

June 2013
Volume 49 No. 5



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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*Green Root Vessel,
by Laurie Rolland.
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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, Karah Goshinmon, Karisa Evdokimoff,

Janine Grant

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

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.

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

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:

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. 

President's Message

Having had some samples of good weather already, thoughts can only turn to warm summer days and all that entails.

June will see the guild holding its' second of three jury sessions of the year. At the very core of the guild's mandate is to encourage and foster the success of its members. I have spoken of the jury process in the past but have never spoken much about the jury itself. For many reasons, we do not list the names of members of the jury but I do think it is important to know that it is a standing jury, that is, its members are generally the same each time. Also they represent a wide cross section of the ceramic disciplines representing various firing methods, low to high fire, handbuilt and thrown. The combined history of the members is well over a hundred years of ceramic experience. Since the members of the jury of peers can only base their discussion on the work in front of them, it is recommended that applicants submit work that best represents not only in general the kind of work they wish to sell in the gallery, but also their highest

quality work. We hope to be busy in the upcoming jury sessions, and we hope to see many more members' work. We always look forward to seeing work from the members hoping to pass jury to sell their full line of work in the Gallery of BC Ceramics (gallery jury forms are online here: www.bcpotters.com/Guild/forms.php).

We will also hold the first planning meeting for the upcoming 60th anniversary celebrations at the offices of the Potter's Guild on June 11. We are looking for your ideas and enthusiasm as we begin the process of celebrating the oldest continuous pottery guild in the country. We will need planners, organizers, doers, thinkers, and people who just want to be involved.

Since there is no newsletter July 1, I hope everyone has a fine early summer season and that I will have lots of news for you come July. 📧

—Denise Jeffrey

Gallery & Exhibition News *By Laura Carey*

June Exhibition: Shelley Holmes

Shoes

June 6 to July 1; Opening June 6, 5 to 7 p.m.

What is it about shoes that make us into shoe junkies? Whether we're a fashionista, looking for function or just ultimate comfort, our shoes play an important role in our lives.

While cleaning out my Mom's closet after her death, I was struck by how her lifetime collection of footwear echoed her life experience, her personality, her aspirations and even a glimpse of her guilt pleasures. I thought it would be interesting to explore the reasons for our shoe passion and what they say about us through a series of ceramic shoe sculptures. *Steppin' Out...A Shoe Project* premiered in Stuart Weitzman's Madison Avenue, NY, store during Art on Madison.

It's been a wonderful experience hearing people's shoe stories, but none moved me as much as the woman who after viewing *Steppin' Out* told me how her hardworking widowed Mom would lock herself in her room for solitude when the kids or problems overwhelmed her. When the time came to clean out her Mom's closet she found a small collection of shoe boxes, each with a beautiful pair of unworn evening shoes. It puzzled her daughter who knew her mother had never had an opportunity to wear such fancy dress shoes until she realized that when her mother retreated behind her locked door, she had her dreams soothe her journey.

If you happen by the Gallery of BC Ceramics in June, I hope you enjoy *Steppin' Out* and my creations give you pause to reflect on your shoe passions and how they reflect you. *Steppin' Out* gave me a great opportunity to use what I have learned and developed and the skills I've gained over the last 37 years of clay work; it felt like ... dancing.

Continued on Page 4



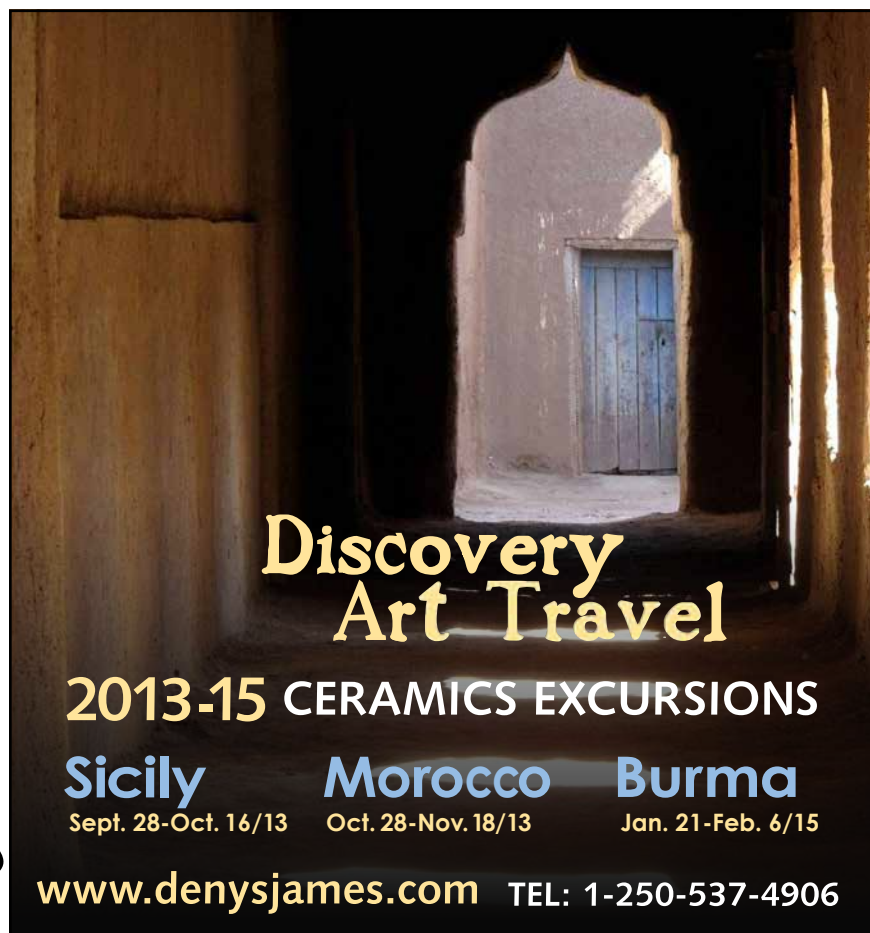
RIGHT, TOP: *She Sells Sea Shells*, by Shelley Holmes.

RIGHT: *Hell on Heals*.

June Featured Artist: Karisa Evdokimoff

The featured artist for June 2013 is one of our gallery staff, Karisa Evdokimoff. Karisa is entering her final year in the ceramics program at Emily Carr University and her love of ceramics is a part of all aspects of her life. Speaking about her work, Karisa says:

"I have always had a deep connection, desire and appreciation for our natural world and for the serenity it provokes within me. Ceramics allows me to explore volumetric forms and my desires as all the raw materials I use are found within the earth and then transformed into something of pure beauty, stillness and serenity. My work explores the natural world and my desire and interaction with it through ceramics and the vessel form. The vessel contains, conceals and protects what is inside and as functional objects they are able to hold living plants, providing that direct connection to nature and fulfilling our desire as humans to be around nature and living things, within one's own home. The vessel, its surface and the inside act as a counterpart to my thoughts, experiences and emotions. My choices of what is revealed from the inside, the size of the vessel opening and absences carved into the form can create an automatic connection and focal point directly to the inside, creating a sense of intentional vulnerability. Process and experimentation play a pivotal role within my work, as I work extremely intuitively embracing error and unexpected occurrences and utilizing them in a way that is beneficial to my learning, process and final outcome." 🌱



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POTTERS
GUILD
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COLUMBIA

PGBC newsletter & summer schedule

Submissions: Do you have equipment for sale? Are you seeking some? Are you in a show you'd like to tell us about or teaching a workshop that needs more attendees? Have a great new studio tip to share?

All of us have a story to tell about how we discovered pottery and became the creative, inspiring artists that we are. You can also submit a story about someone you know.

This is great marketing practice for letting people know about you and your artwork.

Newsletter schedule: There will be no newsletter July 1. The next editions will be **July 25** (submission deadline July 15) and **Sept. 1** (submission deadline Aug. 20). If you send in your material after the scheduled date, the item may have to wait till the next month's newsletter.

Submissions can be sent to Melany at editor@bcpotters.com.

Review: Ji Yeon Kim's *Think Tank* By Bridget Fairbank

Think Tank: A Master of Fine Arts Thesis Exhibition by Ji Yeon Kim at the Anna Leonowen's Gallery in Halifax, N.S., March 12 to 23, is comprised of delightful ceramic sculptures and functional work dealing with the complexities of being a South Korean in Canada. Themes of culture shock, fear and adaption run through each work in the *Think Tank*, however the show is anything but dark, rather the work is Ji's joyful manifestation of overcoming difference with a childlike resilience embodied in wonderment and playfulness.

The exhibition is named *Think Tank* in honor of Ji's professors Neil Forrest and Rory McDonald at the Nova Scotia College of Art and Design University (NSCAD). Jars rendered as portraits of all three are the feature of the exhibition and act as repositories for spectators' comments written on doilies. With this action, the think tank is always being replenished and expanded. It is a great example of the interaction and playfulness Ji promotes. The original triad has been pivotal to Ji's progression and studies at NSCAD.

Ji was already highly skilled from her training in South Korea. She was surprised by the less constrained environment at NSCAD. Ji explains, "Their personalities are really open and they are whimsical, funny individuals", and their interactions allowed her to experiment and play in all aspects of thinking and making. A sense of coy play permeates all aspects of Ji's practice. Ji's studio at NSCAD, a secretive place you must have a password to get into (for your information the password is "little monster", shhh!) "...is the gateway to [her] artistic practice; the most important ideas in [her] practice are play, color, culture, language and interaction with people. [Her] work is about more than simple playfulness. It is a ceramic investigation into a cultural adventure." With this playful and respectful tone Ji asks us all to take a look at her work and join in her story, a story such that every traveller knows.

Walking into the exhibition, we are faced with a wall painted in undulating light blue and lime green lines of color and adorned with more doilies, Ji's preferred paper to sketch on. These bright colors and sketches are translated straight from Ji's studio space; it is her way of reaching out to the viewer and an extension of Ji herself, always the bright and cheery artist. The colors mask the white walls of the gallery, not only to comfort us but also Ji. Ji is afraid of the color white, for in South Korea white is the color of mourning and so tells the story of death. This fear is actually what led Ji to clay because clay is a warm hue unlike a stark white primed canvas; Ji relaxes when working with the medium. More themes of cultural difference arise as in her artist talk Ji explains how shocking it was to see how Haligonians have old cemeteries in the middle of the city and real estate around them is costly- in Korea ghosts would not be welcoming neighbors. Thus Ji surmises that Canadian ghosts are friendly and ghosts become her mascot in Canada. The three jars we encounter next and sure enough Ji's self



Top: *Think Tank*, Ji. Above: *Think Tank*, Rory.

portrait depicts Ji wearing a hat with ghosts on it happily flying around in the night. In her eyes we see drawn a question mark and exclamation mark depicting what every piece in the show communicates. Likewise in McDonald's portrait shows him donning his toque, which he always wears, where Ji surmises he keeps all his power and energy and secrets. Forrest's portrait bares no wrinkles or sign of aging, with electric green hair he embodies his youthful demeanor. He has no hat, symbolizing his sharing and blunt nature.

Ji says that her work here is more childish compared to what she would have made in Korea, her initial language barrier rendered her verbal communication childish and so she began to artistically communicate using childlike sentimentality. In this way we are reminded that words aren't even necessary, exchanges can happen in different ways on many levels. The participation aspect is new to Ji's work and came from a happy mistake, a letting go of sorts. The piece *Jay Rider*, 2011 is a ceramic rendition of a rocking horse but instead of a horse it is Ji's dear friend Jay one is asked to mount. Ji had made a similar piece depicting her father in Korea. When she created Jay in Canada the piece developed a hairline crack on the belly, Ji changed her mind and thought, "maybe everyone can ride his back". Even knowing the crack was there I paradoxically really wanted to participate, even knowing I could literally be the straw that broke this horse's back. This exemplifies just how strong Ji's work draws the viewer in to engage and

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enjoy. The crack was liberating and freed Ji to make art objects that physically engage the audience such as *Whimsy Whimji Bridge*, 2013 a play on the song "The London Bridge is Falling Down" a life-size sculpture with hands raised to the sky asking you to join in the game. Furthermore participants are invited to decorate the white apron worn by the figure, an effort to cover up white voids with meaningful bright human interaction. Ji says, "Spaces of play are where children (and adults) get to explore, discover, create and imagine" and so with her work she creates that space for us. In the center of the Anna Leon Owens is the three *Think Tank* jars, *Whimsy Whimji Bridge* and *Jay Rider* occupy the middle of the gallery floor and on the walls are tiles and plates. A series entitled *Homesick Sometimes*, 2013 consists of three self portrait wall tiles narrating Ji's personal triggers- the cold winter, missing her dogs and culture shock. The pieces are dark yet delightful. Ji uses imagination for comfort and communication. Ji says "life is unpredictable, busy, complicated, and dramatic. It has ups and downs; it can be joyful exultant moments or heartbreaking disappointments... [she] likes to indulge [her]self with daydreams. Sometimes they take [her] away from reality" this is something we all feel and need. Further along the gallery wall we encounter *Aww Oh! Sign*, 2013 a wall piece that protrudes out into the room like a shop sign and depicts a shocked Ji, mouth agape. Ji says many things are shocking about Canadian Culture like marijuana and overt sexuality sometimes her only response is "Aww Oh!" and we've all had that reaction before! Next two sets of plates entitled *Two Missing Plates*, 2012 tell of Ji's forays into Halifax trying to find ingredients to make Korean food and having no such



Whimsy Whimji Bridge, 2013, by Ji Yeon Kim.

luck. My personal favorite is *Meal with a bowl of rice, soup, and side dishes*. At last we see the piece *I don't want to wake up at 9AM because Canada's winter is too cold*, 2012 a set of three plates decorated with sleepy bears unwilling to emerge from the warm covers of their beds. Once again a feeling every Canadian knows well.

The exhibition is a profoundly personal one and acts as a reminder to view the world in wonder and stay open minded. 🌱

Ji Yeon Kim is a graduating ceramics MFA candidate from NSCAD University who is planning to move to Vancouver and join the ceramics community here. Please take a moment to explore Ji's past body of work at <http://www.hi5jiyeon.com>.

Bridget Fairbank is a PGBC member based in Nelson. See: <http://bpracticalpottery.wordpress.com>.



Summer 2013 Ceramics

Summer Pottery (Adult)
Hone your skills and attempt more challenging projects, with one-on-one guidance. Learn basic hand-building techniques, throwing, glaze application and more. Instructors: Sabrina Keskula (am), Fredi Rahn (pm)
\$179.84, 8 sessions
Jun 24 M, W, 10am-1pm 293563
Jun 27 Tu, Th, 7-10pm 293564

Summer Clay (Teen)
Summer Clay introduces hand-building and wheel-throwing techniques, allowing you to work on longer projects over a few classes as well as on smaller projects. Work is bisque-fired and glazed. Instructors: Sabrina Keskula (Tu-Th), Vin Arora (M-Th)
12-15 years
\$147.72, 7 sessions
Jul 2 Tu-Th, 1:30-4:30pm 293565
15-17 years
\$109.80, 5 sessions
Jul 15 M-Th, 1:30-4:30pm 293566
All ages/skill levels. Prices do not include tax.

Fall 2013 & Winter 2014 registration begins June 18.
Photo: Rebecca Shorten

2015 Starts Now

PGBC 60th Anniversary Planning Meeting

At the offices of the Potter's Guild of BC above the Gallery of BC Ceramics on Tuesday, June 11 at 6 p.m. Come, bring your ideas and enthusiasm as we begin the process of celebrating the oldest continuous pottery guild in the country. We need planners, organizers, doers, thinkers, and people who just generally want to be involved. For those who are outside the Lower Mainland, if you have ideas for events and activities to involve communities all across the province, please send them to Denise Jeffrey at terranme@telus.net so we can include them in the discussion.

The Birth of a New Pottery Club

The establishment of the Whistler Pottery Club began in 2003 when Barbara Hirano, back from a residency in Hawaii, moved to Whistler to be with long-time friends Binty and Cheryl Massey. She looked first for opportunities to teach clay to both children and adults. Venues were the local elementary schools and Ivanna's drop in studio. These limited spaces left her looking for a more suitable place. In 2004, Barbara approached Stephanie Nicoll, then programmer of the Recreation Commission with the idea of a community arts centre. The director agreed to a meeting of local artists in the high school's new art room. Amazingly, 60 people showed up—all of them wanting to see a balance of recreation and creativity to be the definition of Whistler culture. This led to the organisation of drop in evenings, demonstrations and workshops. Many of the creative souls drifted away or became involved in other activities, but a core of potters remained. They formed a dream of a club where ceramists could share information, work together to finesse their skills, expand their knowledge and perhaps show and sell their work. Since this informal

Right: Whistler Pottery Club members Pattie Lindsay (background) and Romy Langer (foreground).

Below: Horsehair raku pieces. Front three open vessels by Laurie MacCallum. Back two lidded jars by Kay Austen.



experimental methods of firing, usually at Laurie MacCallum's property on the outskirts of town. The club has also held several Whistler-based shows such as *The Tea Pot*

inception in 2004, and with partial funding from the Whistler Arts Council, the fledgling Whistler Pottery Club has held annual glaze workshops with master potter Vince Massey, and offered workshops with out of town guest potters Heather Cairns and Kay Austen. The club has explored raku, naked and horsehair raku firings, saggar firing and other

Show at the North Shore Credit Union, and *An Homage to Dr. Seuss* at the Scotia Gallery at Maurice Young Millennium Place.

Now, with the holding of the first AGM in December of 2012, the club is officially a registered society. From a handful of dreamers to a thriving club with over 30 members this group is still planning new things and pushing forward – with the pottery drop-in sessions still a core element that holds the group together.

Whistler Pottery Club meets Tuesday evenings at the well-equipped high school studio for classes and drop ins. Five wheels, ample space for hand building, two electric kilns, glaze chemicals and Cone 6 glazes are available to members. A workshop on photographing pottery with Anastasia Chomlack was held this spring. The group will be participating in the Whistler ArtWalk July 1 through Aug. 31 and will be hosting a juried group show *Shades of Winter* at the Foyer Gallery in Squamish in December 2013. The club has a presence at the Saturday afternoon *Made in Whistler* Artisan Market held the Westin Resort. Please take a look at our work, leave a comment and like us on our FaceBook page: Whistler Pottery Club.

For more information, contact Margaret at 604.902.3647 or mforbesbc@gmail.com

Submitted by:

Kay Austen
Barbara Hirano
Laurie MacCallum

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From the PGBC member web pages



LEFT: Whale teapot, Cone 6 slipware. Handcut mylar stencil, slip trailing.



BELOW: Bicycle and rose mug, Cone 6 slipware. Handcut mylar stencils, slip, sgraffito.

*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 **Faro Sullivan** of Victoria:*

I specialize in slipware to produce pieces that one can use to celebrate the everyday moments as well as unique occasions. My work is informed by historical slipware, with contemporary twists. I use bright, fun colours which reflect my belief that playfulness is an integral part of life.

I have a love of words, both oral and printed. I find that the slip wants to be written on and into, carved and layered. Text and simple, silhouette style stencils are the basis of my

surface decoration. With this simple base I use printmaking techniques and inspiration from graphic novels, family photos, poetry, politics, and children's books to tell stories on clay.

My studio and gallery, Dirty Girl Clayworks, are located on the Saanich Peninsula, just outside Victoria.

See Faro's blog here:

<http://dirtygirlclayworks.blogspot.ca/>



LAURIE ROLLAND

Lecture & workshop (Sheridan College, Oakville, Ont.)

I will be speaking at the Annual Conference of *Fusion: The Ontario Clay and Glass Association* May 31, June 1 and 2. There will be two presenters: myself and Gertrude "Gay" Smith from the U.S. I will present a slide lecture showing the progression of my work and talk about idea development and the meaning behind what I do. There will be two days of demonstrating my handbuilding working methods as per usual in a workshop situation. Fusion has approx. 400 members and attendance is usually over a hundred for the conference. See: <http://www.clayandglass.on.ca/Default.aspx?pageId=730674>

Exhibition, June 6 to 29

The exhibition titled *Material Differences* will take place at the Jonathon Bancroft-Snell Gallery in London, Ont., featuring myself, Zsuzsa Monostory from Quebec and Audrey Killoran from Ontario. The show runs from June 6 to June 29, with an opening event on June 6 (artists in attendance).

My work will be primarily wall pieces that consist of five individual parts that reference the idea of communication through symbol 'the writing on the wall'. The individual ceramic object becomes like a symbol and when presented in a linear way it can read as language.

<http://www.jonathons.ca>



Greenwalk Mangrove, by Laurie Rolland.

CALL FOR ARTISTS

DEADLINE: submissions taken until spots are filled

The Jericho Arts Centre (Vancouver) is presently inviting 2D and 3D visual artists to exhibit their work during the September 2013 to August 2014 theatre season.

JAC is an intimate 150 seat performance venue located just off NW Marine Drive, near Jericho Beach, in Vancouver. The building is leased from the Parks Board by the Friends of Jericho Arts Centre Society who also manage the venue. United Players is the resident theatre company, producing a highly acclaimed 5- play season each year. Guest production companies are also invited throughout the year to present their chosen plays, resulting in some of the finest community theatre in Vancouver.

The visual art exhibits are displayed against panels in the lobby area. (Panel total 24' long by 4' high). We also provide four cube plexi cases on stands of various sizes for 3D work. Please note: we are not a bona fide art gallery (Nor are we a member of CARFAC). However we enjoy giving emerging artists an opportunity to benefit from the extra exposure, knowing that their art will be seen and appreciated by hundreds of patrons as well as representatives of the media.

We also promote the artists on the JAC website for the duration of their exhibit as well as include them in promotional emails to our extensive database.

If interested, see www.jerichoartscentre.com/visualarts.html for more details and for the application form.

Submissions will be juried as they come and scheduled into the calendar accordingly taking into consideration dates selected by artists.

Gallery Manager on Tour *By Laura Carey*

Over the Easter long weekend I had the opportunity to visit the Sunshine Coast and took a tour of several PGBC member's studios. Among the visits were Pia Sillem in Earl's Cove, Jan Lovewell and Ron Robb in Lund, Elaine Futterman and Mike Allegretti in Robert's Creek, and Laurie Rolland in Sechelt.

Pia Sillem's home is a wonderful sanctuary from city life. Among the sights are a marvellous garden and a dedicated gallery space for her wood-fired ceramics. Additionally, Pia's husband George Connell is an author, actor and oil painter whose work is also on display. Any nature lover is sure to appreciate Pia's pod and leaf forms beautifully kissed by the flames of the wood kiln.

Jan Lovewell and Ron Robb are the brains and brawn behind the Rare Earth pottery in Lund. With a combination of gorgeous wood-fired work and naked raku pieces, the Rare Earth gallery is a delight. One of Rare Earth's specialties are musical instruments such as functional ocarinas and percussive shakers, as Jan and Ron offer unexpected functionality in many of their works. Also not to be missed are Jan's lovingly made naked raku jars and Ron's gorgeous wood-fired slab built bowls.

Elaine Futterman and Mike Allegretti are the duo behind Creek Clayworks in Robert's Creek. Creek Clayworks has an envy-stirring gallery and the most immaculate work space I have ever seen. Drop by for a demonstration every Saturday and Sunday, and keep an eye out for one of my favorite glazes – oil spot!

Finally I had the chance to visit Laurie Rolland's gallery in Sechelt. Among her tender and thoughtful pieces are a number of surface treatments that will leave you scratching your head – how does she make the clay look like rusty metal? Laurie's tremendously impactful work is gorgeously displayed in her studio and will leave you with a huge desire for her pieces.

To visit any of these potters take a look at their websites for info about their gallery hours, or contact them to schedule an appointment.

Pia Sillem: <http://geopia.ca/>

Ron Robb & Jan Lovewell: www.bcpotters.com/Guild/members/rare_earth/rare_earth.php

Elaine Futterman & Mike Allegretti: www.creekclayworks.ca

Laurie Rolland: www.laurierolland.com

Fire Up the Wood Kiln

You may recall the Gallery of BC Ceramics' November 2012's show *A Collaboration of Vision*, featuring wood-fired pottery from Jinny Whitehead, Pia Sillem, Jan Lovewell and Ron Robb. The wonderful train-style wood kiln used by all four potters is located on Pia's land in Earl's Cove. Due to the labor-intensive firing (50+ hours hand feeding wood into the kiln, plus loading, cooling and unloading time) the kiln is fired only about twice a year. The month of April 2013 was one of the rare times when the kiln could be fired and attended by all four potters, plus some welcome guests. George Connell provided us with some lovely photos of the last firing. The Gallery of BC Ceramics is pleased to show some of Jinny's new baskets and functional forms such as teabowls.

—Laura Carey



A delightful pile of pots by Ron Robb, Jan Lovewell, Jinny Whitehead and Pia Sillem.



The final results revealed. Work by Ron Robb.



Jan Lovewell and Ron Robb hauling wood to fuel the kiln.

The Hub: New Clay Centre in Cowichan *By Cathi Jefferson*

It's been an exciting time here in the Cowichan Valley with the dream of an actual clay facility for the community looking like it really is going to be a reality – and hopefully starting this September! There is no community arts facility in the entire Cowichan Valley of any kind in spite of a population exceeding 80,000. Individual artists of all sorts give private lessons but there is no place in the entire valley that is home to a large and diverse group of artists. Over two years ago, a small group of potters got together realizing the need for a communal clay facility, and started looking for a place. Eventually we found a group in Cowichan Station, just south of Duncan that had acquired a closed public school. The group had begun the process of acquiring grants to undertake major restorations. The roof has been redone as it once was, asbestos removed from the walls, a condemned section torn down, and an antiquated boiler replaced with a geothermal heating system. This board is a dedicated group that has accomplished much in less than two years.

When we met with a couple of board members and toured the facility we realized two smaller rooms on the ground floor and a larger 'multi-purpose' room adjacent for larger school classes would be a great place to have a clay community facility. We plan on modeling the 'Clay Hub' to function similarly to the North Mount Pleasant center in Calgary. There will be classes for people of all ages and all levels. It will also be a drop-in center for those with experience to have a place to come to work, contribute, and be a part of the local clay community. We will need experienced volunteers to keep this space functioning on a daily basis to keep the space clean, kilns loaded and unloaded, glazes made, support for others learning how to work with clay. We are planning local functions for the Clay Hub as well as joint ventures with The Hub. All very exciting!

This has all been talked and dreamed about with lots of plans just waiting to get going but the two clay rooms were way beyond any of our financial abilities. A recent provincial grant has changed everything! We were awarded the grant for the total amount we

requested: \$50,000. We can now get plumbing, electrical, walls built and the floor resurfaced, all to local code standards. It's hard to believe but the hope is that come this September we will actually be able to start functioning as a real local clay center with lessons and people dropping in to make their own work.

Over the summer we will be volunteering to build shelves and do whatever we can to make the space into a functioning studio, but still in need of many things and hope that your guild members can help us further. We still need to raise some funds for some equipment and we are hoping to receive equipment/material donations from anyone that can help. Donations \$1,000 and over are able to obtain a tax-deductible receipt from The Hub.

We still need:

- small (i.e. shippo, brent – our space is small) electric wheels
- de-airing industrial pug mill
- giffin grips
- larger accurate glaze scale
- pound scale for weighing clay
- standard glaze raw materials
- stains
- oxides
- wax resist
- rolling pins
- ½ inch drill
- ½ inch clay mixer end
- banding wheels
- glaze tongs
- talisman sieve with 80 / 100 mesh screens
- table chairs
- buckets (large for garbage, mid for glazes, small for lots of things)
- bats
- canvas

If you can help or know someone who can we'd sure appreciate your assistance. It's great to be a part of a community that supports each other so much.

Thank you everyone. 🙌

Mystery Potter *By Laura Carey*

Petra from Costa Rica is asking for help identifying the maker of her favorite bowl. She had a pair and recently broke one so she is trying to identify the potter so she can get in touch and get a new bowl! Please call Laura at the Gallery of BC Ceramics with any information about this potter: 604.669.3606, galleryofbcceramics@bcpotters.com.



ClayLines

Celebrating Success in our community

SALE & SHOW, Vernon

June 7 & 8

The Okanagan Potters Association Spring Sale & One of a Kind Show is Vernon's premier pottery sale and will be held in a prime new location! Come meet the artists in the air-conditioned and relaxed atmosphere of the foyer of the Performing Art Centre. Collectors and new buyers will appreciate the quality pieces in this 2 day show featuring some of the top potters and artisans in the Okanagan.

Friday, 10 a.m. to 8 p.m. and Saturday, 10 a.m. to 5 p.m., 3800-33rd Street, side entrance, Vernon. Free admission and parking. www.okanaganpotters.ca

SALES OPPORTUNITY, Vancouver

Arts Off Main at 28th and Main in Vancouver is a collective gallery/shop. We are looking for partners with interesting, high quality 2D (painting, printmaking, photography) or 3D (jewelry, sculpture, carving, pottery ceramics) work who are interested in working collaboratively and are available to work approximately 2.5 days per month in the gallery and help out with other aspects of running the gallery. There is a buy-in fee plus a minimal monthly rent in exchange for 100% of sales. For more information, see www.artsoffmain.ca and fill out a partnership application.

EXHIBITION, VANCOUVER

May 24 - July 6

HIGH FIRE CULTURE: Locating Leach/Hamada in West Coast Studio Pottery features the work of west coast potters Lari Robson, Sam Kwan, Andrew Wong, Ron Vallis, Cris Giuffrida, Heinz Laffin, Vincent Massey, Martin Peters, and Hiro Urakami. Their artistic development and practice are linked by the aesthetic sensibilities and philosophy put forth by British potter Bernard Leach and his Japanese colleague Shoji Hamada. The exhibition will include over one hundred retrospective pots, as well as a collection of educational and archival material including historical photographs, videos, reference books, and a Leach kick-wheel. High Fire Culture is curated by Nora Vaillant and Shelly Rosenblum. Satellite Gallery, 560 Seymour Street, 2nd Floor, Vancouver. www.satellitegallery.ca

Unclassifieds

WANTED: Potter looking for second hand electric wheel and second hand tabletop slab roller. Mainland or Island locations are both ok, can pick up from current owner. Please call Emily at 604.815.3578 to make arrangements.

FOR SALE: Great kiln deal! Older Amaco, decent condition with complete spare lid. 240 v 60 Amp !8" cube inside. Some kiln furniture. Free to a good home. A bottle of wine would be nice. Contact Margo 604.584.5597.

Submissions for the July/ August 2013 PGBC newsletter

Please get your articles and ads in to Melany by July 15 at the latest for the July/August newsletter. There will be no letter July 1. The next edition will be July 25. 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.

STUDIO SALE, Whistler

June 8 & 9; 10 a.m. to 5 p.m.



Vincent Massey Pottery will be having a spring pottery show and sale at our Whistler Gallery Saturday, June 8 and Sunday, June 9. This year marks 30 years since I graduated from art school in Farnham, England. I am even more passionate about my work than I was when I first started from a small studio on my parents' property in West Vancouver back in 1983. We hope to see all of you who have been waiting for winter to subside so you can enjoy the beautiful drive and all that Whistler has to offer. For more details on Whistler click here <http://www.whistler.com>

8605 Forest Ridge Dr., Whistler, 604-932-6455

For directions click on the "Contact" icon when you go to our web site: <http://vincentmasseypottery.com/index2.html>

The June sale will be for two days but the gallery will be open on a daily basis. My apprentice Denise Hughes will be working in the studio all summer and will be available to help assist you. Call 604.932.6455 to arrange the best time for your visit!

Horseshoe Bay Art Walk

Sunday, July 7; 11 a.m. to 4 p.m.


Visit potters and painters in their studios on a walking route in and around Horseshoe Bay.

A free shuttle bus is available from the Gleneagles Community Centre or at any location along the way.

www.horseshoebayartwalk.com

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. 

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

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 + GST

**Advertising rates subject to change*

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

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Membership

Membership Fees

Please note new protocol starting immediately: For 12 months, **not including GST**: 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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