

September 2012  
Volume 48 No. 7



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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*Igneous Jug & Eggshell Cups, 2012,*  
by Sarah Lawless. Wheel-thrown and  
altered porcelain, soda ash glazes,  
Cone 10 oxidation. See Page 6.





## Gallery of BC Ceramics

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

*Representing the best  
of BC Ceramics*



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**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, Sasha Krieger,  
Samantha Knopp, Amanda Sittrop

[staff@bcpotters.com](mailto:staff@bcpotters.com)



**Exhibition Committee:**

Jinny Whitehead, Sheila Morissette,  
Maggie Kneer, Denise Jeffrey,  
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](#).*



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

## 2012 Gallery Exhibitions

**September 8 to 24:**

**Gallery Staff Picks: Pots, Pots, Pots** Opening Reception: Saturday, Sept. 8, 1 to 3 p.m.

**October 4 to 29:**

**Mug Shots** Members of the Potters Guild of BC. Opening Reception: Thursday, Oct. 4, 5 to 7 p.m.

**November 1 to 27:**

**Collaboration of Vision**

Wood-fired ceramics by Jinny Whitehead, Pia Sillem, Jan Lovewell and Ron Robb. Opening Reception: Thursday, Nov. 1, 5 to 7 p.m.

### Pots, Pots, Pots

**Artists: Kelly Austin, Rachelle Chinnery, Darcy Greiner, and Darlene Nairne**


The Gallery of BC Ceramics is pleased to present *Pots, Pots, Pots* (Sept. 8 to 24, opening Sept. 8, 1 to 3 p.m.) an exhibition that explores the various ways in which repetition manifests itself in ceramics. Coordinated by gallery assistants Sam Knopp, Sasha Krieger, Carita Ho and Gala Vlasic, the exhibition is inspired by time spent working in the gallery. As gallery assistants, we are familiar with notions of repetition as we greet every guest and are sure to let them know, "we have more pots in back!"

Repetition is fundamental to the process of making things out of clay. In order to learn the requisite skills, each maker must create the same or similar objects innumerable times. This practice not only helps the artist develop the necessary technical skills, but it also attunes them to the rhythm of the clay as one wedges, forms, fires, and glazes in a tradition that goes back nearly 30,000 years.

Each artist's approach to material practice is unique. Bernard Leach believed that there is an essential quality that comes through repetition as rhythm develops within the potter, which in turn, gives life to the pot. By featuring the work of PGBC ceramic artists—Kelly



**Top: Kelly Austin. Above: Rachelle Chinnery.**

Austin, Rachelle Chinnery, Darcy Greiner, and Darlene Nairne—we hope to shine the spotlight on a group of talented individuals who share a West Coast sensibility and sophistication in their approach to material and design. Presented together, each artist's concentrated investigation of process, form, and surface becomes apparent, and patterns between their works begin to unfold. 

## 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 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**

# President's Message

You can almost smell it in the air, that subtle change that we long for in the spring and dread in the fall, telling us the seasons are changing. Yes folks, it is September and time to start thinking about membership renewal. The benefits of being a member are all listed at <http://www.bcpotters.com/Guild/membership.php>. There are always discussions and debate around the actual and perceived benefits of membership, but as with any organization, a group/guild is greater than a simple sum of its parts—the guild is what we the members combined make it.

Along with the usual reminder to current members that fees are due again, we are as always looking to reach new potential members. If you know of anyone—potter, hobbyist, or enthusiast—all are welcome. As well, if anyone has ideas on reaching new potential members, we would love to hear about them.

The member benefits I am most excited about are the two upcoming member shows at the Gallery of BC Ceramics. *Mug Shots* is a great way to explore the traditional mug form. I am hoping to see some real classics as well as some real non-traditional takes. It

makes it so much more fun to take something we don't normally do in our own studio and apply it to what is usually considered a basic form. Let's see who can push it the furthest while staying within the limits of "mug" and gallery standards.

I know March is a long time off but some of the member initiatives take a great deal of planning and require long lead times such as the proposed *Pot Luck* show to coincide with the Canadian Clay Symposium. This show really needs members to take a few seconds and let us know that, yes, they are interested in taking part. At this point we do not need applications filled out, photo images or any of that jazz...just a quick note saying you think it is a great idea and would like to take part. (See article on [Page 11](#) for more details.)

Here is hoping everyone (plus a few) renew their membership and many choose to take part in both of the upcoming gallery shows.



—Denise Jeffrey

## Gallery News

By Brenda Beaudoin

Many years ago when I was at the Burnaby Art Gallery, I was given the opportunity to curate my first exhibition, something which meant a great deal to me then and now. As a manager, it's an opportunity I knew I wanted to pay forward. I'm excited the gallery will showcase a Staff Picks exhibition this September. I'm very pleased that Sasha Krieger, Sam Knopp, Carita Ho and Gala Vlasic rose to the challenge and seized this opportunity with their exhibition *Pots, Pots, Pots*, Sept. 8 to 24.

As mentioned in last month's newsletter, we have a new non-juried option open to all PGBC individual members as of January 2013. This new ceramic item will be featured in a wall display of small BC-in-a-Box boxes (4" x 4"), as such they must fit comfortably for display in them. The new ceramic item to replace tiles in 2013 is: Salt & Pepper Shakers. The gallery number for these items are to start at #700. As with all gallery ceramics, the Standards of Quality apply and all members must have a signed Gallery Policy on file at the gallery.

We were saddened to learn of Lari Robson's recent passing—his participation in the *Table Salt* June exhibition is all the more special.



**Table Salt artists (left to right): Sandra Ramos, Gunda Stewart, Vincent Massey, Jackie Frioud, Lari Robson and Cathi Jefferson.**



# TableSpace: A Framework for Contemporary Ceramics

By Amy Gogarty

Catalogue of an exhibition held at the  
Fosdick-Nelson Gallery, Alfred, New York  
October 14 – December 1, 2011  
Gallery photography by Brian Oglesbee.

In the world of ceramics criticism, functional ceramics often get pushed aside by work that appears more “art like” and easier to frame with traditional methods. *TableSpace*, curated by Linda Sikora and Albion Stafford, grants functional tableware attention and respect while indicating some of what this neglect has caused us to miss. The exhibition gathers the work of fourteen ceramists from North America, Europe and Asia. No single style or approach dominates; in fact, the curators deliberately aimed at creating a conversation between divergent practices including commercial-scale production, digital and plaster molds, throwing, hand-building and all manner of surface decoration. Each of the fourteen artists contributes a thoughtful and articulate statement regarding his or her engagement with functional ceramics, making for an exciting and controversial collection. The catalogue is available online, ensuring it will continue to provoke conversations long after the exhibition has closed.

In a foreword to the catalogue, Howard Risatti, author of *A Theory of Craft*, describes the table more as a “philosophical-humanistic concept” than a “tangible, concrete space.” Eating is both a biological necessity and a



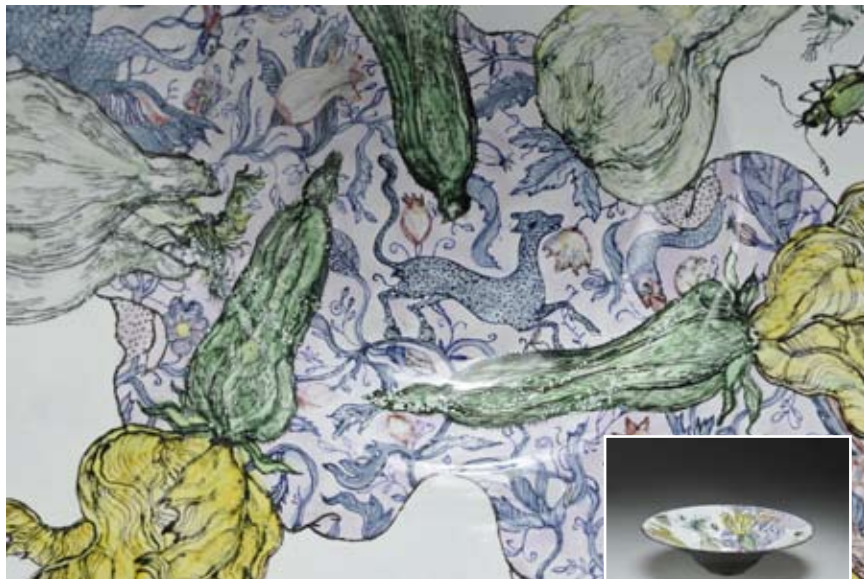
**Fluted Rice Bowl, by Sam Uhlick. 2.75 x 6 x 6 in., porcelain.**

cultural construct that binds a community together in an essentially civilizing gesture. Domestic ceramics set on a table differ from sculptures set on a plinth in that external relationships exist between the individual dishes. Rather than objects of visual display, functional works on a table imply both use and user and thus social relations. The set table is a “site for social interaction,” which expands to engage the wider culture.

Ezra Shales dismisses the opposition between handmade and mass-produced work, noting that all ceramics produced prior to 1980 involved some sort of hand-

finishing. He writes, “Almost all ceramics sit in the interval between handmade and mass production,” something to bear in mind when comparing work designed using digital aids and hand-thrown work. To complement the exhibition, Shales organized a studio session with Ole Jensen, a Danish designer, and Mark Pharis, an American studio potter in the mold of Bernard Leach and Warren McKenzie. Based on Charles Eames’ definition of design as “a course of action . . . dependent upon constraints,” the workshop investigated ideas of making related to play, and, in such a context, distinctions between “designer” and “potter” proved elusive. Andrea Gill critiqued the session, providing valuable insight into the working assumptions of both artists.

The remainder of the catalogue is devoted to images of the work and artist statements. The latter are refreshing in that they are remarkably informative, personal and jargon-free. Andy Brayman is one of the more digitally-oriented artists. He works with CNC (computer numerical control) machines and decoration based on sensory data taken from the natural world and converted through computer algorithms into abstract geometric shapes. While this sounds cold and impersonal, the resulting forms and decoration have a breathtaking complexity and beauty to them. At the other end of the spectrum is Canadian



**Bowl (and detail), Vegetables on Persian Cloth, by Sonngard Marks. 3.5 x 14 x 14 in., faience.**

*Continued on Page 5, TableSpace*

Sam Uhlick, whose personal reflection upon 40 years of making functional pottery is modest and poignant and whose fluid forms, faceted decoration and tenmoku glaze exemplify the best of that studio tradition. Tomoo Hamada, grandson of Shoji, contributes slab and wheel-thrown wares decorated in a contemporary style that reflects his Mingei roots. Takeshi Yasuda, who will be the keynote speaker at the upcoming Canadian Clay Symposium, presents eccentric Qingbai porcelain vessels and platters exquisitely glazed in pale celadon. An important qualification of a Tea Master in Japan, he writes, was the ability to find interesting objects and use them “creatively in Tea.” In Takeshi’s opinion, it is more important to serve food on “interesting objects” than on standard tableware.

Sonnegard Marcks from Germany and Kari Radasch, Lisa Orr and Sarah Jaeger, all of the United States, subscribe to ornate surfaces with exuberant decoration based in nature. Jaeger explains her pots are “extroverts, the active surfaces a way to initiate an easy conversation.” In contrast, Paul Eshelman (born Ethiopia, lives United States) brings his background in science and technology to bear on the creation of very spare, geometric forms that originate in plaster models. The final pots, cast in red earthenware and finished with an unctuous black glaze, are “designed to serve with elegance and order.”

The artist statement that moved me most was written by Paul Kotula, who describes growing up in a close-knit family in Detroit “where both order and warmth were in abundance.” He recounts learning many years later that his parents had suffered the loss of twin daughters



**Blue & Green**, by Kari Radasch. 5.25 x 28 x 22 in., terra cotta, silicone rubber.

before he was born, knowledge that colours his understanding of his parents’ devotion to family rituals of hospitality. His work is spare and monochromatic, relating to “structure—real, social, and psychological ...within the context of the table.”

*TableSpace* is a catalogue to which I will return often when thinking about functional ceramics. The diversity of participants underscores the range of functional work being produced today, and the commentary undermines any assumption that the field is not permeated by complex psychological and social concerns. This has importance for the PGBC in terms of the upcoming Canadian Clay Symposium and the related gallery exhibition *Pot Luck*, devoted to vessels made for special culinary treats. I am hopeful that all of these will generate excitement about functional ceramics and possibly foster new devotees to the cause. 🍵

The catalogue is available online at: <http://fosdicknelson.alfred.edu/publications.cfm>

Canadian Clay Symposium: [www.canadianclaysymposium.com](http://www.canadianclaysymposium.com)

## Ceramic Programs Fall 2012/Winter 2013

### Off-Centre

Instructor: Fredi Rahn  
\$164.84, 8 sessions 282331  
Sundays, 10am-1pm September 23

### Back to Basics new

Instructor: Don Hutchinson  
\$46, 1 session 283654  
Thursday, 7-10pm November 1

### Figure & Surface

#### Treatments: Clay Relief

Instructor: Debra Sloan  
\$62.87, 2 sessions 282880  
Mondays, 6-10pm November 5

### Canadian Clay Symposium:

#### Elementum – Form, Function, Feast new

Canadian and international presenters  
[canadianclaysymposium.com](http://canadianclaysymposium.com)  
\$115, (early bird fee to January 15)  
1 session 283425  
Saturday, 9am-5pm March 23, 2013  
No refunds after January 15, 2013

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at 604-291-6864  
or online: [burnaby.ca/webreg](http://burnaby.ca/webreg)

**shadboltcentre.com**

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### Takeshi Yasuda new

CCS Presenter  
\$65, (early bird fee to January 15)  
1 session 283521  
Sunday, March 24 10am-4pm  
No refunds after January 15, 2013

### Wood Firing

#### with John Neely new

CCS Presenter  
\$413, (early bird fee to January 15)  
4 sessions 282359  
CCS registration included with fee  
Monday, Tuesday,  
Wednesday, Saturday, times vary  
March 25  
No refunds after January 15, 2013

Registration for Fall 2012 &  
Winter 2013 programs is underway.  
Programs cover all ages and skill  
levels. Prices do not include tax.



Lorna Meaden, Diamond Teapot



**Tray**, by Mark Pharis.  
5.75 x 21.25 x 19 in.,  
earthenware.



## RBC People's Choice Award *By Melany Hallam*

Presented by the Gardiner Museum, the 2nd Annual RBC Emerging Artist People's Choice Award recognizes the artist whose work receives the most votes from the participating public with a \$10,000 cash prize. This year's nominees are Jason Holley (Newfoundland), Sarah Lawless (British Columbia), Janet MacPherson (Ontario), Julie Moon (Ontario), and Brendan Tang (British Columbia). You may view the artists' work at the Gardiner and online and cast your vote from Sept. 4 to 30 at [www.gardinermuseum.on.ca/exhibitions/rbc-emerging-artist-2012](http://www.gardinermuseum.on.ca/exhibitions/rbc-emerging-artist-2012).

Of the two B.C. artists nominated, Sarah Lawless is a member of the PGBC and has participated in the guild's BC-in-a-Box show. Sarah is a graduate of Kootenay School of the Arts (Nelson, B.C., 2006). She has worked as assistant to Saidye Bronfman Award-winning potter Wayne Ngan (2004), and received awards from the B.C. Arts Council (2004, 2005), American Orton Cone Box Show (2006) and the Crafts Association of BC (2006). In 2008, she was the recipient of a B.C. Creative Achievement Award.

Her work has been shown in several exhibitions, including "BC-Japan" in Tajimi, Japan (2005) and "Celebrate Craft" in St. John's, Nfld. (2007). In 2010, she was a guest artist at "Fired Up!" in Victoria, B.C.

Since 2008, Sarah has been an occasional lecturer/instructor at Kootenay School of the Arts. She works out of her studio at her home in Kaslo, B.C.

Sarah was nominated for the award by Rachelle Chinnery (also a B.C. ceramic artist), who describes Sarah as "...poetically committed to beauty in function. Her work is a restrained expression of the natural world that honours utility while creating sensual and tactile experience. Both surface and form invite touch, speak to the senses, and fundamentally express the essence of the material. While essentially minimalist, Sarah's work resists the cool remove that clean line often has. Her work is simple and elegant but also engaging—the kind that makes good dinner company."

The second B.C. nominee, Brendan Tang, has been featured in previous editions of

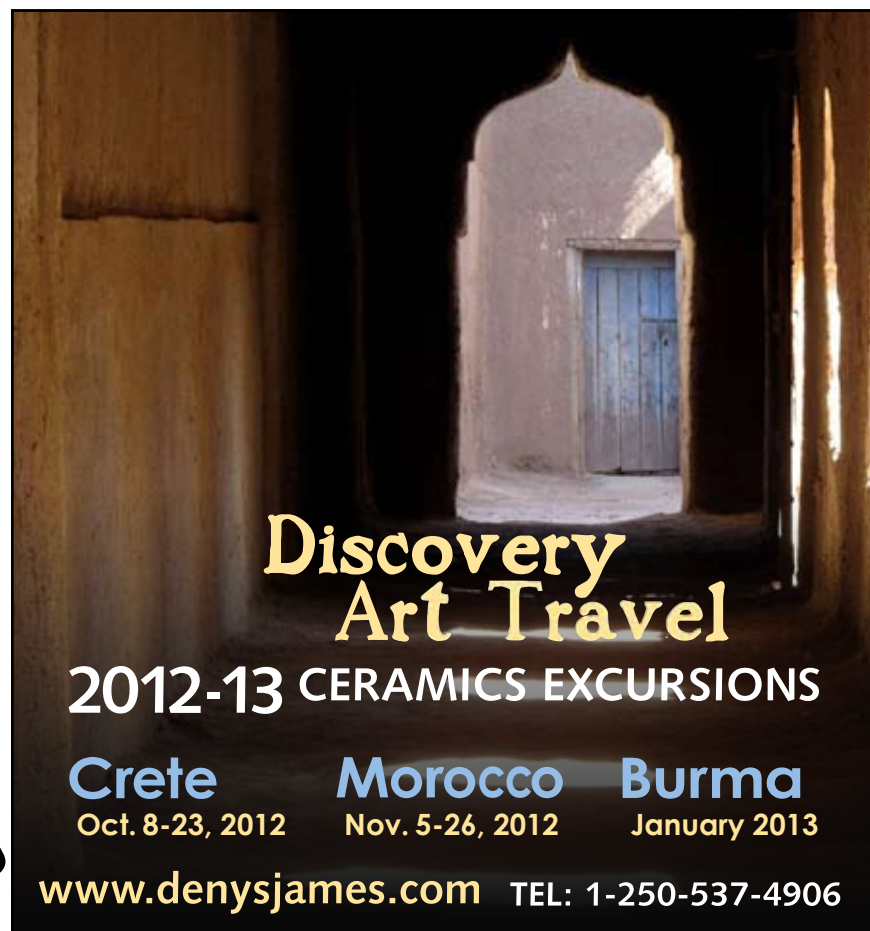
our PGBC newsletter. He was born in Dublin, Ireland, of Trinidadian parents and is a naturalized citizen of Canada. He earned his formal art education on both Canadian coasts and the American Midwest, where he learned to appreciate the ceramic medium. Brendan has lectured at conferences and academic institutions across the country, and his professional practice has also taken him to India, Trinidad and Japan. He has been a resident artist at the Archie Bray Foundation for the Ceramic Arts (Helena, MT) and he participated in an international residency at the European Ceramic Work Centre ('s-Hertogenbosch, NL) in 2011.

Brendan's work has been showcased at galleries and in printed and online media. He has been exhibited at the Seattle Art Museum, the Musée d'art contemporain de Montréal (as a Sobey Finalist 2010), and Art Labor in Shanghai, and upcoming exhibitions of his work will take place at the Surrey Art Gallery, and the Kitchener-Waterloo Art Gallery.

Brendan was nominated for the award by Melanie Egan of Toronto, who writes that, "Brendan Tang is actively engaged in a lively conversation with ceramics, referencing imagery and ideas from the 18th through to the 21st centuries - both Eastern and Western. Tang epitomizes that perfect blend of contemporary and historical. He manipulates these references in astonishing ways, some benign some even sinister. The work comments on the hybridization of cultures and mirrors his own identity. His objects are multi-layered and dynamic - a malleable relationship with history rather than a static one."

During last year's competition (the launch of the People's Choice Award), over 4,000 votes were cast, many from overseas. At that time, Alexandra Montgomery, Executive Director of the Gardiner Museum, said that, "This award has raised the profile of several up-and-coming artists by attracting thousands of votes and hundreds of comments which stimulated a meaningful discussion about contemporary ceramic art across the country."

The Gardiner is a national museum which focuses solely on ceramics and clay culture.



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# Remembering Lari Robson

By Diane Carr

I first met Lari Robson at the beginning of the 1970s when he shared a studio on Galiano Island with Richard Hawbolt, his classmate at Vancouver School of Art, where the two had been students of Wayne Ngan, Heinz Laffin and Leonard Epp. At that time I owned The Potters Wheel Gallery in downtown Victoria and potters, including Richard and Lari, would arrive with kiln loads on a regular basis, always happy for the cash I paid up front. We all were poor but idealistic in those days, so inevitably the potters' conversation in my gallery would turn to schemes to get that prized piece of land where a craftsman could afford to live and work in peace, away from the distractions and expense of the city.

Eventually a group that included potters Byron Johnstad, Bas Cobanli and Lari, as well as tapestry artist Jane Kidd and me, bought 47 acres on a hillside above Booth Bay on Salt Spring Island. I remember well the day we all tramped through the bush on our estate, allocating a building site to each of the nine partners and exchanging extravagant ideas about what we would do with the remaining common land. Lari chose a site at the very end of what would become our road and until his recent death, he lived on that same piece of land, where he built his first house and studio in the mid 1970s.

Lari called himself a "slave to the Leach/Hamada tradition" and I suppose he was, but I think it was more the *idea* of Japan that captured his imagination. He visited folk potteries in Japan in the mid 1970s and his pots—always tidy, consistent and domestic in scale and function—were the essence of *mingei*, the philosophy of simple utilitarian folk craft espoused by Soetsu Yanagi in his book, *The Unknown Craftsman*. More than any other potter I can name, Lari lived that philosophy day to day for all the decades of his working life.

Friend and fellow potter Gary Cherneff recently referred to Lari as "Salt Spring Island's village potter" because so much of his production of the past several decades is distributed in homes all over the island. For years Lari was a fixture in the local Saturday market where he sold his work from a booth amidst onions and carrots, baked goods, and assorted crafts and doo-dads, and he never missed the annual Christmas Craft Fair at Beaver Point. He liked to sell his work directly, knowing where his pots were going and having a personal connection with his many patrons. He was modestly delighted when he received any kind of recognition for his work, yet seldom exhibited it in galleries. Notable exceptions were his participation with his close friend Sam Kwan and others in two seminal exhibitions of Darkware curated by Glen Allison, the first at the Cartwright Street Gallery in 1983 and



the second at the Canadian Clay and Glass Gallery in 2002. Lari's *tenmoku* and *shino* pieces produced up until about 1986 are highly prized now, along with the salt-glazed and more recent wood-fired work he produced after that time.

Selecting pieces for an upcoming exhibition at the Art Gallery of Greater Victoria was complicated by Lari's illness so his wife Diana came to the rescue by setting up a private Facebook page where we could post photographs of his work and comment back and forth on the individual pieces. Lari's opinions were lively and tinged with humour, especially those concerning some of his earliest works from my personal collection. Sadly, these were the last communications we were to have.

In remembering Lari, I think of him as full of grace—grace in the person, grace in his interactions with others, grace in the products of his hands. He was a man who never seemed driven by ego or high ambition—the kind of person about whom we like to say in every sense of the word "he was a *good* man" and mean it. He simply loved his wife, his son and his daughter, his friends and community, and making pots. Those of us blessed to use them daily know that the pots he made were good, very good indeed.

Lari left us on July 18. He had celebrated his 70th birthday on April 1. He leaves behind his wife Diana, son Dexter and daughter Jackie, as well as a host of friends and admirers in the clay community. 🕯

## PGBC Members' Day Trip to Victoria

By Jackie Frioud

Our 2010 bus trip to the Bellevue Art Museum for the *Clay Throwdown* was so much fun that the Potters' Guild is in the planning stage of another day trip, this time to the Art Gallery of Greater Victoria.

*Back to the Land*, curated by Diane Carr, is a show of ceramics from Island Potters from the 1970s and 80s. For more information visit <http://aggv.ca/exhibitions/back-land>.

We will have a guided tour and hopefully a chance to meet up with Guild members from the Island. The date we are considering is Oct. 20, and the cost for members will be approximately \$100 - \$115 for

the bus, ferry and entrance fee. The bus will leave from Granville Island, with a second pick up closer to Tsawwassen if required.

\*\*Please let us know if you are interested so we can start to firm up our plans by emailing Jackie Frioud at [jfrioud@shaw.ca](mailto:jfrioud@shaw.ca) by Sept. 15, and type "Back to the Land" in the subject line.


We need at least 24 people to go ahead.

\*\*Island potters, please let us know if you'd like to join us at the gallery. We'd love a chance to get together with you. Again, email [jfrioud@shaw.ca](mailto:jfrioud@shaw.ca).

## Featured Artist



The featured artist at the Gallery of BC Ceramics for Sept. 15 Oct. 14 is Laurel Vlieg:

The inspiration for this series of work began while biking along the seawall in Stanley Park with my family when we spotted two grey whales swimming in Burrard Inlet. As we biked along they seemed to follow us and we were blessed with multiple sightings. I began to reflect on the amazing diversity of creatures and creation that are around us in the coastal region of British Columbia and began to fashion my pots to reflect these images. This body of work is mostly created with porcelainous clay and raku glazes then fired at a Cone 06 reduction in a raku kiln. Most of my imagery and patterns in my other work come from the flora and fauna in my garden and also reflect my passion for nature. I am a potter, painter and teacher with a home studio (The Potter's Shed) in Surrey, 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.



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## Specialty Courses & Workshops at the Surrey Art Gallery

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Please register at least 7 days in advance.

### Pottery - Open Studio

For this non-instructional studio time, you must have taken at least one ceramics studio class at the Surrey Art Gallery, and feel comfortable working on your own. Our studio technician will be on hand to answer questions. Clay is available for purchase during Open Studio hours.

September 29, 10am-2pm  
6 sessions \$74.75 | #4302806  
October 2, 10am-2pm  
8 sessions \$99.75 | #4301545

### Kiln Operations Workshop

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

December 2, 2:30-5pm  
1 session \$26.50 | #4299521

*Instructor and full-time potter Murray Sanders has taught at the Surrey Art Gallery since 1992, and is also the ceramics studio technician. He holds diplomas in Fine Arts and Adult Education.*

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# Elementum; Form, Function, Feast

By Mike McElgunn, Canadian Clay Collective

**The 6th Triennial Canadian Clay Ceramic Symposium is coming...  
March 23, 2013 at the Shadbolt Center for the Arts in Burnaby**

With the theme, *Form, Function and Feast*, we are very happy to welcome Robbie Lobell as one of the presenters at the Canadian Clay Symposium next March at the Shadbolt Centre. Robbie is a studio potter living and working on Whidbey Island in Northwest Washington and is founder, designer and partner in Cook on Clay, a company that produces and promotes soda fired stove-top/ovenware using a flameware clay body.

In describing her work, Robbie states, "My work is all about utility and sculptural integrity. I work to distill my ideas and forms down to what is absolutely essential, adding back only what is important—both for function and beauty. I am interested in expressing that moment of inhalation just before exhalation—the fullest possible sense of breath and volume in every aspect of my pots—the interior space waiting to be filled with food, the handles and attachments waiting for the hands to grasp with confidence, the whole pot designed for all manner of cooking methods and recipes."

Robbie Lobell's work is exhibited in group and solo shows, and sold in galleries and gourmet food shops. Robbie's work has been featured in *The Studio Potter* magazine (Summer 2008), *Ceramics Monthly* (December 2008), the Lark Books publication *500 Vases*, the Krause Publications, *The Art of Contemporary American Pottery*, and the




**Robbie Lobell and some of her signature flameware.**

Chronicle Books publication, *Ceramics Bible*. Robbie teaches classes and workshops in her studio on Whidbey Island, around the United States, and most recently in Italy. Robbie is a member of NCECA, The Artist Trust, The Studio Potter, The American Ceramic Society, and Washington Potter's Association.

To learn more about Robbie and her works, visit her websites, <http://www.robbielobell.com/> or <http://cookonclay.com/>. To watch Robbie explain her process, see <http://www.youtube.com/watch?v=jY3-Xruzf08&feature=plcp>

Please visit <http://www.canadianclaysymposium.com> for full symposium information.

Registration is now open. Early Bird Registration (\$115 plus applicable taxes) is open until Jan. 15, after that date registration will be \$135 (plus applicable taxes). All fees include lunch. Register by mail (cheque payable to the City of Burnaby) or by phone to set up a new account: 604-291-6864. Those previously registered in Burnaby programs can access webreg online at: [www.burnaby.ca/webreg](http://www.burnaby.ca/webreg) 

## Craft Fairs and Credit Cards

By Jackie Frioud

Last year I had a booth in my first big craft fair, the Harmony Art Market in West Vancouver. I knew it would be an advantage to be able to accept credit cards, so I did some research. I'd heard of Square, a system that allows vendors to swipe credit cards with an attachment on their smart phones, eliminating the need to be plugged in to electricity or the internet, but I discovered that it wasn't available in Canada. My choices were, Moneris, with the old-fashioned imprinter machine and phone up authorization, or Paypal's Virtual Terminal, available by smart phone, but with no swiper, so all the information must be keyed in.

Moneris turned out to be expensive and complicated. I needed a business bank account (more costs), I needed a business address separate from my home address. There was a \$200 set up fee, a \$35 monthly fee as well as approximately 2% + 20 cent transaction fees. If I didn't use the system for 10 months of the year I'd still have to pay the monthly fee and a minimum of \$20 in transaction fees. If I cancelled before my term ended, I'd pay a hefty cancellation fee.

I chose Paypal. They offered a \$35 monthly fee with 3.1% + 30 cents per transaction, no minimum amount. There was no set up fee, but I needed to borrow a smart phone. I had to go through a credit check, but to my surprise, I didn't qualify. I was one of those women you hear about who always had joint credit cards etc with her partner, and I had never developed my own credit history.

By then it was too late for Moneris, so I went off to the craft fair only able to take cash or cheque. It was okay. I felt I only lost one or two sales. Most customers were understanding and happy to go to the ATM.

This winter I saw an article in the *Vancouver Sun* about a company called Kudos, a Canadian version of Square. (In the meantime, to establish my credit history, I had started using a credit card in my own name.) After applying online, I received my merchant account and a "Slice", a credit card swiper that plugs into the headphone jack on a smart phone, in less than a week. Kudos charges \$99 for the swiper, though they had a half-price deal when I purchased mine. There is no monthly charge, no minimum number of transactions. I pay 2.9% plus 20 cents per transaction. Kudos uses a company called Netsecure, which encrypts the credit card information to protect the vendor and the client. The money is deposited into my bank account, usually the next day, and an email is sent to me immediately with the receipt.

It worked fabulously, and almost half my sales were by credit card this year. I'd highly recommend Kudos. However, later, a representative from Square came by my booth, offering me a free swiper and 2.75% with no transaction fee. Square plans to be widely available in Canada in two months.

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

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



## Beyond Membership... *By Denise Jeffrey*

*September is upon us and time to start thinking about membership renewal.*

I could list the benefits of being a member (which are listed at [www.bcpotters.com/Guild/membership.php](http://www.bcpotters.com/Guild/membership.php)) or I could also tell you what I have found to be the good and the not so good of being involved.

First off, let me say I am a clay person through and through. Since beginning my studies in clay in 1995 as a mature student, I pretty much eat, drink, sleep, read, think, and dream in clay. Recently, my before-bedtime reading was some research on crazing and corrections for such...my honey was just thrilled. My initial motivation to join the PGBC was purely selfish. I was a newcomer to the province and figured this was one way to get to know what was going on here regarding clay and perhaps meet a few clay people. So when we arrived in B.C. and the time came to re-establish my studio after the expected hassle of re-establishing a place to call home, thoughts moved to making contacts in my new community.

While on a walk around Deer Lake with Terra (as in sigillata) the dog, I discovered the Burnaby Arts Council, an arts group in my 'hood'—I joined. Through BAC, I heard about the Canadian Clay Symposium held in spring 2010—I signed up. While there, I saw the PGBC table and met a board member who mentioned the board was looking for people—I signed up as a member, but forgot about the board part. Hubbie and I decided to take in the Vancouver Eastside Cultural Crawl the following November and met Jinny Whitehead, who mentioned she was with the PGBC. I mentioned I was interested in getting involved with such a group, so she invited me to a meeting of the board. I got caught up in the happenings at that meeting and was quickly invited to become a board member. I did not expect to become thrust into the frontlines of the clay community so quickly, but here I am.

All this said, there are times when I ask myself, "What have I gotten myself into?" After all, there are negatives: complaints from those that feel membership fees are too high for what one gets, dealing with apathy on the part of people who like the benefits but do not feel the need to *really* get involved, holding onto volunteers who are suffering from volunteer burnout because they do care so much, hearing about all the things one *should* be doing as a board/committee member and the hours spent at the computer instead of in the studio. But, if given all the same choices, I would probably make the same decisions again.

The rewards of being involved in one's community of choice are numerous and unique to the individual. For me, it is being exposed to a community of peers whose support and criticisms I value equally. The ability in small part or large, to influence the direction of an organization whose history and goals I value. The chance to expand my own experiences while passing along a few of the thing I have picked up in both clay and organizations. The opportunity to show my work through invitational members shows—to stretch and participate in a member show that asks for work that is outside my usual practice. To be exposed to the vast variety of individuals and clay practices that make up the clay community.

We all know that groups grow with the input of members regardless of the size of that input. The greater the input from the larger number of individuals means the more energized and vibrant the group. A possible



Some of the volunteers at PGBC event *You Too Can Raku*, Canada Day 2008. Volunteers that year included Joan Barnet (and her friends Mike and Judi), Heba Ghobrial, Dan Severance, Winnie Chen, Hisae McMichael, Jackie Frioud, Beverly Lawrence, Diane West, Nancy Cramer, Michael Massia, Phyllis Schwartz, Zhana Nedelcheva, Etka Nadeau, Dorothy War-wicker, Christina Peressini, Deb Sloan and Kathryn Youngs, and our tireless firing coordinator, Lolli Cook.

drawback of an organization that is nearing its 60th anniversary is that it and its members can begin to lose steam. We recognize that a group membership today does not have the same appeal as it did in the past; after all, coffee shops and grocery stores now offer "memberships". I think Jinny Whitehead said it very well in *Transformation Ceramics 2005* when she wrote in its introduction "...the Guild—in all its many guises and roles—strives to provide opportunities for transformative experiences for its members". Members of the PGBC board are always attempting to figure out ways to revitalize the guild while attempting to stay true to the original premise of the organization: to include and educate.

David Lambert said it best, I think, in 1980 *Reflections* in the *Retrospect 80* Catalogue: "I do not expect the Guild to do anything for me without my doing something for it. The belonging to and enjoyment of the Guild imposes duties, which I accept." If only we could all have the time and energy to commit this level of dedication to an organization we believe in. Alas, for most of us, today's busy demands allow us only so much time to give. But a little from many can have its own rewards. We have all heard many hands makes light work. Perhaps many heads can have its own rewards of a creative and energized environment for the guild to refresh and grow.

So when renewing your membership this year, take a few minutes to consider (beyond your fees) what you could give to your guild. It could be as simple yet vital as writing an article for the newsletter, passing on ideas, applying for a members' show, joining one of the many committees or even consider joining the board. 📌

Click here  
to renew online

Or go to this address: [www.bcpotters.com/Guild/membership.php](http://www.bcpotters.com/Guild/membership.php)

## MUG SHOTS

*Members Exhibition: Oct. 4 to 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 “mug shot” of each participating artist.

The mugs must have handles and no saucers (i.e. mugs, not teacups), must meet gallery standards of quality and must be for sale. Once the show closes, the gallery will keep the mugs in regular stock for the busy Christmas season and beyond. We would like to feature a running video of different artists making mugs within the exhibit, so if you have any videos you are willing to share, please contact Sheila Morissette at [sheilamorissette@mac.com](mailto:sheilamorissette@mac.com) as soon as possible.

We are hoping to represent all regions of the province with this show so please help us show the vast talent of B.C.'s ceramic artists by submitting your work. Please take note that more information, submission guidelines and an application form are available on our website: [www.bcpotters.com/Guild/forms.php](http://www.bcpotters.com/Guild/forms.php)



## GALLERY OF BC CERAMICS: DEADLINES

### Gallery Retail juries

There is one remaining gallery retail jury for this year, Sept. 10. Tentative dates for drop off of new work to be juried next year are the first weeks of March, June and September. Exact dates will be confirmed in January 2013.

### 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 are also looking 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 Guild website [www.bcpotters.com/Guild/](http://www.bcpotters.com/Guild/). Select “Forms/Get a Form,” which will take you to a page with forms. For the gallery, select “Gallery Jury Application,” and for exhibitions, select “Exhibition Jury Application.” The direct link is: [www.bcpotters.com/Guild/forms.php](http://www.bcpotters.com/Guild/forms.php)

## POT LUCK

*Members Exhibition and Special Limited Edition  
PGBC Cookbook, Mar. 2013*

### Deadline for EXPRESSION OF INTEREST IN PARTICIPATING:

**Sept. 30, 2012 to [keith@wildricestudio.com](mailto:keith@wildricestudio.com)**

Most potters enjoy the creativity that links their functional wares to the food they cook, eat and serve. Food always looks and tastes better when served on handmade pottery. ALWAYS! It is usually even a point of conversation when friends and family come to our homes for sharing meals. From very simple salads served in beautiful bowls to more exotic dishes and terrines, potters are often creative in the kitchen. With the coming holiday season in the not so distant future, it is time to think about photographing some of these creations so that you can be involved in our upcoming exhibition *Pot Luck*. The idea is simple, we want to feature an exhibition of beautiful functional pottery that is meant to be paired with food—the piece (or one like it) would be photographed by the artist using it in their own kitchens with their own recipe. These photos and recipes would be put together to represent a limited edition PGBC cookbook. It would be so wonderful to be able to represent all regions of the province with this idea. The cookbooks would be offered for sale alongside the exhibition.

The timing of the show is in coordination with the next Canadian Clay Symposium (March 2013, [www.canadianclaysymposium.com/Canadian\\_Clay\\_Symposium/Home.html](http://www.canadianclaysymposium.com/Canadian_Clay_Symposium/Home.html)), taking place at the Gallery of BC Ceramics celebrating the skills of our members in both the kitchen and the studio.

This is a BIG show with lots of details to organize. Guild initiatives such as this one are created and organized by volunteers. Gallery staff only come into the picture once the show is onsite at the gallery. Our few but dedicated guild volunteers have already spent time discussing this member opportunity and hope that you will be excited about it. These projects need member participation to move forward, be successful and add to our guild legacy in the archives for future generations.

It will take time to organize the cookbook, 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 participants would get their own copy of the book with everyone's special recipes along with a photograph of their piece in use. It is essential that we gauge interest for this in advance, so please email Keith Rice-Jones at [keith@wildricestudio.com](mailto:keith@wildricestudio.com) to express interest or ask questions. **We are collecting a list of names and the deadline for this is Sept. 30, 2012.** If you already know right now that this is something that interests you, send Keith a quick email—no time like the present. The sooner we can know if it is going to move forward, the sooner we can get started organizing the numerous details and making it the best it can be.



# 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](http://www.bcpotters.com) and click on "What's On".

## FEATURED ARTIST, Courtenay



The Potter's Place in Courtenay on Vancouver Island is very pleased to have fellow member, Shelley Combs, as featured artist for the month of September. Filled with details, textures and contrasting colours, Shelley has taken her characteristic whimsical and esoteric hand built pieces to the level of story-telling. Each piece is a dialogue between the viewer and the maker. What makes them all the more compelling is that

they are also functional—from the lidded jars to the serving plates, the candle houses to the bowls. A marvellous display of work, well worth seeing. The artist will be in the store Friday, Aug. 30, 3 to 5 p.m. and all day on Monday, Sept. 17 and 24. The Potters Place is at 180B 5th St., on the corner of 5th and Cliffe in the cultural heart of downtown Courtenay; Monday to Saturday, 10 a.m. to 5 p.m. Call us at 250-334-4613, see [www.thepottersplace.ca](http://www.thepottersplace.ca) or "like" us on Facebook.

## FREE LECTURE, Seattle, Wa.

Wednesday, Sept. 12, 7 p.m. to 8 p.m.

As part of the Northwest Designer Craftsmen Fall Lectures Series, clay artist Eric Nelsen will present a brief narrative view of his work in Japan and America. He apprenticed to a national treasure family in Bizen, Japan, then built one of the first anagama kilns in the U.S. His work is represented locally by The Traver Gallery, Seattle and is in numerous public collections including: The Tacoma Art Museum, The M.H. De Young Memorial Museum, San Francisco, Ca., and Harborview Hospital, Seattle, Wa. Lecture location: Phinney Ridge Neighborhood Center, Lower Brick Building 6532 Phinney Avenue North, Seattle, Washington.

## WORKSHOP, Williams Lake

Sept. 28 to 30

The Cariboo Potters' Guild will be hosting a weekend workshop with Keith & Celia Rice-Jones Sept. 28 to 30 in Williams Lake. Guild members have offered to billet out-of-town participants. There will be morning demos and afternoon hands-on activities including small to large scale hand built sculpture design and functional wheel-based pots & handle making techniques. Cost: \$120. Contact Christy Richardson, workshop coordinator, at [christyjrich@gmail.com](mailto:christyjrich@gmail.com).

## Submissions for the October 2012 PGBC newsletter

Please get your articles and ads in to Melany by September 20 at the latest for the October 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](mailto:editor@bcpotters.com).

## WANTED: Interim Gallery Manager

Maternity Leave Replacement to start Oct. 15

A gallery by potters for potters, the Gallery of BC Ceramics is owned and operated by the non-profit society Potters Guild of British Columbia. The Gallery furthers the PGBC mandate of education and encouraging new talent while providing a venue for ceramic artists to sustain a livelihood as potters.

The Gallery Manager, reporting to the Retail committee Chair and the board of Directors of the Potters Guild of BC is responsible for the management and operation of the Gallery of BC Ceramics. Working an average of 40 hours per week, hours are flexible and may include a weekend day as well as occasional evening.

**Qualifications:** Arts Background, Management Experience, Financial Experience, Gallery and/or Retail Background

**Salary:** \$28,000 - \$32,000 per annum

Email cover letter and resume to [galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com) by 4 p.m. Friday, Sept. 14, 2012. Employment to commence Oct. 15, 2012. We thank all applicants, but only those selected for interviews will be contacted.

## SELLING OPPORTUNITY, New Westminster

The Royal City Farmers Market in New Westminster currently does not have any pottery or ceramic vendors and I wanted to put the word out to our local community groups that there is an opportunity to sell your wares at our markets. The market runs every Thursday from 3 to 7 p.m. at Tipperary Park in New Westminster until October 4. If you are interested and would like more information please contact me. Jodi Appleton, Operations Manager, Royal City Farmers Market, [marketmanager@rcfm.ca](mailto:marketmanager@rcfm.ca), 778-928-7236, [www.rcfm.ca](http://www.rcfm.ca)

## Unclassifieds

**FREE:** The Columbus Residence ([www.columbusresidence.ca](http://www.columbusresidence.ca)) wants to give away a kiln. It is an electric Duncan automatic studio plus, about hip high. The administrator, Dale Clements, is not a potter so could not tell me more about the kiln. She said the fiberglass pan needs to be replaced. I don't know what that would refer to. You can reach Mrs. Clements at 604-717-5327, local 106. She says there are some glazes and other pottery-related items. The kiln is free.

**FOR SALE:** Venturi Burner, Thermix Inc. AIG420A inspirator; very powerful, 2 pressure gauges, a shut off and all the fittings to attach it to a propane tank and just turn it on. On a steel stand; only been used once. \$600. My total cost was over \$1000. Laurie, 250.791.0025, 108 Mile Ranch.

## 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

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**Gabrielle Burke**

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**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

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