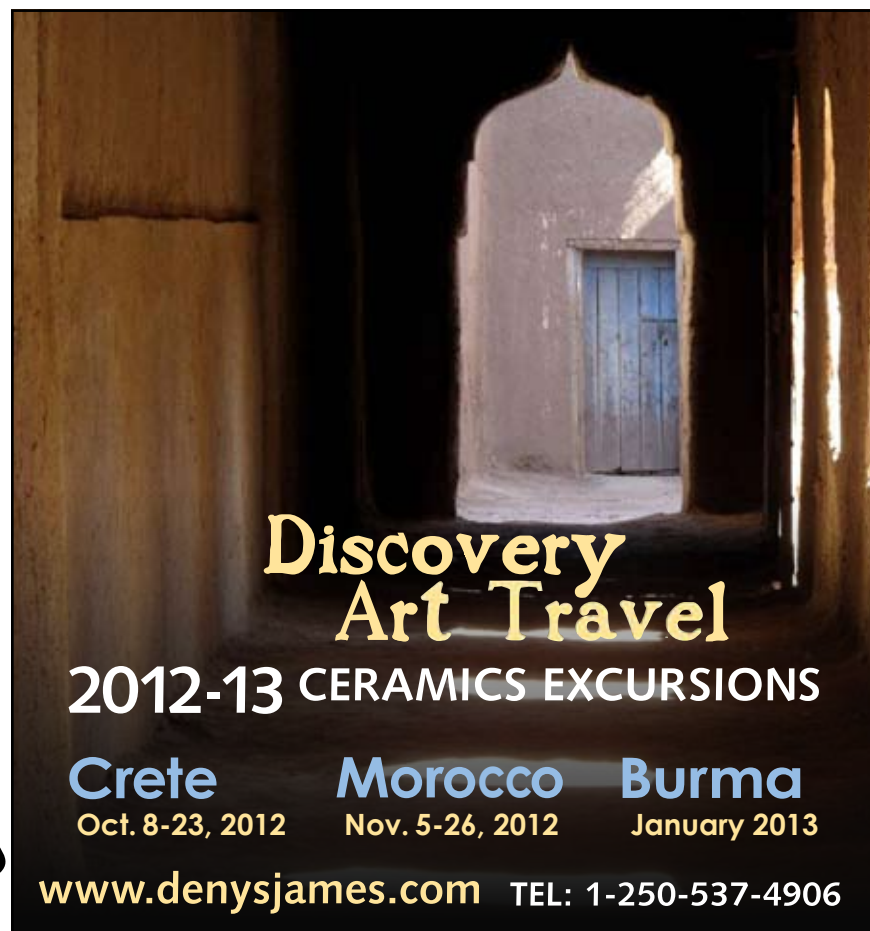


The installation at the Foyer Gallery in the North Vancouver District Hall.

The Foyer Gallery is located in the North Vancouver District Hall, a striking modern building that houses services for city residents. The work is installed in three well-designed cases located in a glass-faced entrance hall that opens out to the sort of trees and mountain views that inspire the artist. The audience for this exhibition is more diverse than what attends a typical gallery, and Jeffrey addresses those who pass by with a thoughtful text detailing her background in environmental planning, cartography and ceramics.

Each case holds a particular "family" of objects, which are similar rather than identical in design. Although she is committed to making functional work, she is less interested in production pottery. Her forms consist of mugs, bowls, goblets, lidded jars, vases and plates, which she deliberately simplifies to support the decorative surface. She works here with two distinct motifs, one based on topographical contour lines and the other a tall, slender tree. Works are glazed in one of two faux-celadon glazes, one greenish and one a more traditional azure. She employs

Continued on Page 6, Technique



**Discovery
Art Travel**

2012-13 CERAMICS EXCURSIONS

Crete	Morocco	Burma
Oct. 8-23, 2012	Nov. 5-26, 2012	January 2013

www.denysjames.com TEL: 1-250-537-4906

Technique, Continued from Page 5

the interesting technique of slip inlay to generate the lines. To do this, she first throws and trims the work. Later, she draws on the leather-hard form, excavates the lines with a special tool, and carefully fills the “trench” with a contrasting cobalt or black velvet slip. The work is then bisqued and glaze-fired. This method of working is very time-consuming and meticulous, but it produces a line drawing that is both fluid and physical: the dimple in the surface created by the incised line is barely perceptible but significant. Subtle texture and contrast between the white clay and the dark line introduce tactility and strength to the otherwise spare designs. Each piece also has an area of pastel glaze—pink, blue, green or yellow—which serves in the case of hollow or lidded wares to distinguish inside from outside, or centre from margin in the case of plates. For Jeffrey, the dialogue of inside and outside, top and bottom, has always been central to ceramic design.

Focusing on two main patterns might seem restricting, but with these two, Jeffrey is able to talk about the landscape, which she encounters daily during long walks with her dog, and to express her wonder at the different



Medium Vases, by Denise Jeffrey.

trees that impress her so in this new locale. Both motifs support metaphoric or symbolic dimensions. The topographical lines suggest orienting one's self in a new location—making “mind maps”—or noting how nothing in the landscape is isolated or unconnected. To reinforce this last thought, Jeffrey set up small bowls so that the lines from one bowl connect with and run over the bowl next to it, making a clear statement about how individuals and life forms are connected and interdependent. The tree motif, based loosely on a cherry tree, is drawn to show not only the leaves but also

the roots, which reach out and across the feet of the various forms. It suggests a family tree, an eco-system or the activity of putting out new shoots and roots. The simplicity of the drawing is deceiving, as careful looking reveals possible readings or personal meanings to the designs.

An exhibition later in the year will contrast Jeffrey's earlier work produced in Nova Scotia and this new work produced here. Viewers of this show do not have the earlier work to compare, but the contrast is interesting. Both sets of work reflect the artist's long-time interest in pattern, decoration and drawing; she says she is an inveterate “doodler,” and the fluid lines do suggest doodles. However, the earlier work incorporated carving—abstract, textured fields of pattern—and darker, opaque glazes. This new work, with its strong contrast of pale celadon and dark linear elements, its simplicity of form and decoration and its lighter, more colourful palette, suggests the artist is fitting in well to her new environment and finding plenty about which to make pots.



Denise Jeffrey is the new president of the Potters Guild of B.C.

Greenbarn's catalogue is
now available online.

In an effort to be more environmentally
friendly, by reducing our use of paper, we
are phasing out our printed catalogue,
in favour of a downloadable version
available on our website.

Now you can check prices and item
descriptions just by logging onto
www.greenbarn.com

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**Did you go
to NCECA?**

Want to see your name in print? Think about reviewing one or two shows you really liked, a speaker or demonstrator who impressed, or even just something about your experiences travelling to the largest gathering of ceramic artists in North America. Please contact Melany at editor@bcpotters.com if you have an idea for a story—we'd love to hear about your experiences. Don't forget to send photos! The submission deadline for the May 1 newsletter is April 20.



FROM OVEN AND KILN 2012*

*** Auction & Dinner**
Thursday 19 April 2012 | 6:30 p.m.
@ Royal Vancouver Yacht Club
3811 Point Grey Road, Vancouver, B.C.

Silent Auction and Awards Ceremony

Mark your calendars and get ready for the premier fundraising event of the season, From Oven and Kiln Silent Auction and Awards Ceremony. This year it will be held on April 19 at a very special location, the Royal Vancouver Yacht Club.

Join us for a memorable evening of dinner followed by a silent auction of works by some of British Columbia's most celebrated ceramic artists. An online catalogue will be available as of April 1. The evening will also include the presentation of the NWCF Award, the recipient artist talk, as well as the parade and exchange of unique dessert plates made by local potters for each guest to take home.

The proceeds of this bi-annual fundraiser support the NWCF Speaker Series, the Canadian Clay Symposium, the Maureen Wright Scholarship Fund and the prestigious annual NWCF Award for excellence in the ceramics arts.

For more information and to purchase tickets, please see the North-West Ceramics Foundation website at:

www.nwcf.ca/fundraising.html



Mashiko, One Year Later

On March 11, 2011, a devastating earthquake and tsunami hit Eastern Japan. The pottery-making village of Mashiko was one of the areas most affected. A large number of the old brick climbing kilns were almost completely destroyed, including that of Shoji Hamada, a major figure in the *mingei* movement.

Today, the rebuilding effort is going strong. To read a personal account of rebuilding, check out Australian-in-Japan Euan Craig's blog at <http://euancraig.blogspot.ca/2012/03/one-year-one-day-one-moment.html>.



"...after ten months in limbo, the joyous rebuilding begins!"

Specialty Workshops

at the Surrey Art Gallery

It's easy to register!

604.501.5100, press 0 | www.surrey.ca/register

Sink Making Workshop

Using moulds, slab roller, and other techniques, you'll create your own drop-in counter bathroom sink from high-fired stoneware.

You can register with a friend, even if they don't have clay experience, as this class is for all skill levels.

June 2, 10:30am–4:30pm &

June 24, 12:30–4:30pm

2 sessions \$110.25 | #4281622

Instructor and full-time potter Murray Sanders has taught at the Surrey Art Gallery for nineteen years, and is also the ceramics studio technician. He holds diplomas in Fine Arts and Adult Education.

Kiln Operations Workshop

Learn all about electric kiln operations from the kiln manager at Surrey Art Gallery. Topics include trigger adjustments, kiln loading, re-wiring, firing schedules, cones, troubleshooting, and safety.

June 17, 12:30–3pm

1 session \$26.50 | #4281507

Ceramics for the Garden

Use the hand-building processes of extruding, coiling, and slab construction to create a planter, fountain, or hanging bird bath out of clay. Learn different techniques for surface decorating through incising, impressing, and adding on.

June 9 and 16, 1:30–4:30pm

2 sessions \$60.25 | #4283361

Instructor Laurel Vlieg is an artist and educator. She studied at Emily Carr University of Art + Design, and has operated her own ceramics studio for more than a decade.



13750 - 88 Avenue
www.surrey.ca/arts



Canada Council
for the Arts

Conseil des Arts
du Canada

REGISTER TODAY!
Please register at least 7 days in advance.



Women's Walk

By Kathryn O'Regan

The initial inspiration for the *Women's Walk* series, my featured artist display at the Gallery of BC Ceramics beginning April 15, was a reaction to an emphatic statement by an ECUAD professor last year: that making art was not, and should not be, about having fun! It was as though someone was telling me not to love chocolate. I vowed the next body of work would be fun. Hence the shoes!

One may justly wonder how this theme could possibly relate to my artist's statement:

"To date, the focus of my work has been an exploration of how art can exemplify the relationship of people with their natural, social and political landscape. My practice is informed and inspired by history, science, anthropology, topography, music and literature. These theoretical interests merge with the process of visual and material transformation. The materiality of my ceramic work is directly related to my subject: social and natural pattern finding."

Ah the shoe, that blend of form and function! The shoe is truly a sculptural piece of art. As with most projects, this series of work had a way of evolving away from its' original concept. Although my first pair of shoes emerged new and unused, the following generation began to take on that used, loved-before quality. Well-worn shoes contain someone's personal history. They twig one's curiosity: What was her life? How old was she? What was she celebrating? Where did she work? One may imagine her dancing the salsa or kissing her lover.



Spring Green, Size 7. Bag approx. 5" x 5"; hand built porcelain fired to Cone 5, underglazes, glaze.

Shoes are so captivating. Obviously it is an easy leap to identify social and natural patterns swirling around these forms. Historically, shoes have served as indicators of gender, class, race and ethnicity. In addition, the foot and shoes have been infused with power, as fertility and phallic symbols. But they are laden with design and social contradictions.

For instance, when we stand in our high heels, we give the illusion of ourselves as already half-walking because our heels are raised. At the same time the shoe shortens or restricts the length of our stride. The end result is a false impression of speed coupled with evidence of an implied risk of falling. Let's begin with some early examples of shoes functioning as social indicators.

Primitive versions of shoes appear on Egyptian murals (3500 BC). The figures wearing shoes appear to be primarily of the higher classes

with lower classes walking barefoot. Similarly, ancient Greeks and Romans wore platform sandals with soles made of cork or wood. They were popular among actors who wore shoes of different heights to indicate various social statuses or the importance of the characters in the play. Also in ancient Rome, high heels readily identified sex trade workers. Elevated shoes had other more practical functions.

In the early 1500s, a type of platform shoe was designed to protect women's slippers and dresses from muddy streets. Apparently these platform shoes or *chopines* originated in Turkey and were popular throughout Europe until the mid-1600s. They ranged in height from 7 to 30 inches and were worn primarily as an overshoe. Although women most often wore the *chopine*, men wore them as well. They were popular in Venice where yet again the height of the *chopine* became a symbolic reference to the cultural and social standing of the wearer. They too were made of wood, or cork and sometimes banded with metal. Museum pieces are covered with leather; brocades and some are velvet, embroidered with jewels. Often the fabric on the *chopine* would match the dress. According to many historians, women wearing them were often accompanied by a servant on whom they could balance themselves. True or not, it has been suggested they were designed by a husband who hoped this unwieldy footwear would sufficiently hamper movement, making illicit liaisons more difficult!



Records indicate that in the late 1500s Catherine de Medici introduced the heeled boot to France. Catherine was a rather short individual who, by adding to her height, hoped to impress the French nation. She wore two-inch heels that gave her not only more height but allure when she walked. They were such a success that a new trend was established. Vittore Carpaccio's painting of two women (*Above*, approx. 1500) provides an excellent documentation of the *chopine*. Here the shoes are situated among other erotic elements that litter the painting, insinuating that the luxuriously outfitted women are courtesans.

By 1580 heels were fashionable for both sexes and a person who had authority or wealth was often referred to as "well-heeled". British historians note that Mary Tudor wore heels as high as possible. In 1793 Marie Antoinette wore two-inch heels for her walk to the guillotine. Following the French Revolution and Marie Antoinette's walk, the heel lowered greatly with no return to height until the 1860s. With the invention of the sewing machine, cobblers were able to produce more variety in high heels. The Victorians thought the high heel served to emphasize the instep of the foot, often seen as a symbolic representation of the curve of a woman. It is difficult to imagine that a mere glimpse of a Victorian woman's ankle could stir such passion!

Continued on Page 9, High Heels

High Heels, Continued from Page 8

While advertisers claimed high heels were not only harmless but also beneficial to the health, critics reported that high heels created a sexually aggressive gait. They were compared to a “poisoned hook” to catch unwary males. Indeed, some associated the high heel with the cloven hoof of a devil or witch. Regardless of the criticism, the first heel factory opened in 1888 in America.

During the Depression of the 1930s, heels were lowered and widened. In the 1940 war years, luxury supplies were limited resulting in a rise of hemlines, with heels high but remaining moderately thick. In the 1950s technology provided a steel core, which allowed designers to develop an extremely thin heel that would lift the shoe to unbelievable heights. Christian Dior and Roger Vivier developed the Louis shoe with this steel core, a narrow heel called the stiletto (named after the Italian dagger). Eventually the stiletto was attached to boots during the miniskirt era of the 1960s. Skirts and heels rose simultaneously, thus serving to enhance and elongate the look of bare legs. With the Feminist movement many felt high heels symbolized subservience and sexual stereotyping by men (Let’s not forget the Venetian *chopine* mentioned earlier). Consequently, heels dropped and thickened once more. However, during the post modern context of the 1980s, the Feminist rejection of fashion weakened and Feminists argued that fashion could be an experiment with appearances, and they challenged the existing cultural meaning. Internationally, women continue to claim that by wearing high heels they are giving themselves power and authority.

We can now choose any type of shoe, from athletic wear to hybrid shoes such as heeled tennis shoes. On the other end of the scale, designer shoes often appear as flights of fancy with rhinestones, feathers, sequins, buttons, bows, beads, grommets, rings, chains, ribbons, silk brocade, bits of coral, lace, fur, alligator, ostrich and much more. You can choose from a range of heel types (check out the names): the kitten, the puppy or the less sexy wedge, spool, and cone. If you find them too uncomfortable never fear, today plastic surgeons are routinely shortening toes and injecting padding into the balls of women’s feet to allow more comfort in a pair of these stilettos. Should this procedure fail, you can take the advice of June Swann, shoe historian: “It’s like the circus. You can learn to walk on anything if you put your mind to it.” 🐾



Pretty in Pink, Size 7. Hand Built, porcelain fired to Cone 5.

Choosing Shoes

by Frida Wolfe

New shoes, new shoes,
Red and pink and blue shoes.
Tell me, what would you choose,
If they'd let us buy?

Buckle shoes, bow shoes, Pretty pointy-toe shoes,
Strappy, cappy low shoes; Let's have some to try.
Bright shoes, white shoes, Dandy-dance-by-night shoes...

Kathryn O'Regan, BFA (Visual) is a graduate of ECUAD and has studied at Ottawa and Capilano Universities. She is a member of the Contemporary Art Society of Vancouver and the PGBC. Previous positions include Vice President of the Craft Council of BC, and Board Member PGBC. She chaired the “BC in a Box: FingerPlay Exhibition” and the Craft Council of BC: “Contemporary Craft in BC Exhibition”. The BC Arts Council awarded her a Project Grant for her Workshop Tour to New Zealand, and Australia and an Artist in Residency at the University of Tasmania (2003). She was a recipient of the Maureen Wright Scholarship (2002). She maintains a studio in the Mergatroid Building, Vancouver. See more at: www.kathrynnartist.com

Spend a Clay Afternoon at the MOA! *By Carol Mayer*

You are invited to a talk by **Walter Keeler** at the UBC Museum of Anthropology on Saturday, April 7, at 3 p.m. The talk is free with museum admission and will be in the Theatre Gallery. Walter is one of the UK's leading ceramic artists with an international reputation. He is particularly well known for his designs that draw on eighteenth century Staffordshire moulded pottery, the forms of Roman blown glass and old-fashioned metal milk churns and oil cans. Meticulously crafted, his work has a characteristic grey colour and orange-peel surface typical of salt-glaze firing. Since the late 1990s he has produced new ranges of work based on fluid cream and green decoration reminiscent of early Staffordshire wares. His work relates to domestic pottery and is often functional, but always challenges the viewer with its playful approach to form.

Koerner Gallery of European Ceramics

At 1 p.m., **Dr. Angela Clarke**, Ceramics Specialist, offers insights into the treasures to be found in the Koerner European Ceramics Gallery (55 mins)

The Multiversity Galleries – anytime!

Between Angela's and Walter's talks you can browse through the Multiversity Galleries where there you will find examples of the museum's almost 4,000 world ceramics collection.

What a great way to spend an afternoon!

For more info, please contact Carol Mayer; carol.mayer@ubc.ca

ClayLines

Celebrating Success in our community

2012 HARMONY FESTIVAL, West Vancouver

DEADLINE: April 8

The Art Market is a unique opportunity for all local, regional and national artists and artisans to showcase high quality original artworks during the two weekends at the Harmony Arts Festival. The West Vancouver waterfront festival site is a scenic 10-minute drive from downtown Vancouver and takes place Aug. 3 to 12. The annual festival turns the stunning Ambleside waterfront into an open-air celebration of the arts. Visitors enjoy street performances, art exhibitions, artist talks and demonstrations, theatre, concerts, the art market, family-oriented activities, and unique culinary experiences. See: <http://harmonyarts.ca/2012-applications>

BANFF ARTIST IN RESIDENCE PROGRAM, Banff, AB

DEADLINE: APRIL 13, 2012

Program dates are Sept. 10 to Oct. 26, 2012. The BAIR provides time and space for individuals and groups to create new works, research innovative ideas, and experiment with different techniques and modes of production. Participants are provided with an individual studio accessible 24-hours a day, as well as use of visual arts facilities including printmaking, papermaking, ceramics, sculpture, and photography. Access to these facilities is subject to additional fees. For more information visit the The Banff Centre website:

<http://www.banffcentre.ca/programs/program.aspx?id=1222>

RESIDENCIES, Medicine Hat, AB

DEADLINE: APRIL 15, 2012

Short-term summer or full-year residency opportunities! Operating out of the Shaw Centre, the Medalta International Artists in Residence Program is designed to serve artists at all stages of their careers. Students, emerging, and established artists are able to work together in our open, spacious, semi-private studios. The studio experience is one of cooperation and creativity. Artists come from all over the world and bring different experiences, techniques and ideas to our unique studios here in the Historic Clay District. Our studios are full of vibrant energy with resident ceramic artists, community education classes, workshops, and kids classes all combining to make this a vital working museum, education centre and studio complex. For more information visit the The Medalta website:

<http://medalta.org/miair/residency-application>

Submissions for the May 2012 PGBC newsletter

Please get your articles and ads in to Melany by April 20 at the latest for the May 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.

SELLING OPPORTUNITY, Victoria

DEADLINE: May 1

The 35th Annual Creative Craft Fairs is currently accepting applications. This year's fair runs Nov. 9 to 11 and is held at Pearkes Recreation Centre, Victoria. The well-established fair attracts thousands of visitors throughout the three days. Shared booths are accepted; feel free to contact us if you require a shared booth.

For application and info: <http://www.creativecraftfairs.com> (please click "Exhibitors link" and "Click Here to Apply"). All confirmation/acceptance will be made in writing and will be sent by email.

For inquiries please feel free to contact us by email or phone.

Deanna Walters, 250.658.0971, creativecraftfairs@onebox.com

Pottery Sale, Nanaimo

May 11 & 12

The Nanaimo Pottery Co-op's Spring Show and Sale will be held on Friday, May 11 from 9:30 a.m. to 9 p.m. and Saturday, May 12 from 9:30 a.m. to 5:30 p.m. The location is Country Club Centre, 3200 N. Island Hwy, Nanaimo. Free admission to all and no tax on pottery! All purchasers will be entered in a free draw for a pottery item. We are looking forward to seeing you there!

Denman Island Pottery Tour

May 19 and 20

The 25th Anniversary, free self guided pottery tour: Saturday and Sunday, 10 a.m. to 5 p.m. Ten studios, Anagama Dragon Kiln site, and retrospective show at Denman Arts Center. Maps at Ferry Booth and on the island. www.denmanpottery2012.blogspot.com

5TH ANNUAL LILLSTREET INTERNATIONAL: The Perfect Plate

DEADLINE: June 1

Exhibition dates are August 17 to September 14, 2012. This juried exhibition is open to all clay artists who are residents of the United States, Canada and Mexico. All work, both functional and sculptural, will be considered. Any submitted work must have been made in the past two years. The juror will be Sandy Simon. Entries must be submitted through www.lillstreet.slideroom.com (non-refundable entry fee of \$35 per artist). Successful applicants will be notified by July 1. Final work is due to Lillstreet Gallery no later than August 1, 2012. Lillstreet Gallery encourages the sale of all work submitted for the exhibition and will retain 50% commission on all sales. Lillstreet does not provide materials for artists and will not reimburse for shipping and installation costs. Any unsold work will be returned to the artist within two weeks of the exhibition closing date. For more information: <http://www.lillstreet.com/call-for-entry>



ClayLines

Celebrating Success in our community

The exhibitions, calls for entry and special events included in ClayLines are just some of the items listed on the guild website. Website listings are updated regularly, so check back often here: www.bcpotters.com and click on "What's On".

WORKSHOP, Williams Lake

The Cariboo Potters' Guild will be hosting a demonstration workshop, with a slide show put on by Keith and Celia Rice-Jones On Sept. 28 to 30. Visit their website to see their work: www.wildricestudio.com. Registration is on a first-to-pay basis: \$120 for non-CPG members. Cheques can be made out to and mailed to: Cariboo Potters' Guild, Box 4852, Williams Lake, B.C. V2G 2V8

Members of our guild have offered to billet out-of-town participants. Please indicate if you would like billeting when registering. Please email me first of your intention to participate, so I can have an idea when spaces are filled. Christy Richardson, Workshop Coordinator, christyjrich@gmail.com

ONLINE STUDENT EXHIBITION

AUG. 1 to SEPT. 30

The 2012 Potters Council Online Student Juried Exhibition was created to recognize full-time college students who are Potters Council student members in an online exhibition. Our interest is to support the Potters Council student members who create ceramic art. We are pleased to announce our jurors, Paula Smith and James Connell. In addition to choosing the award recipients, the jurors will offer personalized feedback for each entry. Both instructors have been instrumental in ceramic arts education, and Potters Council appreciates their support of our endeavors to recognize our student members currently enrolled in college. For more information: <http://ceramicartsdaily.org/potters-council-members/2012-potters-council-online-student-juried-exhibition/>

2012 CONEBOX SHOW

DEADLINE: June 18

To download the 2012 ConeBox Show entry form, go to web page www.coneboxshow.com and click on the entry form link. If you want to send a computer printed sheet with all the entry information on it with your pieces that is fine. Just make sure I know which piece is A and which is B. Printed lines cannot be more than 5 inches wide.

If you live outside of the USA and would like to send a \$35 cash entry fee rather than a check, please contact me so we can discuss it.

The 2010 Show paid \$4,150 in awards. I have been working with the show since 1994. I am 74 years old now and this could be my last show. I always look forward to seeing the many new and exciting pieces you send and admire your skill, imagination and techniques.

Don Balch, dgbalch@gmail.com



Exhibition, Vancouver

April 5 to May 17.

Opening reception: Thursday, April 5, 6 to 8 p.m.

Celia Pickles and Jinny Whitehead present an exhibition of their new work entitled *Traces: Inspirations from the Coastal Shorelines*, at the Craft Council of BC Gallery. Pickles' monotype prints and Whitehead's ceramics are inspired by the spectacular landscape of Canada's West Coast, featuring rolling fog drifts, ghostly tree forms, shimmering shafts of light, and reflecting pools. Echoing the shoreline, the pieces embody ocean-weathered rocks, shells, and fragments of driftwood. Curated by Brigitte Rice.

Craft Council of BC Gallery

1386 Cartwright Street, Granville Island, Vancouver

tel: 604.687.7270

info@craftcouncil.bc.ca; www.craftcouncilbc.ca

PGBC Treasurer Needed

In January, Patrick Geach resigned from the Potters Guild of BC board because the meetings conflicted with other activities. We need someone for the board who can interpret our monthly financial statements and provide sound business advice to the board.

Daily accounting transactions and preparations of monthly financial statements are handled by our bookkeeper. If you feel you can help us, please contact Denise Jeffrey at terranme@telus.net or Jinny Whitehead at vwhitehead@shaw.ca. ☺

Submissions & Advertising

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

Submissions:

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

Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$189+ 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. 

Potters Guild of BC Board

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Nora Vaillant

604.730.5840 · auroranora1@gmail.com

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: 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](#).

Newsletter Committee

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