

March 2013
Volume 49 No. 2



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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K-12 Digital Ceramics Exhibition.
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Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics



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Interim Gallery Manager

Laura Carey

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, Samantha Knopp

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](#).

2013 Gallery Exhibition

February 7 to March 4

Evocativa Curiosa

Debbie Cheung, Diane Espiritu, Darcy Greiner, Leon Popik, David Robison and Clive Tucker. Opening Reception: Thursday, Feb. 7, 5 to 7 p.m.

March 7 to April 1

PGBC Members "Dish it Up"

Opening Reception: Thursday, March 7, 5 to 7 p.m.

April 4 to 29

Excellence in Graduating Student Work from Kwantlen Polytechnic University

David Lloyd and students. Opening Reception: Thursday, Apr. 4, 5 to 7 p.m.

May 2 to June 3

Around the World in 80 Plates

Maggi Kneer. Opening Reception: Thursday, May 2, 5 to 7 p.m.

June 6 to July 1

Shoes

Shelley Holmes. Opening Reception: Thursday, June 6, 5 to 7 p.m.

July 4 to 29

Junichi Tanaka

Opening Reception: Thursday, July 4, 5 to 7 p.m.

August 1 to September 2

Group Show: Gallery Staff Picks

Representing the Best of BC Ceramics.

September 5 to 30

PGBC Retrospective

Opening Reception: Thursday, Sept. 5, 5 to 7 p.m.

October 3 to November 4

Vancouver Collects: Collector David Carlin

Opening Reception: Thursday, Oct. 3, 5 to 7 p.m.

November 7 to 25

Shoerealism

Kinichi Shigeno. Opening Reception: Thursday, Nov. 7, 5 to 7 p.m.


Retail Jury Sessions for 2013

If you are interested in selling a full line of work in the gallery (other than mugs and salt and pepper shakers, for which you do not need to be juried), please bring your submissions to the Gallery of BC Ceramics with completed forms (find them here: www.bcpotters.com/Guild/forms.php) and jury fees by the following dates:

March: Drop-off deadline is Friday, March 1. Jury sits week of Mar. 4.

June: Drop-off deadline is Friday, June 7. Jury sits week of June 10.

September: Drop-off deadline is Friday, Sept. 6. Jury sits week of Sept. 9.

Letters of acceptance/non-acceptance will be sent a week following the jury session. 

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.

For more specific information on either jury, please see the guild website www.bcpotters.com/Guild/. Select "Forms" and then "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

President's Message

We held this year's AGM on Monday, Feb. 25. Thanks to all those who attended and those who took the time to send in proxies. AGM reports and financials can be viewed here: <http://www.bcpotters.com/Guild/membersonly/Membersonly.php> (you'll have to login to the members-only area of the website to view). The three members of the board who stepped down are: Amy Gogarty, who fulfilled her three-year term as communications chair and in addition this last year as secretary; Suzu Matsuda, who was only able to sit on the board for one year, is leaving for personal reasons; and Sheila Morissette, who has given 10 years to the board. Sheila served three consecutive three-year terms and only stayed on an additional year to help ease myself into the position of president. All will be missed on the board but all still plan on staying involved in various ways at various levels.

Joining the board at this time, I would like to welcome Sheila Jahraus who will be helping with communications/Facebook updates, Nicole Smith stepping into the position of secretary, Cheryl Stapleton who will officially be joining the board as treasurer, plus

Andrew Wong and Darcy Greiner, who we will find hats for as soon as possible. Please take a look at their profiles on [Page 4](#).

Planning for the guild's involvement in the 6th Triennial Canadian Clay Ceramic Symposium being held at the Shadbolt Center for the Arts on Saturday, March 23, is in high gear. As mentioned in the last newsletter, we will again have a B.C. table in the resource hall, where we will be promoting PGBC, other B.C. guilds, individual B.C. potters and events. If you are holding a special clay event this year or next, we would be happy to display informational material. I also want to remind everyone to purchase your tickets for the dinner which will follow the days' activities. Seating is limited and we are already nearly half sold out. For more information on how to secure your place at the table, please see [Page 8](#).

I hope to see many of you in March at the Symposium and please drop by the PGBC table to say hello. 🍷

—Denise Jeffrey

Gallery & Exhibition News *By Laura Carey*

Exhibitions

March brings the annual PGBC Member Show to the Gallery of BC Ceramics. The theme this year is fun and functional serving ware. The show is aptly titled *Dish it Up*. All members of the guild are welcome to submit work, with the limit of two sets (place settings) or three individual pieces per person.

The deadline to drop off work is March 3, so it is not too late to bring in your pieces. For more information visit the website at www.bcpotters.com.

Featured Artist

The featured artist for March is Amy Gogarty. Amy is an educator, artist and writer who specializes in issues relating to contemporary art and craft. She taught visual arts history, ceramics history and contemporary theory for 16 years at the Alberta College of Art & Design in Calgary, Alta., prior to relocating to Vancouver to devote time to her studio and writing practice. She has exhibited her paintings across Canada and has contributed over 100 critical essays and papers to journals and symposia in Canada and abroad. She co-edited an anthology of critical essays and artist projects incorporating ceramics with Mireille Perron and Ruth Chambers entitled *Utopic Impulses: Contemporary Ceramics Practice*, and, with Nisse Gustafson, the third volume of *Craft Perception and Practice*, a series of essays on craft practice initiated by the late Paula Gustafson. Both are published by Ronsdale Press in Vancouver. She has served on the boards of both the Potters Guild of BC and the North-West Ceramics Foundation.

Speaking about her work, Amy says, "I trained as a painter, and my interest in ceramics was first piqued by the amazing and beautiful surfaces one finds on pots. I taught the history of ceramics for many years at the Alberta College of Art & Design in Calgary, where my students insisted that if I were going to teach about pots, I had better learn to make them. Thank goodness for students!

"Lidded jars such as these first and foremost contain space. The paintings that comprise their surfaces depict space and the objects and landforms that create our experience of space. Many depict the view



Work by featured artist Amy Gogarty.

from my back porch, so typical of East Vancouver, including older houses, modern apartment blocks, industrial buildings, telephone poles, stately trees and surrounding mountains. It is a view that inspires me with its mix of natural and human artifacts, its constantly changing seasons and weather conditions. I also take pots out into the country to paint *plein air* views of mountains, fields, rivers and water meadows. I try to match the form of the pot to my perception of the space I am painting: swelling clouds, compressed alleys or low-lying river beds.

"Since earliest times, potters have painted images of the land on their pots, perceiving natural connections between the earth and the clay from which the pots are made and between space depicted and space contained. My pots follow in this tradition, seeking to celebrate the beauty of the natural world and to respect my position within it."

Staff News

February brought considerable changes to the gallery. Two of our valuable staff members have moved on to different avenues in work and life. Sasha (a knowledgeable gallery assistant) and Amanda (our powerhouse assistant manager), have both been balancing multiple jobs for some time. The decision to focus on one area of work is understandable, although the gallery will not be the same without Sasha and Amanda. We wish you both all the best in the future, and your positivity and hard work will be missed! 🍷

Potters Guild of BC: New Board Members



Sheila Jahraus: I have been making pottery since 2004, working out of the West End Pottery Club in Vancouver. I have served on the board twice, for two years as the Communication Coordinator, and I am presently Vice President. I am basically self-taught, although I attended Red Deer College for two years of Ceramics in the mid-70s. Since

then, the practice of pottery has grown from an interest into a main focus. While living across Canada, I have attended many workshops and worked in various studios, in various firing environments through the years. My work can be viewed on my website at <http://www.sjahrauspottery.com>



Nicole Smith: I am a visual artist with a BFA from ECUAD in the same area. In addition, I hold a Visual Arts certificate from Camosun College in Victoria where I majored in ceramics. After graduation I did a two-month independent study in ceramics at Camosun College; after which I apprenticed with potter, Dianne Searle, before transferring to ceramics at ECUAD in 1996. I am currently working

out of the ceramics studio at the ACT in Maple Ridge where I teach hand building techniques to children. My work can be viewed on my website at <http://babcocksmith.wix.com/nicole-smith-artist#>



Cheryl Stapleton: I am an artist, educator and pottery studio technician and manager based in Vancouver. I hold a BFA from Emily Carr University of Art + Design. I have managed the Roundhouse Pottery Studio since 1999 and the studio at West Point Grey since 2002. I have taught ceramics classes to both children and adults since 1996 at Kwantlen University, the Surrey Arts Centre, the Vancouver School Board, and at both the Roundhouse and West

Point Grey Community Centres. I maintain my own studio in the Mergatroid Building located within the parameters of the Eastside Culture Crawl. In 2005 and 2006, I participated in the Terra cotta

Residency in Santiago du Cuba, and attended NCECA conferences in Portland, Ore.; Phoenix, Ariz., and, in 2012, Seattle, Wa. I volunteer with the Fraser Valley Potters Guild Association and the Canadian Clay Symposium, and have been a member of the NWCF Board since 2008.



Andrew Wong: I graduated from Emily Carr University of Art + Design in 2012, majoring in ceramics. I am excitedly taking tentative steps to start the journey towards becoming the consummate ceramicist. My material interest in clay thus finds me operating in all three areas of art, design and craft within the ceramics tradition but my work is not limited or merely defined by these established categories. Often the work shows influence from one or more of these categories. I am inspired and interested by the material, process and history found in ceramics – the intrinsic qualities, the implicit relationships, the unspoken stories and the considered process of production. I hope that by always returning to the question of “What is clay?”, my work can arise, evolve and resonate.



Darcy Greiner: I am a newly-minted industrial designer with a deep love for ceramics. I graduated last year from Emily Carr University of Art and Design. Prior to that, I had careers in banking and in engineering design. I was born in the Northwest Territories, had a nomadic upbringing throughout western Canada and now live and work in Vancouver, practicing industrial design by day and ceramics by night. My work is an exploration of the industrial processes of moulding. It examines the relationships that exist between the mould and the moulded and—by extension—the relationships that exist between ourselves and the environments we shape and that shape us. 🍄



2013 Board Members. BACK ROW (L-R): Denise Jeffrey, Nora Vaillant, Cheryl Stapleton, Darcy Greiner, Andrew Wong. FRONT ROW (L-R): Nicole Smith, Sheila Jahraus and Linda Lewis. Missing from photo: Judy Osburn and Gabrielle Burke.

Stepping down from the board of the PGBC are (L-R above) Sheila Morrisette and Amy Gogarty. Missing from photo: Suzu Matsuda.

Form + Function + Food → Feasting

By Sharon H. Nelson

*for Walter Dexter, whose work has
graced our table for more than thirty years,
with affection and appreciation*

I grew up in households that had at least four dinner sets: one for *milchik* (milk products); one for *fleishig* (meat products); and the same for Passover. Some of these were “everyday dishes” – small sets of mid-range semi-porcelain (Johnson Brothers, Meakins) – that could be replaced when too many pieces had chipped or cracked or broken. Those were the dishes we lived with and saw every day, while the “good china” (my mother’s was gold-trimmed Aynsley Coventry) waited in cabinets behind closed doors for occasional release.

When I was ready to buy my first real dinner set – easily distinguishable from the bargain-priced service for four my husband and I had carted around the country – I was determined to have a single set that would serve for both special occasions and everyday use. I chose a plain, white, Wedgewood bone china (Formal White) that was promised to be extremely hardy and never to go out of stock. Naively, I believed this.

I refused all attempts to sell me serving pieces. We already had a collection of “functional pottery” which expanded over the years to include the work of Rejean Bérard, Sheila Caplan, Walter Dexter, Kinya Ishikawa, Annemarie Thomas, and a host of others whose signatures we can not read or whose full names we never knew. What these potters have made with their hands supports the work I do with my own when I prepare food and serve it.



Photograph by Peter Grogono of a piece by Walter Dexter in which Sharon Nelson cooks fruit crisps and crumbles, cauliflower and broccoli gratinée, ratatouille and other aubergine dishes, and in which might be served just about anything that requires depth and solidity in a dish.

A few days ago, I opened the doors of the biggest cupboard in the kitchen. Prompted by recent email conversation with painter/potter Amy Gogarty, rather than just reaching for the dish I wanted, I stepped back and looked at the shelves, double and triple stacked with pottery. It is an amazing collection. And that doesn’t account for the hand-crafted mugs in a different cupboard, or the many pieces in the dining room, all too big to fit in a kitchen cabinet.

And then there are the bits and pieces that live permanently on the kitchen countertops: the small dish that holds cloves of garlic broken from the stems, a gift from my sister-in-law in Norfolk; the huge casserole where vegetables wait to be used, or sit to ripen, bought on a reading tour; and at the side of the stove, four spoon rests, one oblong bought from a local Mexican shop, and three round ones, each a swirl of a glorious deep blue glaze, each a different size, each bought in a different year, all from a single (nameless) Quebec potter.

These are the things that make my kitchen mine rather than an impersonal, geometric space. These are the things that provide not only beauty but tactile pleasure as I handle each one. These are the things that determine that for all practical purposes, in our house, food and pottery are inseparable.

This inseparability has led me to ponder some of the parallels between preparing food to be cooked and eaten and preparing functional pottery to be fired and used. The first and most obvious is that food and pottery both require sometimes lengthy manual preparation of the materials to be cooked. The results of the cooking, whether of food or pottery, depend on the quality of the materials that go into the dish. Decoration – in food parlance “presentation” – is integral to process but remains a separate, additional step. In general, the more detailed and time-consuming the “presentation”, the more costly the dish. However, with pottery as with food, hype, reputation, and scarcity (think fugu fish, truffles, caviar) also increase the price.



Register Now!

Ombu Pots by Linda Doherty

**Adult Programs at the Shadbolt Centre
Spring & Summer 2013**

A Pinch of Salt Instructor: Linda Doherty \$197.82, 9 sessions Sundays, Monday June 3, 10am-1pm April 14 293556	From the Ground Up Instructor: Arlynn Nobel \$164.84, 8 sessions Thursdays, 7-10pm April 18 296282
Lanterns & Fountains for the Garden Instructor: Jay Madlennan \$164.84, 8 sessions Wednesdays, 10am-1pm April 17 293561	Don Hutchinson: Glazing & Decorating \$83.75, 2 sessions Wednesdays, 7-10pm May 22 294823

Register: 604-291-6864 or burnaby.ca/webreg
Programs cover all ages and skill levels. Prices do not include tax.

shadbolt centre shadboltcentre.com

 City of Burnaby
Parks, Recreation & Cultural Services

When I look at the many pieces of pottery in our home, I realize that the fame and reputation of their makers – or lack thereof – make no difference to my feelings about a piece, or to how, or how much, I use it. What does make a difference is having had some personal contact with the potter. Knowing who made the things I use every day adds a dimension to their use.

When I reach for Margaret Dickinson's perfectly proportioned small beige and brown bowl, a gift from an old friend, or one of Walter Dexter's pieces, the long-time workhorses of my kitchen, I think of the people who made them, whose faces and voices and gestures I fondly envision. So intensely does each potter's personality inhere in each piece that often the potter comes to mind as the dish comes to hand. Sometimes, it seems that the potter comes to the table with the dish.

In a similar way, cooked food mirrors the temperament, personality, and sheer hard work of the cook. (Old Chinese recipes sometimes suggested the mood necessary for the preparation of a certain dish.) Perhaps most significant is that in concert, food and pottery foster a sense of community among those with whom we share what we make with our hands. 🍲

Sharon H. Nelson is the author of *"Making Cabbage Rolls, Making Culture"* (<http://www3.sympatico.ca/sharon.nelson/cabbage.htm>). She is married to computer sciences maven and photographer Peter Grogono, who has spent many hours choosing and washing up their pots.

Something to think about...

I recently went on a trip to exotic places that required a number of immunizations. Among these was a tetanus shot. When I was at the clinic to get this (free of charge to BC residents) shot, I mentioned that I was a potter. The nurse remarked that all potters should keep up their tetanus shots. Tetanus microbes live in organic material found in soil and clay. The microbes can enter the skin through abrasions or cuts. Tetanus is a terrible thing. Get your shots up to date folks!

—Joan Barnett, PGBC member



ARCH-BC News *By Debra Sloan*

In September 2013, we will be launching the ARCH-BC (Archival Records of Ceramic History – British Columbia) website which will provide online access to the guild archives. In order to get these records online, all of the PGBC newsletters going back to 1965 will be scanned, digitized and a searchable database of created. The Archival Committee is proud to have been awarded a grant from the BC History Digitization Project pioneered by the Irving K Barber Learning Centre, at the UBC Library (with generous supporting grants from the PGBC and the NWCF!), making this project possible.

Linda Lewis is in charge of formatting and uploading the newsletters as well as creating the ARCH-BC site. Jinny Whitehead and Debra Sloan go the guild each week and read through the newsletters and fill in a meta data base of names, exhibitions, companies, galleries, awards—anything of interest for future research, or interested browsers. The newsletters are packed with fascinating information and articles, and Jinny and I often get waylaid as we start reading.

The great news is that Linda has just started the upload, and we invite you to go to [www.](http://www.arch-bc.org)

[arch-bc.org](http://www.arch-bc.org) and type in 'Western Potter', and you will find the first uploads of newsletters from 1965. We are so pleased that at last this is coming to fruition. When we launch ARCH-BC in September 2013, it will be open to any and all interested readers or researchers.

The newsletters will be the foundation of ARCH-BC. After the launch of ARCH-BC, we will turn our attention to *The BC Ceramic Marks Registry* [BCCCMR].

I have collected over 300 marks, with many more to come I hope.

Phyllis Schwartz and Linda are in the process of formatting BC Ceramic Marks Registry Forms. Linda Lewis has managed to find the time to put up some of the marks already sent to us on <http://www.bcpotters.com/Guild/chops.php>. When the Mark Registry is properly formatted and uploaded in 2014, you will be able to search either by name or by image.

Remember, if you are going to the Symposium on March 23, this is an opportunity to drop off a CD of your mark(s) and fill in a Mark Registry Form at the PGBC Table. Please consider participating!

Greenbarn's catalogue is now available online.

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

Now you can check prices and item descriptions just by logging onto

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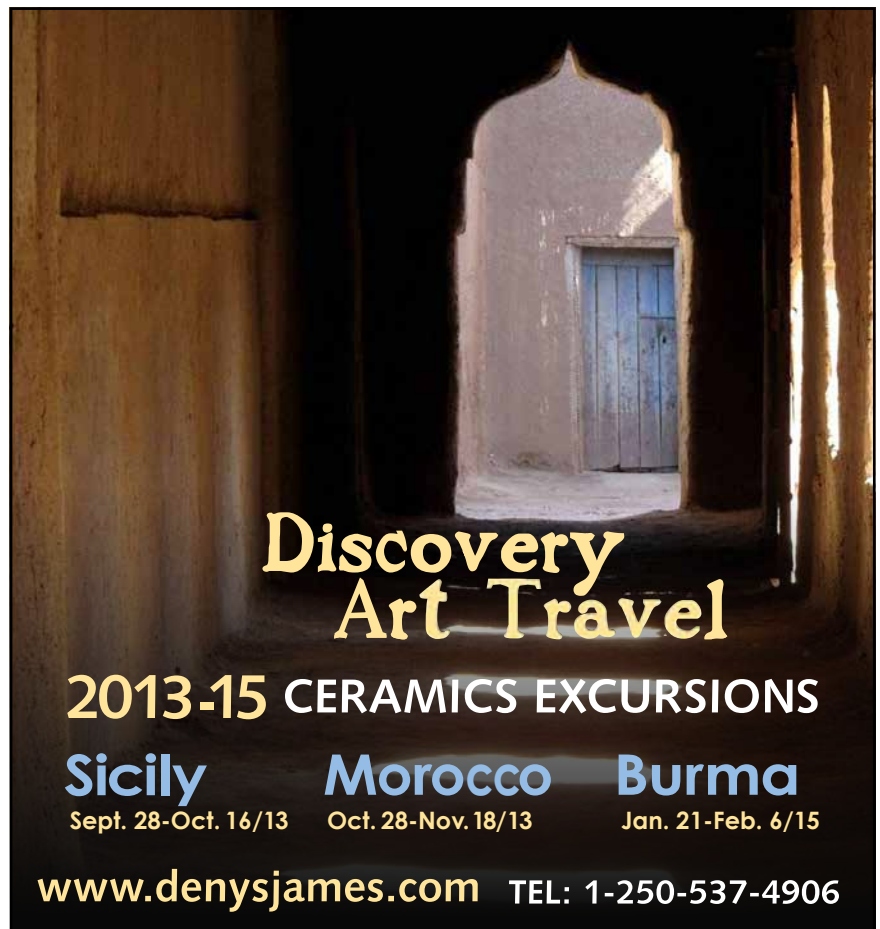
Tuesday-Friday 9-5
Saturday 9-1
Closed Long Weekends
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TOP 10 REASONS NOT TO MISS OUT ON THE Canadian Clay Symposium

By Mike McElgunn, Canadian Clay Collective

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

10. **Trade Show.** Ceramic supplies, books, resources, workshop & residency opportunities as well as other related goods and services will be showcased at the Symposium Trade Show. One stop shopping!
9. **Workshop Opportunities.** With all the Symposium ceramic celebrities in town there are several spin off workshops. Check the February PGBC Newsletter or the Symposium website for details.
8. **Information Collection and Sharing.** There will be a table for sharing your studio events and promotions with everyone in attendance, so bring your posters, cards and brochures. The PGBC will also be adding to their archive of potters' chops. If you have not previously shared yours with the guild, bring a digital image or file to the Potters' Guild table.
7. **K to 12 Ceramics Digital Exhibition.** Teachers of ceramics in public and private schools as well as community centers have been invited to display a selection of student work in our first ever digital exhibition. All participating teachers will receive a copy of the exhibition to use for teaching purposes.
6. **Gallery Exhibitions Galore!** There are 15 different ceramic-focused gallery exhibitions running in conjunction with the symposium date. Extend and enrich your experience by working some of these into your schedule. You may also want to attend the "West Vancouver Studio Tour" the evening of March 22. Details on the exhibitions and the tour can be found on the "Events" page of the Symposium website.
5. **Mug Wall.** Always popular! Symposium participants are invited to bring a mug they've made to donate. Buy a mug from the resulting collection for \$20 (it's sure to become your new favorite). Sponsored by the North West Ceramics Foundation, all proceeds support the Maureen Wright Scholarship fund. See <http://www.nwcf.ca>
4. **The Ceramics Road Show** offers another way for you to contribute to the day. Bring along your favorite ceramic creation. It could be personal work or something you would just like to display for others to enjoy. Add it to the collection for the day. Les Manning (yes, THAT Les Manning) will be publicly critiquing selected works from this collection during one of the scheduled sessions. Quite a treat.
3. **PGBC Dinner Party.** Feast your eyes all day and then complete your day with another Feast! Visit with old friends and meet some new ones. Rub elbows with presenters. Celebrate the day and clay. Sponsored by the Potters Guild of BC, EVERYONE is invited to attend. The cost? \$25 for PGBC Members and \$30 for non-members. Visit <http://bcpotters.com/Guild> or the Symposium website for details. **Only 35 tickets left! Don't delay - get yours by March 15.**
2. **Awesome Presenters, Panel Discussions and Keynote.** Linda Arbuckle, Vic Cicansky, Robin Hopper, Robbie Lobell, Les Manning, D'Arcy Margesson, Macrina Mateo & Alberta Sanchez, Lorna Meaden, John Neely, Dirk Staschke, Vikram Vij (panelist), Judy Weeden, Takeshi Yasuda (Keynote). Need I say more?
1. **It only happens every three years! Don't miss out!**
 - Visit www.canadianclaysymposium.com for full symposium information.
 - Registration is \$135 (plus applicable taxes). All fees include lunch.
 - Register by mail (cheque payable to the City of Burnaby) or by phone at 604-291-6864. If you've previously registered in Burnaby programs you can access webreg online at: www.burnaby.ca/webreg
 - Quote barcode #283425 📄



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Symposium: Concurrent Events & Exhibitions

Lunch with the President

Do you represent a group of potters in your area of British Columbia? Are you attending the Canadian Clay Symposium in Burnaby on March 23? If you answer 'yes' to both of these questions, I am inviting you to sit down to a special lunch. Let's have a chat about how, as representatives, we can work together to benefit our own area members, as well as potters throughout the province. Come and put forward ideas on how the Potters Guild of BC can do a better job of representing potters throughout the province given the issue of geography. I will be at the registration desk in the morning. All you have to do is identify yourself at that time and we will give you further information on when and where.

Looking forward to meeting you

Denise Jeffrey, President, PGBC

Ceramic Marks Registry

ATTENTION: Symposium Participants

Hello participants! The PGBC is still collecting marks for the BC Ceramic Mark Registry, (BCCMR) which will be online in 2014. If you have already given us your mark and biographical information, thank you, we will still have your information on file. If you drew your mark, you may wish to update it by taking a digital photograph of it.

Before you come to the symposium, if we do not already have your mark(s), please take a digital image of your mark(s). Clarity is critical! Suggested size 1280 x 960 pixels and 300 dpi. You can bring your CD and fill out the bio info at the Potters Guild of BC desk at the symposium.

Many of you collect pottery, and we all have those pots made by 'The Unknown Potter'. In our newsletter Dave Carlin already hosts a column with images of anonymous marks, and we are getting a great response with suggestions about the makers. **We are VERY interested in historic marks – both known and unknown.** If you have any in your collection, please take some digital images of the piece and the mark, along with any information about the potter or when and where you found the pot – any history that you may have. In time, many of these potters will become known, which is the whole point of this project – recognizing B.C. potters.

Thanks from the BCCMR Committee.

COME ONE, COME ALL to a dinner feast!

Only 35 tickets left! Deadline: March 15.

Hosted by the PGBC immediately following events at The Canadian Clay Symposium: *Elementum: Form, Function, Feast*. The dinner will be on Saturday, March 23, 6 to 10 p.m. at The Shadbolt Centre for the Arts. Tickets sold in advance: \$25 PGBC members, \$30 non-members (includes tax). Limited seating. Cash bar/buffet dinner with vegetarian and meat selections. Purchase tickets through Paypal at <http://bcpotters.com/amember/member.php>.

Log in using the same password you use to access the newsletter—the dinner tickets will be one of the products that you may purchase via Paypal from the drop-down list on the right side of the screen. Non-members must pay for tickets via the Gallery of BC Ceramics, 604.669.3606. If paying by cheque, make it out to the Potters Guild of BC and mail it to 1359 Cartwright St., Granville Island, Vancouver, B.C. V6H 3R7. For more information contact Nora Vaillant at 604.730.5840.



elementum
Form Function Feast
6th Triennial Canadian Clay Ceramic Symposium
Saturday, March 23, 2013, 9am - 5pm
Shadbolt Centre for the Arts, Burnaby, BC
www.canadianclaysymposium.com

Gallery Exhibitions

November 2, 2012 – March 24, 2013
"Pleased to Meet You: Introductions by Gwyn Hanssen Pigott", Gwyn Hanssen Pigott, Museum of Anthropology at UBC, 6393 N.W. Marine Drive, Vancouver, www.moa.ubc.ca

January 19 – March 24, 2013
"The Future is Already Here", Alex McLeod & Brendan Tang, Surrey Art Gallery, 13750 - 88th Ave., Surrey, www.surrey.ca/culture

January 19 – March 24, 2013
"Ornamentalism", Clint Neufeld & Dirk Staschke, Surrey Art Gallery, 13750 - 88th Ave., Surrey, www.surrey.ca/culture

January 19 – March 24, 2013
"Beyond the Vessel's Edge: Ceramics from the Permanent Collection", John Chalke, Tam Irving, Ian Johnston, Sally Michener, Alwyn O'Brien, Linda Stanbridge, & Diana Lynn Thompson, Surrey Art Gallery, 13750 - 88th Ave., Surrey, www.surrey.ca/culture

February 7 – March 23, 2013
"Industrial Organs", Li Chuan Amy Chang, Crafthouse, 1386 Cartwright St., Granville Island, Vancouver, www.craftcouncilbc.ca

February 28 – April 12, 2013
"Formed Earth, Earth Formed", Judy Weeden & Ronald T. Crawford, Amelia Douglas Art Gallery at Douglas College, 700 Royal Ave., New Westminster, www.douglas.bc.ca

March 1 – April 9, 2013
"Celebrations in Clay", Mary Fox (March 1-21st) & Judith Burke (March 22-April 9) with concurrent group show featuring: Laurie Rolland, Gordon Hutchens, Rachelle Chinnery, Tanis Saxby, Jeremy Hatch, Circle Craft, 1-1666 Johnston St., Net Loft Granville Island, Vancouver, www.circlecraft.net



elementum
Form Function Feast
6th Triennial Canadian Clay Ceramic Symposium
Saturday, March 23, 2013, 9am - 5pm
Shadbolt Centre for the Arts, Burnaby, BC
Register Now:
www.canadianclaysymposium.com

Gallery Exhibitions

March 4 – April 6, 2013
"Order of Canada", Les Manning, Seymour Art Gallery, 4360 Gallant Ave., North Vancouver, www.seymourartgallery.com

March 7 – April 1, 2013
"Dish it Up", Members Exhibition, Gallery of BC Ceramics, 1359 Cartwright St., Granville Island, Vancouver, www.bcpotters.com

March 8 – 30, 2013
"Ceramic Sensibility: One to Many", Darcy Greiner, Debra Sloan, Jinny Whitehead, Burnaby Arts Council / Deer Lake Gallery, 6584 Deer Lake Ave., Burnaby, www.burnabyartscouncil.org

March 14 – April 15, 2013
"The Art of Entertaining", Keith Rice-Jones, Celia Rice-Jones, Robert Shiozaki, Kinichi Shigeno, & Connie Glover, Van Dop Gallery, 421 Richmond Street, New Westminster, www.vandopgallery.com

March 16 – June 1, 2013
"A Life in the Day", Celia and Keith Rice-Jones, Maple Ridge Art Gallery, 11944 Haney Place, Maple Ridge, www.theactmapleridge.org

March 21 – April 25, 2013
"Fantastic Feast", Tri-City Potters, Port Moody Art Centre, 3D Gallery, 2425 St. John's St., Port Moody, www.pomoartscentre.ca

March 23 – 25, 2013
"In Conversation", Vic Cicansky, Jeremy Hatch, Gathie Falk, Gailan Ngan, Tam Irving, Charmian Johnson, Paul Mathieu, Burnaby Art Gallery, 6344 Deer Lake Ave., Burnaby, www.burnabyartgallery.ca

March 23 – May 4, 2013
"Seeds", Vin Arora, Place des Arts, 1120 Brunette Ave., Coquitlam, www.placedesarts.ca

* D'arcy Margesson will be a featured artist at the Van Dopp Gallery exhibition.

MYSTERY POTTER



By Debra Sloan

The is a pot pictured here belongs to Ron Kong's parents. Ron thinks this potter was a local, near Chinatown, in the 60s...does anyone recognize this mark?

Do you know this potter? If so, please email Debra Sloan at debraesloan@gmail.com.

Update on last month's Mystery Pot:

There were three responses to the last mystery salt glazed pitcher in the February 2013 newsletter, with mark of what looked like "SR":

- Hiro Urakami thinks that this is an early mark from Sam Kwan, and that the R is really a K.
- Olga Campbell also thinks that this is Sam Kwan's. The jug could certainly be a Sam Kwan—his classic style, and the salt firing. It is a little beauty and it would be delightful if it is a Sam.
- Leon Popik wondered if the mark was RR, as it reminded him of a dear potter friend, Rob Reimer from Calgary.

To be continued....



From the PGBC member web pages



Recent work from Andrea's *Cirque du Poulet* series. Low fire earthenware with underglazes and oxides.



This newsletter series features your fellow guild members. Artist profiles and photos are taken directly from the guild members' web page which can be viewed here: <http://www.bcpotters.com/Guild/memberwebpages.php>

Get to know your fellow guild members and make sure that you have your own profile listed on the website—contact Becky to update or add your profile, becky.c.mceachern@gmail.com.

*This month's web page profile is from **Andrea Revoy** of Creston:*

Whimsical...oddly out of the ordinary.

I could say that my whole life is whimsical in some form or another.

I am a ceramic artist from beautiful Creston, B.C. where I live and make art in the middle of a cherry orchard. It truly doesn't get much better than that! My pottery career began by accident while studying painting in the Visual Arts Program at Red Deer College, almost 10 years ago. Once I got my hands into the clay there was no turning back and the possibilities of things to create are endless.

I have always been attracted to whimsical, colourful things full of patterns and textures. I like things that evoke the feeling that there is a story it is trying to tell, whether real or imagined.

The ceramic pieces I make are inspired by events or things that I see and hear around me every day that make me smile and laugh. Whether it is my ceramic sculptures or functional work, they become captivating delights for the hand and eye.



Mia Muse



CERAMICS WORKSHOP

with **SUZY BIRSTEIN**

on **Greek island paradise Skopelos**,
where *Mama Mia* was filmed!

Sept. 7 - 21, 2013 - Skopelos Foundation for the Arts
Info & registration: 604.737.2636, www.suzybirstein.com



Janet Mansfield, 1934 - 2013



Janet Mansfield at the wheel, and some examples of her work (below).

This notice was received in an email from NCECA.

Early in February, NCECA learned that potter, writer, editor and publisher Janet Mansfield had passed away in Sydney, Australia. Janet was hugely prolific in her work and international in her outlook. After training in ceramics at the National Art School, East Sydney in 1964, she initiated a career that resulted in 35 solo exhibitions, and contributions to dozens of group exhibitions in Australia, New Zealand, Europe, Asia and the US. She is represented in major public collections including The National Gallery of Australia; Museum of Applied Arts and Sciences (Powerhouse), NSW; The National Gallery of Victoria; Art Gallery of Western Australia, Queensland Art Gallery; Festival Collection, South Australia; Queen Victoria Museum and Art Gallery, Tasmania; Ariana Museum, Geneva; Municipal collections Jingdezhen, China; Foshan, China. Her work has appeared in international publications and she participated in symposiums, conferences and as a juror in many countries.

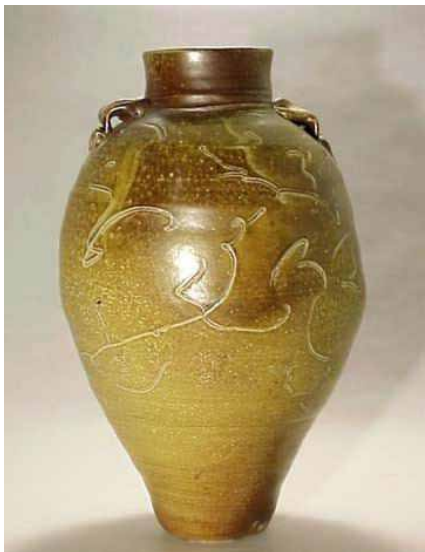
The international contributions that Janet Mansfield made to the ceramics community are unprecedented and unsurpassed. Combining her love of the ceramics field worldwide with her affinity for words and language, Janet was able to change the world of ceramics publication and elevate it to a new level. This does not even touch on her many accomplishments and teachings as a ceramics artist. We have lost an international treasure.

A member of the International Academy of Ceramics since 1982 and former president (2006-2012), Janet Mansfield was named an Honorary Member of NCECA in 2003. Among her many awards are the Order of Australia Medal for her services to ceramic art and the Emeritus Award for Art from the Australia Council. In 2004 she was awarded a Doctor of Letters from the University of Tasmania.

As vibrant as her work was as a creative artist and educator, Janet's transformational influence on contemporary ceramics was perhaps most impactful through her work as a writer, editor and publisher. She authored six books on ceramics, served as the editor of *Pottery in Australia* (1976-1989); established the journals *Ceramics: Art and Perception* (1990-2008) and *Ceramics Technical* (1995-2008); and subsequently founded Mansfield Press.

Janet was present at every NCECA Conference beginning in 1992 until last year when she was unable to join us in Seattle, many of them as a presenter. Her devotion to ceramic art, personal vibrancy, intelligence and generosity of spirit made the work of makers, thinkers and writers throughout the world feel more connected, thoughtful and meaningful. 🕯

See Janet's website here: <http://www.janetmansfield.com>



ClayLines

Celebrating Success in our community

EXHIBITIONS, Surrey Art Gallery

Jan. 19 to Mar. 24, 2013

The future is already here: Alex McLeod and Brendan Tang: Using Asian and Western historical styles, science fiction, popular culture, and new technologies, Tang and McLeod blend ceramics, photography, and projected video to create mesmerizing fantasy worlds that probe the boundaries between the real and the virtual. Guest curated by Rachel Lafo.

Ornamentalism: Clint Neufeld and Dirk Staschke: Everyday forms—from furniture and fruit to car engines and confections—are transformed into poignant allegories of desire, labour, and leisure by these two virtuoso ceramic sculptors.

Beyond the Vessel's Edge: Ceramics from the Permanent Collection: The functional gives way to the sculptural in this collection of ceramics by artists John Chalke, Tam Irving, Ian Johnston, Sally Michener, Alwyn O'Brien, Linda Stanbridge, and Diana Lynn Thompson.

Admission to exhibitions is by donation.

Gallery hours: Tuesday to Thursday: 9 a.m. to 9 p.m.; Friday: 9 a.m. to 5 p.m.; Saturday: 10 a.m. to 5 p.m.; Sunday: Noon to 5 p.m. Closed Mondays and holidays. Surrey Art Gallery: 13750 – 88 Avenue, 604-501-5566, artgallery@surrey.ca - www.surrey.ca/arts

EXHIBITION, Maple Ridge

March 16 to June 1



This exhibition celebrates Celia and Keith Rice-jones working together in their home studio—25 years on. Designed by the artists themselves, this transformative installation demonstrates the wide divergence in the scale and style of their work, despite their sharing the same clay, kiln and modernist sensibilities. Artist presentation and tour of the exhibition with Keith, April 13, 11 a.m.

Maple Ridge Art Gallery (at the ACT Arts Centre and Theatre). Gallery hours: Tue.-Sat., 11 a.m. to 4 p.m. (closed Mar. 29). 11944 Haney Place, Maple Ridge, B.C. 604.476.4240, www.theactmapleridge.org.

Submissions for the April 2013 PGBC newsletter

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

Deer Lake Gallery

6584 Deer Lake Ave.
Burnaby, BC



Ceramic Sensibilities One to Many

an exhibition of works by Darcy Greiner,
Debra Sloan and Jinny Whitehead
Curated by Linda Lewis

March 8 -30, 2013

Opening Reception 2 - 4pm
Saturday March 9 Artists in Attendance

There will be a special showing on March 23 for participants
at the Canadian Clay Symposium at the Shadbolt Centre for the Arts

STUDIO TOUR, West Vancouver

March 22

"West Vancouver Studio Tour", Jackie Frioud, Tam Irving, Sally Michener, 5pm-8pm, Meet at the West Vancouver Museum, 680 17th St., West Vancouver, 604-925-7296, www.westvancouvermuseum.ca. Visit the studios of three accomplished ceramic artists, meet the potters, see the work and enjoy some wine and cheese, bus tour organized by West Vancouver Museum, cost \$30 + HST (\$33.60) per person, tour group limited to 24 people.

To register for the tour please call 604-925-7270. The program code is 895217.

ClayLines

Celebrating Success in our community

CALL FOR SUBMISSIONS, Coquitlam

Deadline: Mar. 3

Place des Arts has extended the deadline for artists to submit proposals for the centre's 2014 gallery exhibitions. The extended deadline for submissions is Sunday, March 3. We welcome submissions in 2D and 3D media and techniques including fibre arts, pottery, sculpture, painting, photography, prints and drawings; we are not able to accommodate multimedia work at this time. The centre distributes exhibition invitation cards for display at over 20 arts and community centres in the Lower Mainland, and its galleries and gift shop are featured in guides such as Van Dop, Galleries West and Preview. A full promotional campaign is devoted to each exhibition series. For full details and to download an exhibition proposal package, visit www.placedesarts.ca or contact exhibitions programmer Michelle Chan at 604.664.1636 ext. 32 or mchan@placedesarts.ca

CALL FOR ENTRY, Lower Mainland

Deadline: Mar. 13

TriCity Potters group are holding their first truly juried show in the Blackberry Gallery at Port Moody Arts Centre. We are planning to show ceramic work which has been made specifically for serving a *Fantastic Feast*. Your entry can be anything that might be used to enhance said feast whether it's serving dishes, drinking vessels or decorative pieces for the dining room. And you might like to decide who or what is doing the feasting! You may enter up to three pieces, some of which can be sets. The entry fee for this show is \$10 and you must be a paid-up member of TriCity Potters. Bring your work to our March meeting, Wednesday, March 13 at Port Moody Senior Secondary School, 7 p.m. Fredi Rahn will be the juror but will not be giving a critique of the work. The show will open on Thursday, March 21, 2013 and be up until April 21. The theme ties in with *elementum: Form, Function, Feast*, the Canadian Clay Ceramic Symposium at Shadbolt Centre, on March 23, 2013. For more information go to www.tricitypotters.ca or phone Gillian McMillan 604.937.7696.

Unclassifieds

WANTED: Looking for studio space in the Vancouver area. Call Maggi 604-739-3206 or email maggikneer@mail.com.

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



FANTASTIC FEAST

Fantasy pottery for feasting by
TRI-CITY POTTERS

MARCH 21ST - APRIL 25, 2013

Port Moody Art Centre
2425 St. John's, Port Moody

Monday - Friday 10am - 8pm
Saturday 10am - 5pm
Sunday noon - 4pm

OPENING RECEPTION:
MARCH 21ST 6PM - 8PM

www.pomoartscentre.ca

Submissions & Advertising

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

Submissions:

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

Advertising Rates*:

All ads are payable upon receipt of invoice

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

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

Unclassified Rates:

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


**Advertising rates subject to change*

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

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

Chop Marks & Signatures

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

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

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Membership

Membership Fees

Please note new protocol starting immediately: For 12 months, **not including HST**: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. All existing memberships renew in September. New members only will renew on the anniversary of their date of joining, whether renewal is made on time or not. **There will no longer be any prorated fees.** Please note: this change mainly affects new members. Existing memberships will all renew and be charged from September. For detailed information see: www.bcpotters.com/Guild/membership.php

Membership Renewals & New Memberships

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

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