



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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From *Elegant Disorder: Perspectives on Porcelain*, See article on Page 6  
Sin-Ying Ho. *Bella series no. 2 - Ladies 2008*. Porcelain, high fire reduction, hand painted  
cobalt pigment, computer decal transfer, enamel. 45 x 21.5 cm



## Gallery of BC Ceramics

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

*Representing the best of BC Ceramics*

Gallery Manager  
Brenda Beaudoin  
[galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com)  
604.669.3606

Gallery Hours as of May 1:  
10:30 a.m. to 5:30 p.m.

Gallery Assistants  
Carito Ho, Gala Vlasic, Sasha Krieger and Samantha Knopp  
[staff@bcpotters.com](mailto: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

### June 2 to July 2: *Table Salt*

Jackie Frioud, Cathi Jefferson, Lari Robson, Gunda Stewart, Vincent Massey, Sandra Ramos. 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: *Gallery Staff Picks*

Opening Reception: TBA

### October 4 to 29: *Mug Shots*

Members of the Potters' Guild of British Columbia. Opening Reception: Thursday, Oct. 4, 5-7 pm.

### November 1 to 24: *Collaboration of Vision*

Jinny Whitehead, Pia Sillem, Jan Lovewell and Ron Robb. Opening Reception: Saturday, Thursday Nov. 1, 5 -7 p.m.

## 2012 Featured Artists

The monthly Featured Artist must be an individual PGBC member in good standing and each application must include a signed gallery policy. This is an opportunity for a non-juried PGBC member to be represented in the gallery by displaying a small selection of ceramic work that meets the gallery's quality standards and is suitable for this venue (pricing, size, and non-competing with current gallery artists): Representing the Best of B.C. Ceramics.

February 15 to March 14: Joan Barnet  
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



## Featured Artist: Che Gawlicki

PGBC member Che Gawlicki is the Gallery's featured artist June 15 to July 14. Che was born in Calgary and moved out west very early in his life. He attended Langara College's Fine Arts program and graduated from Emily Carr University in 2004.

Che spent the subsequent years working as coach operator and has finally found time to work clay again. His work is influenced by a holistic approach to the cut and paste method.



# President's Message

The very core of any guilds' mandate is to encourage and foster the success of its members, and I am personally a strong believer in having the cream rise to the top. When we look for our members to deliver their best, they always seem to rise to the challenge. Starting on the PGBC Board early in 2011, other Board members and I were asked to examine the development of a new "Standards of Quality" and Jury process for the Guild and Gallery of BC Ceramics. The new system comprises a two-part process. This new jury application form can be viewed online. at: [www.bcpotters.com: Guild,/Forms,/Get a form/Gallery Jury application](http://www.bcpotters.com: Guild,/Forms,/Get a form/Gallery Jury application).

The first section of this new jury process examines the technical quality of the work submitted. During this process, the members of the jury examine and discuss the work presented to them. The five questions an applicant is asked to answer aid jurors in this part of the process. Since the jury members can only base their discussion on the work in front of them, it is recommended that applicants submit work that best represents not only in general the kind of work they hope to sell in the gallery, but also their highest quality work.

If work successfully passes this first section, it then goes to the second section, which addresses its suitability to the retail side of the Gallery.

Another change from past years is that we now hold jury sessions three times a year on or about the first weeks of March, June and September. This is for the convenience of applicants, and if there are problems with the application; members do not have to wait for an entire year to reapply. To encourage re-application, jury fees are waived for applications resubmitted within the year.

It is hoped that this new process will help us live up to and maintain the gallery mandate of "Representing the Best of BC Ceramics."

As an added incentive for membership, the long-term plan is to establish a solid reputation through this jury process that can be carried around and recognized by others as having value. 🏡

—Denise Jeffrey

## Gallery News *By Brenda Beaudoin*

The PGBC Standards of Quality Committee has created a very comprehensive and descriptive new gallery retail jury application form. The form speaks to the PGBC goal of "Representing the Best of BC Ceramics" at the gallery and the care the Standards of Quality Committee jurors take in assessing applications.

Early in 2011, the PGBC established a Standards of Quality Committee to begin developing a new system for jurying work for sale in the Gallery of BC Ceramics. This new system is comprised of a two-part process. The first section is an examination of the technical quality of the work submitted. A jury comprising several accomplished practitioners from the ceramic community evaluates the work. The members of the jury represent a cross-section of clay practice and are familiar with and/or skilled in different forms of firing, glazing and formation, as well as with functional and sculptural work. In this section, the jury will look at many aspects ranging from overall design to how well parts are attached and overall finish. Applicants will be asked to answer five questions that will aid jurors in their discussion of the application. If work successfully passes this first section, it then goes to the second section, which addresses its suitability to the retail side of the Gallery. At this point the jury asks the gallery manager and a gallery staff person to comment on the applications.

The sunshine and warmer weather have finally made an appearance. We have a wonderful group exhibition *Table Salt*—salt-fired ceramics by Jackie Frioud, Cathi Jefferson, Vincent Massey, Sandra Ramos, Lari Robson and Gunda Stewart to kick-start the summer season. It opens Saturday June 2 and runs through to Monday July 2.

Gallery staff and I wish PGBC members a wonderful summer!



*Fawn Storage Jar, Cathi Jefferson*

## GALLERY OF BC CERAMICS: DEADLINES

### Gallery Retail juries

There are two remaining gallery retail juries for 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](http://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](http://www.bcpotters.com/forms/2010_Gallery_Jury_Application.pdf)



## North-West Ceramics Foundation: From Oven and Kiln 2012

*By Debra Sloan*

On April 19 the NWCF hosted the eighth From Oven and Kiln Auction Dinner at the Royal Vancouver Yacht Club. There were 130 guests, 61 auction donations and 150 donated dessert plates. BC ceramicists responded generously, providing us with the most handsome plates and best auction pieces we have had to date. It was an evening that was truly focused on the outstanding quality of BC ceramics.

Our MC, Dave Carlin, General Manager of the acclaimed Vancouver Cantata Singers, brought his energy and passion for BC ceramics to the event. Carol Mayer presented the 2009 NWCF Award recipients, Lisa Henriques and Ian Johnston, showing their recent work and accomplishments. Ron Vallis presented Alwyn O'Brien with the 2012 NWCF Award, and she gave a heartfelt and descriptive presentation of her impressive work.

Our patrons and guests responded enthusiastically to the presentations and to the outstanding auction display. More than 50 percent, an unusually high number, bid competitively. The NWCF Board delivered the dessert plates to their guests, and the historic cajoling and trading began. It was a very happy and energetic evening, and our most successful to date.

Cont'd on page 5



Carol Mayer setting up the Auction



Jinny and a volunteer set up the dessert plates





Top left clock-wise : Celia Rice-Jones setting up the auction , Alwin O'Brien presenting her slide show, Dave Carlin welcoming guests and Jean Fahrni chatting with Alex Lambley.

## Oven and Kiln (cont'd from page 4)

Monies earned from the event go towards the increasingly successful NWCF Speaker Series, the Maureen Wright Scholarship and the prestigious NWCF Award. Funds are also used to support educational activities such as the recently announced PGBC archival project ARCH [BC].

The NWCF is working constantly to provide educational initiatives and to raise the profile of BC ceramics. Anyone interested in becoming involved in any of our ventures is most welcome!! Remember to check out our website for updates on our Speaker Series, [www.nwcf.ca](http://www.nwcf.ca).

Again, a big thank you for the generous support and donations given by all of the artists and the volunteers.



Thank you!!

**Discovery  
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# Elegant Disorder: Perspectives on Porcelain

Review by Amy Gogarty

*Elegant Disorder: Perspectives on Porcelain*, curated by Louis-Alexandre Douesnard-Malo, a candidate in the Critical and Curatorial Studies program at the University of British Columbia, offers an interesting mix of work by five artists, four of whom work in ceramics. According to the curator, the title derives from the term *sharawadgi*, an English adaptation of a Japanese word used to describe an “agreeable asymmetry” in gardens. Douesnard-Malo uses the term here to suggest “productive tensions and poetic entanglements” wrought by global networks as filtered through the “history, materiality and surface of contemporary porcelain.”

This rather ambitious thesis can at best be only hinted at in an exhibition of this scale. The curator is particularly interested in blue-and-white wares, which were traded globally, setting international standards for fine dinnerware and elite art objects. Paul Mathieu and Sin-Ying Ho most closely fit this vision in that both work in porcelain, and both have worked at the porcelain production facilities in Jingdezhen, China. Mathieu is represented by a series of large bowls with applied images of male nudes positioned in the traditionally female odalisque pose. In several of the bowls, the images are decals produced from photographs taken by the artist, while in others, they are hand-painted in overglaze enamels by Chinese artisans working from photographs supplied by the artist. Mathieu manipulated the images digitally and projected them onto virtual bowl forms in order to calculate the distortion required to accommodate the application of a flat image onto the curved side of a bowl.



**Sin-Ying Ho. *Walmart, KFC*. 2008. Porcelain, high fire reduction, hand painted cobalt pigment, computer decal transfer, enamel. 40 x 25 cm.**

He divides the image so that part sits outside and part inside the bowl. This forces viewers to physically engage with—literally walk around—the bowl in order to apprehend the image. Mathieu’s work is highly conceptual, something he addressed in an artist talk at the opening. The physical and conceptual aspects came together dramatically when, during the talk, the artist picked up, turned and cradled one of the bowls. This simple act highlighted the human and aesthetic dimensions of perception and functional ceramic forms, aspects often lost when digital design dominates.

Sin-Ying Ho presents three works from her series *Meeting Places*, which she began in China. The porcelain forms were thrown by Chinese specialists from her specifications and under her direct control. Using cobalt, she hand-painted these with designs based on Ming originals, but she interspersed the serene, traditional imagery with laser decal images based on corporate logos and popular culture. Thus Colonel Sanders and Wal-Mart signs insert themselves amongst blue and white peonies, and underwater swimming Barbie dolls cavort beside an Imperial Phoenix, symbol of the Empress. Born in Hong Kong, Ho came to Canada as a young woman, and much of her work addresses hybrid identity, use of language and global capitalist forces. She extracts maximum impact from her humorous yet critical juxtapositions in part because her craftsmanship is so precise and virtuosic. She understands the cultural traditions of her forms and has a keen sense of irony. Although she engages with industrial production, she maintains her unique artistic voice. (Cont'd on Page 7)



**Brendan Tang *Manga Ormolu Ver. 4.0-m* (2011), 44 x 30 x 35cm.**






Shelley Miller. *The Wealth of Some and the Ruin of Others*. Triptych, Ink-jet Photographs, 2008.

Brendan Tang's work similarly references Asian ceramics, yet he works with low-fire white earthenware, which he humorously refers to as "ghetto porcelain." The low fire facilitates his bright glazes, and it minimizes stress on the many joints that articulate his elaborate ceramic forms. His well-known *Manga Ormolu* series constitutes "mash-ups" of both traditional blue-and-white Asian ceramics and contemporary robotic or "transformer" objects. Like Ho, Tang likes to maintain a great deal of control over his production, and his level of skill in terms of throwing, slab-building and decorating is impressive. The sculptures seem curiously functional yet suspended between an imaginary aestheticized past and a brave new technological future.

While the first three artists comfortably span both fine craft and fine art discourse, Shelly Miller and Elizabeth Zvonar create works that flirt with the idea of "sloppy craft," a term used recently by Glenn Adamson and others to describe work that incorporates craft technologies, but that aims towards a level of expressiveness, immediacy and/or conceptual meaning that might be confined or hindered by obsessive devotion to the finer points of craft. Often "base" materials are used—polyester rather than silk, or (as with Tang), earthenware rather than porcelain—and techniques are learned on a "need-to-know" basis rather than developed over years of patient practice. In the case of Miller, the material is sugar icing, which the artist pipes, slathers, molds or otherwise manipulates into decorative surfaces and objects. For *The Wealth of Some and the Ruin of Others*, she produced white icing tiles that resembled Portuguese tin-glazed azulejo. She superimposed blue drawings of Spanish galleons, installed the tiles on the exterior of a derelict Brazilian building, and photographed them as they melted and

fell to ruin at the base of the wall. Three ink-jet photographs document the work, with the effect that the sticky, disintegrating tiles are "disciplined" by the smooth photographic surface. Zvonar works with porcelain slabs and molds, but badly—one senses deliberately—piling slumped bowl-like forms and rolls of clay to make abject sculptures of elbows and fingers. Splatters of glutinous glaze suggest semen (according to the curator) or other body fluids, giving the misshapen little forms a strangely compelling presence. Although connections to gender and sexuality might link this work thematically to both Mathieu and Ho, the leap in facture from malformed to immaculate is difficult to make with so few examples. These works seem to relate more to Miller's decomposing tiles, and for this reason, it would have been very interesting to have had actual examples of those in the exhibition.

Although not likely the case for the general public, for ceramists, porcelain is a specific rather than generic material. Basing the curatorial premise on porcelain as a material vested with history and cultural associations seems slightly perplexing when a number of the works are not porcelain and when that history is so broad as to need further focus. However, *Elegant Disorder* is interesting in that ceramic works are shown in conjunction with other art forms and taken seriously as bearers of ideas and aesthetic value. Viewers will make their own connections between works based on issues of sexuality, cultural identity, technology and craft. Douesnard-Malo has made a bold and brave choice to feature ceramics, and his exhibition gives us a welcome opportunity to view challenging contemporary work.

*Elegant Disorder* runs May 12 – June 23, 2012 at the Satellite Gallery in Vancouver, 



## Gallery of BC Ceramics presents *Table Salt*



**Top image: Sandra Ramos ; Bottom Right: Lari Robson ; Bottom Left: Jackie Frioud ; Left Center: Vincent Massey**

The Gallery of BC Ceramics is pleased to present “Table Salt”, showcasing six BC potters producing functional tableware for daily use. They all fire using the salt glaze process, a traditional method which incorporates the introduction of salt crystals into the kiln during the hottest part of the firing process to form a glaze on the surface of the pots.

The resulting surface varies according to the placement of the piece in the kiln, the amount of salt used, the direction of the flame, and the individual recipes and firing techniques of each artist.

Jackie Frioud fires a natural gas kiln in Horseshoe Bay, BC. She uses a sandy clay body and likes clean, contemporary forms and creating stacking and nesting sets.

Cathi Jefferson, from Duncan, BC, fires a propane kiln and uses a smooth, porcelainous stoneware clay. She decorates her distinctive work with colours and images from nature.

Vincent Massey’s pottery is fired in a gas kiln in Whistler. His generous forms and gestural decoration are distinctively his own.

Cont’d on page 9



# Table Salt

(cont'd from page 8)

Sandra Ramos, from the Sunshine Coast, fires a wood kiln. Her work is a combination of thrown and altered and handbuilt pieces.

Lari Robson, from Saltspring, makes utilitarian pots. He fires with an oil drip system that is absurdly labour intensive, having to be constantly monitored through a 22 hour firing. He won't change his ways, as oil firing gives a very long flame that sends the salt around the kiln in constantly fascinating and unexpected ways.

Gunda Stewart, from Canyon BC, uses a fast firing wood kiln that allows her to fire in 15 – 16 hours with salt being sprayed in near the end with a garden sprayer. She uses a stoneware clay which she mixes, most summers, in a horse trough. These functional pieces are produced on a kick wheel and minimally decorated, leaving surface decoration to the kiln and the salt. The strong directionality of many of the surfaces, with heavy salt glazed orange peel on one side and wood ash or soft, satiny, salt on the other is what Gunda looks for. These surfaces provide both tactile and visual pleasure to the user. 🔥



Gunda Stewart

## The Potter's Place




The Potter's Place is on the corner of 5th and Cliffe in Downtown Courtenay,  
180b 5th Street.  
250-334-4613  
or [www.thepottersplace.ca](http://www.thepottersplace.ca) or look for our app through the Comox Valley Visitor's Center.

The Potter's Place is turning 20 this year. It is hard to believe that an artist's collective could last so long and successfully, but we were astounded to realize we have been around this long ... and still going strong. The strength of our membership has survived due to the dedication and interest of each individual member to the collective good. A few of the original girls are in their 80s now and still potting. Those that retire or move on are replaced with new (sometimes younger) potters and so the cycle continues. From a humble start at Tarbell's in Cumberland, the collective moved twice til we ended up in our present location in the cultural heart of downtown Courtenay about 6 years ago. We are collectively proud to have offered local potters a year-round storefront to market their work for the last 20 years ... and 20 more to come. There have been a lot of potters in and out of the store over the years - as members and as consignment - and we are planning a retrospective show for the month of June - kicking off with our "Birthday Potty" Saturday June 9 from 10 to 5. Come join us for cake, coffee and a look at our newly renovated gallery and shop. 🔥

## Prince George Potters' Guild hosts Northern BC Clayfest

The Prince George Potters' Guild is thrilled to host the third Northern BC Clayfest from August 9 - 11, 2012. This exciting event offers the opportunity to learn about advanced clay techniques from some of the world's best potters. Four nationally and internationally renowned presenters will be providing demonstrations and slide shows at Clayfest. These include Simon Leach from Williamsburg, PA, Rob Froese, from Saskatoon, SK, Fredi Rahn from Vancouver, BC and Linda Doherty from Kamloops, BC.

2012 Clayfest includes an evening social event, co-hosted by Two Rivers Gallery. At the Wine and Cheese Reception you will get to meet our presenters and view work from members of the Prince George Potters' Guild. Two Rivers Gallery will be hosting a juried show of members' work for the month of August based on the theme "Profiles". Both functional and non-functional pottery will be featured.

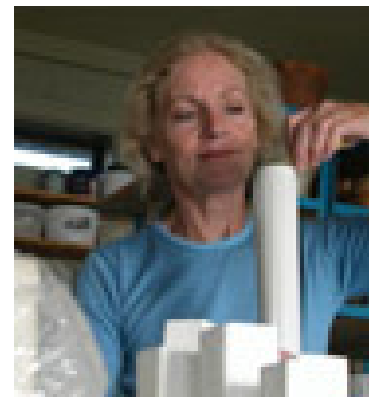
For more information or to sign up for Clayfest, please visit our web site at [www.pgpotters.ca](http://www.pgpotters.ca). 



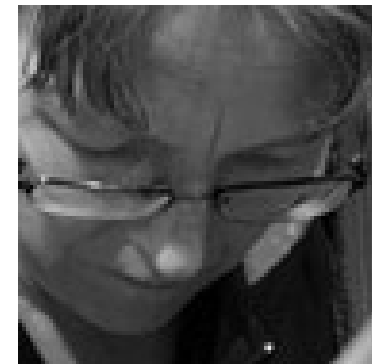
Rob Froese



Simon Leach



Lynda Doherty



Fredi Rahn

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Variations on Symmetry, a two-person exhibition featuring Eliza Au and Ying-Yueh Chuang, will open at the Kootenay Gallery of Art on June 15 and will be on view until July 28, 2012. The gallery is located at 120 Heritage Way, Castlegar, BC (250-365-3337). For more information, please see the gallery website at [www.kootenaygallery.com](http://www.kootenaygallery.com). The exhibition was reviewed in our May newsletter, when it was installed at the Evergreen Cultural Centre in Coquitlam. For a time-lapse video of the installation in progress produced by Astrid Heyerdahl, the Visual Arts Manager at the Evergreen, click [here](http://www.youtube.com/watch?v=fg11KVGbIAw) or copy into your browser

<http://www.youtube.com/watch?v=fg11KVGbIAw>

## Call for Entries for all members of the PGBC

*By Sheila Morissette*

We are pleased to announce two upcoming opportunities to participate in group exhibitions at the Gallery of BC Ceramics. These opportunities are open to all individual members of the Potter's Guild of B.C. Here are the themes and dates so that you all have time to create your work. Stay tuned for more specific details in upcoming newsletters/broadcasts and our website.

### Mug Shots

Sept 29 – Oct 29, 2012

Mugs are always a favorite item for potters to make, use and sell. In conjunction with our membership drive (renewal takes place in September), this show will feature functional mugs along with a "mugshot" of each participating artist. Members can submit from one to a dozen mugs for the show. The mugs must have handles and no saucers (i.e. mugs, not teacups). All work must meet gallery standards of quality and must be for sale. Once the show closes, the gallery will keep the mugs in stock for the mug wall for the busy Christmas season.

We would like to feature a running video of different artists making mugs within the exhibit, so if you have any videos that you are willing to share, please let us know. If you don't, there is still plenty of time to make one before the show. We are especially seeking video that shows mugs being thrown showing the real time frame, handles being added in real time frame so that gallery visitors can appreciate just how much work goes into making a mug. More details on the parameters of both the images and the videos will be coming. In the meantime, if you already have a video to share, please contact Sheila Morissette (e-mail [sheilamorissette@mac.com](mailto:sheilamorissette@mac.com)) to let her know.

### Pot Luck

March 2013

Every potter knows that potters do the best pot luck get-togethers. Not only is the food great, it also comes served in such a wonderful variety of unique fired clay containers.

At the same time as the next Symposium (March 2013) we want to have a members show at the Gallery of BC Ceramics celebrating the skills of our members in both the kitchen and the workshop.

The idea is for you to create a favourite or special dish and to feature the vessel in which it was cooked or in which it is to be served. For example, I do a killer Mushroom Terrine that is poached in an extruded dish that I have made and it is turned out onto a companion platter for serving. You might have one of those never-fail casseroles or spectacular salads that are set off by one of your creations.

The reason for plenty of notice time for this show is that we plan to publish a Guild Cookbook to go with the show, and we will need time to collect photographs and recipes before we can pull it all together, get it printed and bound. There will be a small cost to go towards printing, but you will get your own copy of the book with everyone's special recipes along with a photograph of their piece in use.

We will set up a format for all this but we would like to gauge interest in the number of people who want to be part of this. If you are interested in being part of this venture or have any questions, please email Keith Rice-Jones [keith@wildricestudio.com](mailto:keith@wildricestudio.com)





## The Humble Mug

*By Keith Rice-Jones*

Some time ago, three of us potters were visiting another potter and after the meal the coffee came out with 4 different mugs. The coffee went cold while we all discussed the different aspects of the four mugs.

I make large ceramic sculpture and I can't recall ever having spent as much time discussing the aspects of my work in such animated detail. However, what is interesting to me is that when discussion happens around the attributes of either a mug or a piece of sculpture, the language is just the same. I am not quite sure what makes the mug humble, when in order to be successful it has to be functional while it gets on with the same sculptural issues of the parts in balance and the parts of the form working together. Perhaps it is the pretension of sculpture, standing around saying "Look at me" that makes the mug humble, while it sits waiting quietly to be put into use.

A piece of sculpture has the possibility of an ongoing dialogue and can transform a space quite profoundly. The mug most likely lives a lot of its life in a cupboard but its dialogue can be quite profound when it is in use. I am sure that most of you have a favourite mug; and it can become that for all sorts of reasons. I don't have a specific singular favourite mug, I have many favourites for different qualities, for different liquids and different times of the day. Currently, when I get up and start the day with a slice of lemon in hot water, it is in one of Celia's Southern Ice translucent porcelain mugs that I reach for – there is a big one for me and a slightly smaller one for Celia. Before the porcelain, my first choice had been another of Celia's which is in our old house ash glaze (when we renovated and burned all the debris and saved the ash) and has a flashing of fugitive copper on one side. When we travel and visit potters, what we often collect, as well as other work, are mugs, usually in pairs. After the day has started, we usually stop (actually it's sometimes before we have started...) around 10.30 for coffee. It's one a day and strong, with a breakfast top-up of toast. The question is always, "Who shall we drink coffee with this morning?" Today it was Sandy Lockwood from Australia, the day before it was Ross Mitchel-Anyon from New Zealand, before that, Ron Vallis from Vancouver, Wally Keeler from UK,

***Some of our Favourite Things (Photo)***

**Top row :**

**Celia Rice-Jones, Ron Vallis, Toff Milway, UK; Celia Rice-Jones, Mike O'Donnell, NZ; Cathi Jefferson**

**Bottom row:**

**Walter Keeler, UK; Laurie Rolland, Ross Mitchell-Anyon, NZ; Byron Temple, USA; Ruthanne Tudball, UK; Sandy Lockwood, Aus.**

Mike O'Donnell from New Zealand and Sandy again, I think. All the coffee mugs are smaller than my morning lemon one and not ones we would generally think of for tea unless it was a fruit tea. In the afternoon it is Earl Grey tea and other, slightly larger mugs come out.

I am not quite sure what puts a mug into a particular usage category but the wide range of solutions to mug design is evident in the gallery mug wall. When I was in the gallery recently, someone was going through a whole range of them, choosing one that suited.

It's very personal. People at our studio sometimes buy beer steins as coffee mugs and I can't conceive of drinking that much coffee! Once at home, a customer who had broken her favourite Celia mug, had the whole shelf of ostensibly same mugs out on the floor, trying out the balance and lip edge, the slight nuance of each, that would mark it as special for her.

This is how it is with hand made things; they all have their own energy that is captured in their creation. If Celia hasn't thrown for a while, she will usually start with a run of mugs – it's like playing scales to warm-up – and the first couple might get discarded. If it doesn't come off the wheel quickly, it's not likely to have any vitality. The mugs of Ross Mitchel-Anyon that we have are crazy little things but superbly functional. They were thrown incredibly quickly, the handles are not fussed and they retain all the verve and energy of the making process, finally being individually kissed by the fire. Every time they come out they get appreciated over again. They were \$10 each.

(Cont'd page 13)



# The Humble Mug

(cont'd from page 12)

There are some fundamental design considerations for mugs. First is deviation from the basic tube. If the bulk of the form is at the base it is very stable but can look heavy and tired. In addition, if the top is too narrow you will get a liquid rush over the transition.

How the mug addresses where it sits is important. This is often the weakest part of pots. To take the opposite extreme, if the top is very wide in relation to the base (as with Mike O'Donnell's) then the liquid cools quickly. The position of the handle will seriously affect the balance and must be a complement in character and weight to the rest of the mug. Then there is the all important lip, the part that mediates the mouth and the liquid. If you think of the shape of the mouth, a very slight turn out will conform to the lips. Too much flare and you wear the tea! An inward curve doesn't invite the liquid or the lips. When you get all the basics working together, there is the glaze, the fire and any possible whimsy like Celia's seal on a button of clay up near the handle that for many people becomes a stroking focus.

Ultimately, with different sized hands and mouths it becomes a very personal choice and I remember reading about a potter, who like most potters laid a very eclectic table. His teenage daughter complained and asked why they couldn't have sets of nice things like all her friends. Her younger brother, who obviously hadn't been peer pressured into conformity piped up, "But if they were all the same, you couldn't have favourites." 🍵

## Ceramic Programs Summer 2012

### Developing Ceramic Surface

In conjunction with his workshop (full) Vince Pitelka shows images of his work. Open to the public. Thursday, July 19 at 7pm.

### Soda Firing Workshop

\$114, 3 sessions  
Thursday, Friday, Monday  
Times vary, call for details  
Instructors: Linda Doherty & Jay MacLennan  
Starts July 26 Barcode 261999

### Summer Pottery

\$176, 8 sessions  
Monday, Wednesday 10am-1pm  
Instructor: Sabrina Keskula  
Starts June 25 Barcode 261997  
Thursday, Tuesday 7-10pm  
Instructor: Fredi Rahn  
Starts June 28 Barcode 261998

Programs cover all ages and skill levels. Prices do not include tax.

**Register Now!**

Call Shadbolt Centre  
at 604-291-6864

or online:  
[burnaby.ca/webreg](http://burnaby.ca/webreg)

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

### Throwing Intensive Workshop

\$96.50, 3 sessions  
Friday, Saturday, Sunday 10am-4pm  
Instructor: Jay MacLennan  
Starts June 22 Barcode 261996

### Summer Clay (12-17 years)

\$104.55, 5 sessions  
1:30-4:30pm  
Tuesday, Wednesday, Thursday, Fridays  
Instructor: Sabrina Keskula (12-15 years)  
Starts July 3 Barcode 262006  
Monday, Tuesday, Wednesday, Thursdays  
Instructor: Vin Arora (15-17 years)  
Starts July 9 Barcode 262007

Registration for summer 2012 programs is underway. Fall & winter registration begins June 19.



Soda-fired vessel by Jay MacLennan

## CLAY 2012

Annual juried show by the Fraser Valley Potters Guild



### Opening Reception

Wed. June 6<sup>th</sup>, 2012, 7 to 9pm

Show runs June 6<sup>th</sup> to July 14<sup>th</sup>

at the

**Chilliwack Cultural Centre Art Gallery**

9201 Corbould St, Chilliwack, BC

Call 604-392-5000 for more information

Or go to [www.fraservalleypottersguild.ca](http://www.fraservalleypottersguild.ca)

Special thanks to the Chilliwack Visual Artists Association

## 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](mailto:terranme@telus.net).

## PGBC Membership Committee

Interested in getting involved in the PGBC? Looking for a chance to meet other potters and make a difference in your community?

The PGBC is looking for a few members to sit on a Membership Committee, which will explore ways to expand membership and make the Guild more relevant and valuable to its members.

If you are interested and would like to find out more, please email Gabrielle Burke at [gabriellekbburke@gmail.com](mailto:gabriellekbburke@gmail.com).



## **The Great Ceramic Supplies & Equipment Sale**

Glaze Materials \* Decorating Supplies and Ingredients  
Ware Boards \* Reclaimed Clay (professionally pugged)  
Cone 6 Skutt Kiln (model C181)  
Books \* Tools \* and more!

**June 23  
10 am - 1 pm**

at the Parksville Train Station  
600 Alberni Highway



## **August 9-11, 2012 Prince George, BC**

**Register online  
at [pgpotters.ca](http://pgpotters.ca)**

Two-day Workshops • Wine and Cheese  
Slide shows and talks • Silent Auction  
Awesome prizes and give-aways  
Clayfest Marketplace for pottery and tools



**Linda Doherty**



**Rob Froese**



**Fredi  
Rahn**

**Simon  
Leach**



# ClayLines

Celebrating Success in our community

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## 2012 CONEBOX SHOW

DEADLINE: June 18

To download the 2012 ConeBox Show entry form, go to web page [www.coneboxshow.com](http://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 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](mailto:dgbalch@gmail.com)

## Ceramic Murals

The Westcoast Sculptor's Association presents

**Ceramic Murals**- a lecture and slide presentation on clay murals from various parts of Europe and Japan as recorded in the travels of **Santo Mignosa**. This will take place 6 pm Wednesday, June 13th, 2012 at the

Shadbolt Centre for the Arts

6450 Deer Lake Ave.

Burnaby, BC

(604) 291-6864

Santo will talk about these murals, and discuss methods of design and execution, ie. how to apply clay on a frame, transfer a design onto it, shrinkage considerations, removal from the frame, and recording for final placement.

Professor Mignosa is a graduate of the Art Institute of Florence, Italia (Painting), and holds a MFA in Ceramic Art from N.Y. State University.

He has an extensive exhibition record- local, national and international, with several major awards. He has mentored artists at universities in Nelson and Calgary and many local art centers in conjunction with the SSBC, WCCSA, and Shadbolt Centre.

Admission by donation (WCCS)

## Art Exhibition & Sale

Saturday and Sunday June 9 & 10

11 - 5 pm

Ceramic, mosaic, paint and graphite

Nicoletta Baumeister [www.nicoletta.ca](http://www.nicoletta.ca)

Deborah Putman [www.deborahputman.com](http://www.deborahputman.com)

Connie Glover [www.connieglover.com](http://www.connieglover.com)

1872 - 136th Street, Surrey

604 531-6508

## Submissions for the August 2012 PGBC newsletter

Please get your articles and ads in to Melany by July 20 at the latest for the August newsletter (exact date TBA). If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to [editor@bcpotters.com](mailto:editor@bcpotters.com).

## The Flower Show

Fredi Rahn

Spring Studio Sale

June 16 & 17, 11 am - 5 pm

Back alley, 2704 Yale Street, Vancouver

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

Annual set sale - buy 4 pieces and pay for 3 (of highest value)

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## Unclassifieds

FOR SALE:

Well established pottery studio and charming house for sale in the beautiful Fulford Valley rural setting on Salt Spring Island, B.C. The studio and showroom are conveniently located on the main road. The 3 bedroom/ 2 bathroom house is well-set back from the road, very private and has fabulous gardens with a stream at the back of the property. This 1.5 acre property is surrounded by farmland with mountain views. A potters paradise!

\$420,000

Please phone Meg Buckley for details. 250-653-4391

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FREE: home-made kick wheel with good bearings. Needs some TLC. On Hornby Island, but can be delivered to Courtney/Comox area.

Jim: 250-335-0120;

[jim\\_garton@telus.net](mailto:jim_garton@telus.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](mailto:editor@bcpotters.com) by the 20th of each month for publication the following month. Submissions may be edited for space.

### Advertising Rates\*:

*All ads are payable upon receipt of invoice*

- Full page, \$189+ 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](http://www.bcpotters.com/Guild/chops.php)

You can email it back to Debra Sloan at [debraesloan@gmail.com](mailto: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

Denise Jeffrey, President  
604.298.4980 · [terranme@telus.net](mailto:terranme@telus.net)  
Gabrielle Burke  
778.838.8803 · [gabriellekbburke@gmail.com](mailto:gabriellekbburke@gmail.com)  
Amy Gogarty, Secretary, Communications (Newsletter)  
604.873.2589 · [gogarty@telusplanet.net](mailto:gogarty@telusplanet.net)  
Linda Lewis, Webmaster, Communications (Website)  
778-848-7207 · [webmaster@bcpotters.com](mailto:webmaster@bcpotters.com)  
Suzu Matsuda  
604.734.3721 · [sumatsu@telus.net](mailto:sumatsu@telus.net)  
Sheila Morissette, Vice President  
604.484.5090 · [sheilamorissette@mac.com](mailto:sheilamorissette@mac.com)  
Judy Osburn, Retail Committee Chair  
604.734.7829 · [osburnjudy@hotmail.com](mailto:osburnjudy@hotmail.com)  
Nora Vaillant  
604.730.5840 · [auroranora1@gmail.com](mailto: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](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](#).

## Newsletter Committee

Amy Gogarty, Chair · [gogarty@telusplanet.net](mailto:gogarty@telusplanet.net)  
Melany Hallam, [Maywood Design](#), Editor  
604.487.1597 · [editor@bcpotters.com](mailto:editor@bcpotters.com)  
Andrea Maitland, Proofreader  
Jan Lovewell, Mailings

## Website Volunteers

Linda Lewis, Webmaster · [webmaster@bcpotters.com](mailto:webmaster@bcpotters.com)  
Becky McEachern, Member Profiles  
[becky.c.mceachern@gmail.com](mailto:becky.c.mceachern@gmail.com)  
Viv Bodnar, Member Website Links · [VivThePotter@gmail.com](mailto:VivThePotter@gmail.com)  
Bridget Fairbanks and Shannon Merritt, What's On  
[events@bcpotters.com](mailto:events@bcpotters.com)  
Sharon Grove, Membership Database · [membership@bcpotters.com](mailto:membership@bcpotters.com)

