



POTTERS

BC

Newsletter of the Potters Guild of British Columbia

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Teapot, by Bruce Cochrane. Soda fired stoneware, thrown and reconstructed. 25.5 x 12.75 x 25.5 cm. See Page 8.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics



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Interim Gallery Manager

Carita Ho

galleryofbcceramics@bcpotters.com

604.669.3606

Gallery Hours as of May 1:

10:30 a.m. to 5:30 p.m.

Gallery Assistants

Karisa Evdokimoff, Melissa Pipe,
Janine Grant, Katherine Neil,
Cathleen Chow

staff@bcpotters.com

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](#).

2014 Gallery Exhibitions

Opening receptions for each exhibition are held on the start date of the exhibition, always on a Thursday from 5 to 7 p.m. at the Gallery of BC Ceramics on Granville Island.

July 3 to 27

Function and Beyond: Contemporary Japanese Ceramics

Kasumi Lampitoc

July 31 to Aug. 24

Clay Pride (Show your Colours)

PGBC members show – promoting the work of LGBT Guild members and allies. Exhibition will be concurrent with Vancouver Pride festivities.

Aug. 28 to Sept. 28

Put a Bird on it

PGBC members show

Oct. 2 to Nov. 2

New works

Debra Sloan

Nov. 6 to 30

Sticks and Stones

Keith Rice-Jones

December

Staff Picks

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 2014

For those 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 note that the last date to drop off work, all completed paperwork, forms and fees for jury in 2014 is Sept. 5. The Jury members will sit sometime the following week and letters will be sent the week thereafter. 🏠

Mystery Pot - Help!



Carita Ho at the Gallery of BC Ceramics received this email recently asking for help in identifying the artist who made this pot. If you can help, please contact Jeremy Hayes at the email address below:

Would anyone in your guild be able to help me identify the potter? I am told is is a B.C. potter possibly in the 80s. Any help is greatly appreciated. Thanks in advance.

Regards,
Jeremy Hayes,
Port Dover, Ont.,
jahayes@nor-del.com 🏠

A Message from the Board

Hello clay enthusiasts!

I want to send a big thank you to everyone who could make the PGBC Mug Swap Social on June 5. It was a great event and so much fun to meet all the new (to me) faces! The venue at the Granville Island Hotel was absolutely breathtaking and the beer and pizza sent my taste buds into sensory overload!

My inspiration for organizing the event lies behind the history we have in the guild. As I walk through the gallery I often wonder whose faces—and hands—are behind the pieces. As a fledgling ceramist I have so much respect and awe for those of you who have been practicing for so many years, and hope that these events can bring artists that are established in the community together with newcomers and students.

As the mug swap was such a success we are going to continue the event on a monthly basis. There has also been talk of holding a social at a ceramist studio every other month (this would be for members only.) Stay tuned for more information!

It is my belief that the guild is on a precipice at the moment.

We are embarking into a world of social media that is constantly evolving, and it's hard for even me to keep up. However, I feel quite strongly that social media is an essential tool in building our businesses. Several weeks ago I launched the [BCPotter's Instagram account](#), which was quite well received. Follow and tag @BCPotters for photos on PGBC events and other sneak peeks!

Fellow Emily Carr University alumni Sam Knopp and I have recently gotten together to start a column in the newsletter featuring a B.C. artist. Once a month, we travel to a ceramist's studio and take pictures and chat. It is so inspiring to hear the stories and backgrounds of where people come from and how they came to work with clay. This month as a wrap up on her show we thought it appropriate to start with Jackie Frioud. We are hoping to interview a variety of artists across B.C. so if you are interested in participating please contact us. 📧

—Gabrielle Burke

gabriellekbburke@gmail.com

Gallery News *By Carita Ho*

New Staff

Please welcome our newest gallery assistant, Cathleen Chow. She is an Emily Carr graduate with a background in illustration, wood working, and has a huge appreciation for clay as well. We are so excited to have her on board with our gallery team.

Upcoming Exhibitions

PGBC Pride Show your Colours July 31 to Aug. 24

Coinciding with the 2014 Vancouver Pride, the show will feature works from guild members who identify as LGBT, and guild members who are allies of the community. The theme is *Show Your Colours* and we are asking for colourful works to transform the gallery space into a rainbow for pride. Please note that although we are accepting works that depict the human form, a limitation on explicit sexual imagery will be at the discretion of the gallery staff.

This show is open to all individual members of the Potter's Guild of BC. Last day to drop off work to be a part of this show is Tuesday, July 29.

Call to PGBC Artists

Put a Bird on It Aug. 28 to Sept. 28

We are pleased to announce another opportunity to participate in a group

exhibition at the Gallery of BC Ceramics. This is open to all individual members of the Potter's Guild of B.C.

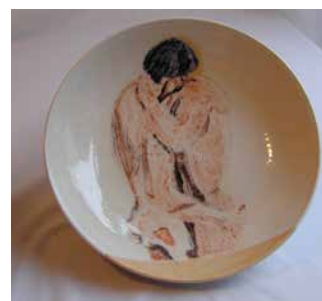
Coinciding with the September 2014 membership drive month, the show will feature PGBC members in the theme of *Put a Bird on It*. Any way you can think to depict or reference a bird on, in or with ceramics, we want to see it. We are hoping to represent all regions of the province with this show so please help us show the vast talent of B.C.'s ceramic artists by submitting your work.

Please take note of the following information and submission guidelines:

1. The exhibition will run from Thursday, Aug. 28, till Monday, Sept. 28. The artists' reception will be on Thursday, Aug. 28 from 5 to 7 p.m.
2. You are eligible to enter if your individual membership is current.
3. Each member may submit up to three pieces for the exhibition. It is possible that not all will be selected for show.
4. All work must be for sale and meet gallery standards.
5. We are hoping to create a collage poster for the exhibition wall, so if you have images of your work, please email manager@bcpotters.com (max. 300dpi). Deadline for submitting images is Aug. 3.
6. Physical work must be delivered to the gallery between Monday Aug. 18 and

Tuesday, Aug. 26 accompanied by the following:

- a signed Gallery Policy (www.bcpotters.com/forms/Gallery_Policy.pdf)
 - a completed Gallery Artist Inventory Sheet (www.bcpotters.com/forms/Artist_Inventory_Sheet.pdf)
 - properly coded pricing stickers.
7. Once the show closes, work will need to be picked up no later than Sunday, Oct. 5. 📧



Plate, by Danny Kotsyshin. PGBC Pride exhibition, Show Your Colours.



Platter, by Kay Austen. PGBC Pride exhibition, Show Your Colours.

Studio Visit: Jackie Frioud

by Gabrielle Burke and Sam Knopp

Inspired by *Ceramics Monthly's* Studio Visit feature, we wanted to take one of our favourite magazine article series and put a B.C. spin on it – interviewing and spreading the word about the amazing ceramic artists that call our province home. In what is the first of hopefully many articles for the PGBC Newsletter, we selected one artist in our guild and visited her studio to learn more about her work, life and philosophy of making to share and (hopefully!) inspire. Thoughts, suggests and volunteers for future articles are welcome so please contact us if you want to be involved.

Cheers,

Gabrielle and Sam

knopp.sam@gmail.com and gabriellekbburke@gmail.com

This month we sat down with the talented Jackie Frioud from North Vancouver, just as she was wrapping up a solo show at the Gallery of BC Ceramics. Like her elegant, simple and inviting salt-fired wares, her home and studio was no different. Nestled in the forests of North Vancouver, we were treated to a tour of her picturesque craftsman style home and studio.



ABOVE: Jackie Frioud at her studio door. RIGHT: Ready to decorate.

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Number of years working in clay?

I've been working in clay in a committed way since 2000 when I started taking classes with Sam Kwan at Capilano College. Previous to that I went to my local community centre and had the great luck to have Ronna Ander and Ronda Green as my teachers. Ronda taught me to throw, and I was totally hooked on the magic of the wheel.

Tell me a bit about your journey with clay. Was it always something you've done or a discovery later in life?

I discovered clay after art school and after having a family. It was unexpected, but really satisfying to make functional objects. Clay was so forgiving after working in printmaking and wood or metal. I love its malleability.

What sort of training did you have? Advantages/Disadvantages?

Going to art school was an important step. It really expanded my mind about what art was, and I got to explore a lot of ideas and mediums. If I hadn't done that, I don't think I would have been ready to really commit to being a potter. Of course, I'm just a little envious of people that have chosen their clay path early and have the freedom and time to pursue graduate work and residencies.

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The Capilano College ceramics program was also really pivotal. That is where I discovered salt-firing, and I was so lucky to have those six years to develop my skills under the tutelage of Sam and in a team of other keen students.

Your pottery is obviously more than just a past time, when did you make the transition from enthusiast to professional?

As often happens, my career shifted because of an event out of my control. The salt kiln at Cap College reached the end of its life in 2006, and I had to make a decision about whether to take the big plunge and build my own kiln at home, or change my firing method. I couldn't give up salt, and I knew I was more than ready to be a professional potter, so I started planning the construction of my salt kiln. I live in a suburban neighbourhood, which has its limitations, but luckily my immediate neighbours have been very supportive. It took about a year to get the permits and design the kiln and kiln shed. It was a learning experience for me, the gas fitter, the contractor and everyone involved! It turned out to be the best thing I could have done.

Your work is mostly within the functional domain. What is the importance of function for you? Why pots?

Making functional work seems a really natural direction for me. I like the design aspect of conceiving a form based on a function like pouring, or containing, or serving. It suits my practical nature. I've also built wood furniture, and done a lot of sewing in the past, so I guess these are ways to express my creativity in a really practical way. I'm a worker, and I like to get my hands dirty. Making pots fulfills



View from Jackie's wheel.

those parts of me. I also love the mental focus that making pots requires. Going to bed at night thinking of new ways to make tableware is the best.

Who is your favourite historical potter/style? And contemporaries?

Byron Temple is probably the most mythic potter I can think of. I love and hate the studio pottery of the 1950's to 1970's. Some of it is so breathtaking, but some of it is so ugly! Some of the manufactured tableware of Scandinavia and northern Europe of that time is very inspiring. Lucie Rie, of course, is also a wonderful role model.

I love to see what is going on in the ceramic world right now. [Chris Weaver](#) from New Zealand, [Pru Venables](#) from Australia, and closer to home, [Fredi Rahn](#) and [Kasumi Lampitoc](#). Lots more.

What new ideas/work are you most excited about in the studio right now?

I'm most excited about my new colours, the indigo blue and the white/grey. I'm going to pursue more of that, and more of the inlaid slip I've started working on.

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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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descriptions just by logging onto
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Checking out the salt kiln.

Continued from Page 5

Have you been able to support yourself through your practice alone?

I would never be able to support myself making pots, certainly not living in Vancouver. Thankfully I have a partner who helps to support me. I think I would have to make a lot of sacrifices in the way I work if I had to make a living doing it.

How do you sell your work? What is the percentage break-up between your various markets?

I sell my work through the Gallery of BC Ceramics which is my main retail outlet. Otherwise I do craft fairs and home sales. I would say 70% of the revenue is from the latter.

How has your marketing and business evolved over your career? What are your next goals?

The marketing and business side is challenging. Facebook has been a good way to get new interest. The markets are definitely worth doing to make contact with new customers. I keep a mailing list and make

sure I ask people to sign up. It's hard to get exposure though, and I'm not sure I do that very well. I'm most comfortable working in my studio alone!

What is your advice to an aspiring potter? What should they be prepared for?

My advice to an aspiring functional potter: Micki Schloessing said that she made a conscious commitment to being a potter. I think that is a big step in the process. There is so much to choose from in the world. I am happy that I got to explore a variety of things before I committed to pottery, and that makes it easier to cope with the not so inspired days, the disappointments and the financial challenges. 🍷



Could this be for the *Put a Bird on It* exhibition at the Gallery of BC Ceramics?!

Ceramics

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POTTERY INTENSIVE

Why should kids have all the fun this summer? Indulge in a camp for adults to develop your pottery skills, and explore various aspects of working with clay.

Monday to Friday, August 18 to 22, 6:30-9:30pm

Registration for Fall classes begins July 28.

- Ceramic Surfaces Workshop with Brendan Tang
- Continuing Pottery
- Registered Open Studio



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Chawan Expo, Singapore: Danny Kostyshin

By Melany Hallam

PGBC member Danny Kostyshin will be participating in the 2014 International Chawan Exposition in Singapore Sept. 6 to 14. He was invited to take part by a non-profit group of potters who love, use and make the Chawan (tea bowl). The expo plays host to some 140 potters from around the world as well as local potters in Singapore. Independent from politics and religion, the project is meant to be a bridge between artists and the international art world, opening new possibilities for each artist, showing their Chawan in places that are normally beyond their reach.

The 2014 Expo will include seminars, demonstrations and master classes to encourage a greater scope of sharing between international and local artists. Also, attending artists will be invited to the Thow Kwang Pottery Jungle to create a few works and fire them together in the Thow Kwang Dragon Kiln. Following the opening of the kiln, a small exhibition/showcase would be put up to thank each and every participant for his or her contributions.

"This is a learning curve for me," writes Danny. "Hiro Urakami assisted me in choosing three tea bowls that would be suitable and practical for the use of matcha tea service. Hiro also suggested a rationale for pricing my Chawan. Shipping the three Chawan to Singapore cost \$630!"

Danny writes of his work in the Expo program:

"I encourage the use and enjoyment of the handmade ceramic object, in our daily domestic rituals around food and beverages. I believe in the holistic ideals of potters, and their pots. All pots become part of our personal environment and reflect a modern aesthetic, in our homes.

"The intimate quality, that a functional pot allows, provides a daily interaction with an object that is used and becomes loved for that reason. I believe this allows for a sense of patience to develop,



Chawan, by Danny Kostyshin

something this 21st century must respect."

The first International Chawan Expo took place in 2005, organized by curator Lou Smedts. With the help of some friends, Smedts set up an exhibition with 67 ceramists from 16 countries. The Chawan 2005 Expo travelled to many museums in Belgium and was accompanied by authentic tea ceremonies. Following the success of the 2009 Chawan exhibition at the Torhout Pottery Museum in Belgium, many more museums and galleries became interested in hosting exhibitions.

"And so the adventure started," writes Smedts on the expo website. Exhibitions were subsequently hosted in Belgium, France, the Netherlands, South Korea, Croatia, the U.S.A., Japan and Taiwan, and appears to be going strong. 📌

2014 Chawan Expo: www.chawanexpo.com/singapore.html

Danny Kostyshin: www.dannykostyshin.com

Video of the Month: Patti Warashina, Clay and Glass



I love this work by Patti Warashina, but I haven't yet found an image of the finished piece shown in this video. If you've seen it, please forward a link to Melany at editor@bcpotters.com. Thank you!

Click on the video still at left to view the video or link here directly: <https://www.youtube.com/watch?v=xqe2VYR4BVE>. Here's a description of the video from the Youtube channel:

During Patti Warashina's long and celebrated career, her ceramic figures and objects have blended realism with wit and satire. The body is almost always at the center of these narratives of the absurd, serving as a marker of the physical and psychological, of events both political and personal. Though her medium is ceramics, Patti brings an incredible artistic voice to the medium of glass.

Artwork by Patti Warashina. Video by Derek Klein. Event took place at the Museum of Glass in Tacoma, Wash. last year. For more images of Patti Warashina's work see: www.bellevuearts.org/exhibitions/current/patti_warashina 📌

Do you have a clay-related video you'd like to share with other guild members? Send the link to Melany at editor@bcpotters.com and tell us what you like about the video. We'll be sharing a new video each month here in the Potters Guild of BC Newsletter.

NWCF Lecture: Bruce Cochrane *by Amy Gogarty*



Double Wall Lidded Form, by Bruce Cochrane.
Earthenware with reduced terra sigillata.
Thrown in sections. W 30.5 cm; Ht 35.5 cm.


The North-West Ceramics Foundation is pleased to announce internationally acclaimed potter Bruce Cochrane as their next featured speaker on **Thursday, Sept. 18**. The lecture will be held in Room 105 at the Shadbolt Centre for the Arts (6450 Deer Lake Ave, Burnaby), at 7:30 p.m. The lecture is free and open to the public, and all are welcome to attend.

Bruce Cochrane was born in Vancouver and moved to Montreal at the age of ten. He attended John Abbott College in Montreal, the Nova Scotia College of Art and Design in Halifax, where he studied with Walter Ostrom, and the New York State College of Ceramics at Alfred University, from which he received his MFA in 1978. Between 1978 and 2010, he taught at Sheridan College in Ontario, contributing significantly towards developing their ceramics program into one of the best in Canada. Now a professor emeritus, he continues to be in demand as a visiting artist, having conducted over 90 workshops across North America since 1980. He currently works from his studio near Markdale, Ont.

Cochrane has presented his work in over 300 exhibitions. He is represented in numerous permanent collections including the Royal Ontario Museum, the Gardiner Museum, The Canada Council Art Bank and Musée national des beaux-arts du Québec, the Victoria and Albert Museum, the Jingdezhen Ceramic Institute and the Kansas City Art Institute, and he has been featured a number of times in ceramics journals and books.

Cochrane is committed to function and utility, intending his pots to be experienced on both the physical and contemplative level. He works in stoneware using gas, soda and/or wood-fired reduction, and in earthenware with terra sigillata. He constructs his pots from thrown sections and uses carved roulettes to apply patterns and textures. Referring often to traditional vessel forms, he reinterprets and revitalizes them to make them more relevant to contemporary society. He writes, "The way an object carries, lifts, cradles, pours and contains are properties which I strive to make engaging for the user, offering more than just convenience." He often works in multiples or in series, exploring the numerous possibilities presented as the work develops. He has begun to combine press-molded and thrown forms to create new works influenced by rural architecture, ancient Chinese bronze vessels and European and North American folk pottery. Of particular note is a recent series of double-walled funerary jars, the outer walls of which are deeply carved through in geometric patterns that recall Islamic carved wooden screens or Mashrabiya.

In addition to the NWCF lecture, Cochrane will present a day of demonstration and discussion at the Shadbolt Centre on Saturday, Sept. 20, from 10 a.m. to 4 p.m. During this intensive session, he will demonstrate throwing and altering techniques, along with handles, lids, surface decoration and press molding with thrown elements. He will share a visual history of his work and influences to support and contextualize the objects being made. For more information, please contact the Centre at 604-291-6864 or www.shadboltcentre.com and cite barcode 344860.

For more information on Bruce Cochrane, please see his website at <http://www.brucecochrane.ca>. For more information on the North-West Ceramics Foundation, please see our website at www.nwcf.ca. 



Flower Brick, by Bruce Cochrane. Soda fired stoneware. Press moulded with throw elements. dia 35.5 cm; ht 25.5 cm.

A Visit to the Medalta Museum *by Jan Kidnie*

What does a good wife do when her husband wants to go on a road trip to Saskatchewan? The thought of long hours together on the TransCanada, making a bee-line for Regina, and then repeating the process back home really didn't appeal. One Comfort Inn begins to look like the last, if you know what I mean.

The long and the short of it is that Jim shipped off on his own on June 2 for the three-day drive to attend the annual conference of the Canadian Aviation Historical Society. In the back of the Honda were three boxes of pots destined for Medicine Hat. Over the years, I've inherited, Sally-Anned, and collector-faired a motley collection of work produced along the banks of the South Saskatchewan River, mostly in the first half of the 20th century. Anything that caught my eye in the way of form or colour was stashed away or used and on display in our home.

In the early 90s, I visited the production sites, already in danger of shortly being nothing but a pile of rubble, and Donny White gave me a tour of the collections which were housed in the Medicine Hat Museum and Art Gallery, in an old building along Highway 1. I determined there and then to one day donate my 'stuff' to them. Close to 30 years later, the time had come, and I flew to Regina on points in time to catch the closing conference dinner and drive with Jim the next day to Medicine Hat.

Jenna Stanton, Curator of Exhibitions and Collections at the new Medalta museum had earlier received photographs and other documentation from me, and I was encouraged to visit with my boxes. What a treat was in store!

What has happened in the past 10 years on the site of the original Medalta factory is nothing short of a miracle. Funds from all levels of government and private sources and the dedication and hard work of many people have resulted with the following, as described in a brochure:

"The Historic Clay District is a 150 acre National Historic Site in Medicine Hat, Alberta, Canada. The centerpiece of the District is the century-old Medalta Potteries facility which now operates as a museum, working pottery and contemporary ceramic arts residency facility.

"The museum concerns itself with telling stories of the people involved in Canada's early industrial West. The working pottery creates replicas of early Medalta ware, which can be purchased in the gift shop.

"The contemporary ceramic arts residency program provides a setting for artists to enter a community atmosphere and take part in a rejuvenating dialogue while working with like-minded artists."

Les Manning, the head of ceramics at the Banff School of Fine Arts for many years, was instrumental in getting the Shaw International Centre for Contemporary Ceramics up and running. Les is still involved in his studio at Medalta alongside incoming resident artists, with Aaron Nelson taking over the reins as artistic director. Jim Etkorn from Calgary is busy in the working pottery creating reproduction Medalta bowls and crocks in the museum itself.

It is hoped that funds will be available to restore the Hycroft buildings across the road, and develop a resident housing facility at the recently acquired Medicine Hat Brick and Tile factory site.



TOP: Medalta pots. ABOVE: Beehive kiln at Medalta. Photos by Jim Jorgenson.

That's the gist of it, but the actuality is awesome. I encourage anyone interested in ceramics, old or new, to visit and support the historic site. It alone is worth a road trip! For a great website, if you can't get yourself on the road, go to www.medalta.org.

I discovered very quickly that a good part of what I had collected is already well represented in their several large display areas, including the Schlachter gallery collection, but I also discovered that several pieces I have that are not marked (and not yet donated) are actually of Medicine Hat origin as well. What they won't keep in collection they are free to sell in whatever way they see fit.

I set out on the road trip with Jim back to Vancouver with an immense sense of relief that an important part of Canada's history is being well taken care of, and having a continuum in the form of the working studios. Now, if I can only downsize my other ceramic collections in a similar happy fashion! 🍷

Jan Kidnie was the PGBC Newsletter editor and office admin for the Guild from 1988 to 1994. She trained as a planner but started potting with Byron Johnstad in Burnaby in 1968, and she was hooked. Several years with Donna McLaren at Capilano College enabled her to set up her own studio which survived until teenaged sons needed the garage space more than she did. Elizabeth Ratcliffe and Peggy Cameron took her under their wing, and got her involved with the guild — a terrific privilege.

ClayLines

Celebrating Success in our community

Submissions for September 2014

Please get your articles and ads in to Melany by Aug. 20, 2014 at the latest for the September 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.

CALL FOR ARTISTS, Victoria

The Island Artisans Association is pleased to invite you to apply for booth space in the upcoming Annual juried *Gifts for Myself and Others 2014*, Nov. 21 to 23. This event is organized by and for professional crafts people in order to present to the public a consistently high quality show in a congenial location. The venue includes free parking and is wheelchair accessible.

Work to be offered for sale must be three-dimensional craft, original in design, or be a personal interpretation of a traditional style, and made by the applicant. Any commercial components must be very much secondary to the overall design. Work made using commercial molds, kits, hobby crafts, soaps, lotions or food items are unacceptable and will not be considered. Overall balance of craft categories will be taken into consideration and limits may be set in some categories.

Applications are welcome from artisans living on Vancouver Island or the Gulf Islands. Exhibitors must be a member of the Island Artisans Association. New Membership Application forms are available online, under the menu Membership Information.

All booth assignments will be made by the Organizing Committee. Contact: Jantina Froese, gifts2014@islandartisans.ca 250-743-1213

CALL FOR ARTISTS, Port Moody

Port Moody Arts Centre is looking for more clay artists. With the anticipated addition to the centre, there are also plans to increase the size of the Blackberry Gift Shop. If you are interested in joining, check out the website at www.blackberrygiftshop.ca. Then contact them by email at blackberrygiftshop@live.ca or in person to request an application package.

CHINESE PORCELAIN by Keith Rice-Jones



Stoneware fired porcelain with glazed and oxidized textured panels.

Being a bit of an opportunist, a while ago I scooped a large batch of porcelain from Jingdezhen.

Those familiar with my work will know that I mostly use a very coarse dark stoneware body so the idea of working in a lighter palette had some appeal. Being primarily a hand builder I added white grog to a good portion of the clay and have used and continue to use this in a number of pieces as illustrated. These were fired at cone 10 reduction and cone 10 wood fire and salt. I use the straight porcelain as a slip on some of my coarse clay pieces to clarify coloured glazes.

The clay also works well at Cone 6 electric and I am currently finishing a 15"x 30" diptych with under glazes that I will be firing at Cone 6.

My relatively small use of the clay leaves me with a storage issue and I would like to offer some of the clay at the bargain basement price of \$5 per 10 kg. bag, i.e. \$10 per box.

Keith Rice-Jones 604.522.8803

Keith@wildricestudio.com

CALL TO ARTISTS, Coquitlam

DEADLINE: Oct. 20

Place des Arts is seeking artists who create things small and beautiful artwork for the 2014 Annual *Positively Petite Art Exhibition*, which will run Nov. 13 to Dec. 19. Opening gala reception: Thursday, Nov. 13, 7 to 9 p.m., in conjunction with the opening of Place des Arts' annual Christmas Boutique.

Works in any media are eligible for entry and may be 2- or 3-dimensional. Deadline for entry is Monday, Oct. 20. See: www.placedesarts.ca and follow the "Galleries & Shop" to "How to Exhibit" for submission guidelines, size restrictions and entry form. Contact Oliver McTavish-Wisden, Fine and Performing Arts Programmer, Place des Arts. 604.664.1636 ext. 32, oliver@placedesarts.ca, www.placedesarts.ca

Unclassifieds

FOR SALE: 10 cubic foot, Skutt kiln, manual kiln sitter. Fires to cone 6, in excellent condition. Furniture included. \$1000 in Langley. contact Barbara.2e@shaw.ca

FOR SALE: High fire gas reduction downdraft kiln, \$4,500. Includes 4 burners and all gas plumbing (with underground supply pipe with tracer, pressure regulator, cutoffs, 4 thermocouples), pyrometer, plus all kiln furniture. Kiln has iron exterior frame. Have arch form for rebuilding. Very accessible. Gloria (Cumberland, BC) 250-336-8325.

13-MONTH STUDIO SUB-LEASE:

Beautiful, big (577 sq. ft.) ceramic studio on Granville Island. Includes access to a slab roller, extruder, and various kilns (both gas and electric). There are 3 other ceramic studios in the same building, but you would have this space entirely to yourself. Rent is \$575/month. From September 1, 2014 to September 30, 2015. Please contact Louise Bunn 604-254-7768 or 604-684-8452.

ClayLines

Celebrating Success in our community

ART IN THE GARDEN, Port Moody

July 19



PGBC member Gillian McMillan hosted members of the Tri-City Potters at an Art in the Garden event in Port Moody last weekend. She writes, "I have made a small Picasa album to record photos taken of the many clay pieces shown here on Saturday. Quite a few pieces were sold, especially Brigitta Schneider's whimsical chickens, bird baths and succulent planters. But mainly I feel that the day was a great opportunity for the potters to spend time discussing each other's work, to meet

visiting gardeners and to consider which pieces appeal to collectors and look right in various areas of a garden." See Gillian's photo album here: <https://picasaweb.google.com/112208740085943894765/ArtInTheGardenJuly192014>

FIRE-UP! EXHIBITION, London, Ont.

Aug. 7



The FIRE-UP! 30th anniversary celebration is still going strong. Canada's longest established group of ceramic artists dedicated to promoting excellence in the ceramics arts will be at the Jonathon Bancroft-Snell Gallery in London, Ont. Aug. 7. In 2009, the gallery hosted FIRE-UP!

in its successful 25th Anniversary Exhibition. Current group members include Alan Burgess, Cathi Jefferson, Susan Delatour, Pat Webber, Meg Burgess, Gordon Hutchens, Kinichi Shigeno, Meira Mathison, Sandra Dolph, Mary Fox and Gary Merkel. FIRE-UP! celebration shows were also hosted earlier this year in Metchoshin (Metchoshin Community Hall), Courtenay (The Potters Place) and Vancouver (Gallery of BC Ceramics). Join Jonathon Bancroft-Snell in welcoming the FIRE-UP! group back to London in 2014.

Venue: 258 Dundas Street, London, Ont. Call 1-519-679-6111 ask for Carmen or Rita. Info: brian@jonathons.ca, 519-434-5443

www.jonathons.ca

www.firedup.ca/show-news/jonathans-ontario-gallery

\$10,000 WINIFRED SHANTZ AWARDS for Emerging Ceramic & Glass Artists

DEADLINE: Oct. 3



Work by 2013 Clay Award winner, Janet Macpherson.

The Canadian Clay and Glass Gallery is calling for submissions to the 2014 RBC Award for Glass and Winifred Shantz Award for Ceramics. These prestigious national awards allow practicing early career ceramic and glass artists to undertake a period of independent research, or other activities that advance their artistic and professional practice at a key moment in their careers. Award winners receive \$10,000; a second prize of \$1,000 is also granted. The selection committee is comprised of respected contemporary glass and ceramic artists (both sculptural and

functional) and other arts professionals. Winners will be announced and the awards presented at a gala event in Waterloo, Ont. on Nov. 22.

To be eligible for the Winifred Shantz Award for Ceramics or the RBC Award for Glass, artists must be Canadian citizens or have Permanent Resident status. They must have developed skills through training and/or practice in the field (not necessarily in academic institutions) and be recognized by other artists working in the same artistic tradition. All applicants have maintained an independent professional practice for no more than 10 years prior to their application.

Download the complete guidelines here: www.theclayandglass.ca/wp-content/uploads/2011/03/WinShantz2014Application1.pdf

In order to be considered, applications for either award must be received electronically by Friday, October 3, 2014.

The Winifred Shantz Award for Ceramics is supported by the Keith and Winifred Shantz Fund for the Arts, held at the Kitchener and Waterloo Community Foundation. The RBC Award for Glass is supported by RBC as part of the RBC Emerging Artists Project.

About Winifred Shantz: The late Winifred Shantz was a driving force for the arts in Waterloo Region for more than 40 years. A successful ceramist, entrepreneur and visionary philanthropist, she was committed to finding ways to enable artists to reach their full potential.

About RBC: RBC recognizes the role the arts play in vibrant communities and strong economies, and that enabling the next generation of artists to succeed is essential to continued vitality. From visual arts and music, to performing arts, writing and filmmaking, investing in emerging artists is a long-standing priority at RBC.

Past recipients of both awards truly represent the best of the emerging ceramic and glass artists in Canada. Janet Macpherson of Toronto, Ont. was the winner of the 2013 Winifred Shantz Award for Ceramics. Brad Turner of Calgary, Alberta was the winner of the 2013 RBC Award for Glass. For information about previous winners, click here: <http://www.theclayandglass.ca/events/awards/previous-winners/>.

For additional information, please contact Christian Bernard Singer, Curator at christian@canadianclayandglass.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.

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All ads are payable upon receipt of invoice

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- 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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Membership

Membership Fees

Memberships for a 12 month period, not including GST are: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. Members will renew on the anniversary of their date of joining. For most of the existing members this occurs in the month of September. Please note there are no longer any prorated fees. For detailed information see: www.bcpotters.com/Guild/membership.php

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The BC Ceramic Mark Registry (BCCMR)

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 debra@arch-bc.org 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: BCCMR 