

**POTTERS  
GUILD  
of BRITISH  
COLUMBIA**

**NEWSLETTER**

# *bc potters*

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February 2004

Volume 40, No.2

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## **Project Empty Bowl**

In 1990, a couple of high school art teachers came up with a community project for their students. The class threw dozens of bowls, and then invited the school to come to a lunch where they were served stew, made a donation and got to keep the bowls. The proceeds were donated to a local food relief charity and the Empty Bowls Project was born. The idea was such a good one that guilds, schools and individual potters took it up and spread the event across North America. Millions of dollars have been raised, one bowl at a time, to provide food for the hungry.

In Vancouver, potters Rachelle Chinnery and Linda Doherty produced the first Project Empty Bowl in 1998 at the sadly missed Canadian Craft Museum as a benefit for A Loving Spoonful. This registered charity provides 100,000 meals each year to men, women and children with a medical need for nutritional support. About half of these meals go to those who are homebound by AIDS. The rest supports those who are effectively homeless, struggling not just with AIDS but also acute poverty.

A preventative program supplies infant formula to HIV+ mothers, as there is a 1 in 4 chance of a child contracting HIV through breast feeding, even though they may be born HIV negative, thanks to medical interventions during pregnancy and birth. The charity receives only 25% of funds from government sources (food support is not the responsibility of any ministry). The other 75% is raised with the support of individuals like you. Each high-protein entree costs only \$3.75 and the home visits by volunteer drivers are sometimes just as welcome as the actual meals!

Artisans in clay, wood, glass and other materials create bowls that will ultimately become nourishing meals for A Loving Spoonful's clients. On Wednesday March 31, 7pm, Project Empty Bowl will take place at Heritage Hall, 3102 Main Street. Guests arrive, are greeted with the gift of a hand-crafted bowl and then fill it with delicious soups and stews throughout the evening. Live and silent auctions add to the excitement of the night.

A Loving Spoonful needs bowls suitable to serve soup and stew in for event attendees. If you have the time to make a couple of bowls and drop them off at either the Gallery of BC Ceramics or A Loving Spoonful (100-1300 Richards Street), it will be much appreciated. If you are feeling particularly generous, more significant pots are needed for the silent auction.

If you have any questions, or would like to reserve a ticket, please call Karen Opas at 604-682-6325 or email: [volunteers@alovingspoonful.org](mailto:volunteers@alovingspoonful.org)



*Clockwise from top left, Keith Lehman, Darrel Hancock and Cathi Jefferson*

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## Vice-President's Report

I've been covering for Keith for the last month while he's been away enjoying the warm breezes and waters of Australia.

I am very pleased to welcome the new editor of *bc potters*. Dennis Vance, recently retired instructor at Emily Carr Institute of Art and Design, has agreed to take on the task of producing our newsletter. We are very lucky to have such a talented person on board, and I am sure he will bring with him some new ideas for the publication.

The newsletter is our most important tool for communicating to the membership. Throughout this issue you will see that there are lots of clay happenings in the Lower Mainland over the next few months. In January and February, the Surrey Art Gallery presents **Hot Clay**, featuring the works of sixteen West Coast artists, talks by four artists, a family clay day and clay camp. In February and March, the Belkin Gallery at UBC presents **Thrown – Influences and Intentions of West Coast Ceramics**, influences of the studio movement of Bernard Leach and Shoji Hamada. In March, the Shadbolt Centre hosts the **Canadian Clay Symposium** with a slate of national and international presenters - after which I hope to meet many of you at the evening **Pot-Luck** hosted by the Guild.

Dennis can help you get the word out about opportunities and clay events taking place in your region.

Jinny Whitehead

## "Hold Your Shards"

The Lougheed Town Centre is once again letting us hold our "Too Good for the Shard Pile Sale" in the Mall. The sale will be held in April 2004, so we will start collecting donated pots now. All the funds will go towards paying down the Potters Guild debt. Thanks to the generosity of our membership and free venue we sold \$5000.00 worth of pots at the last sale. For information on delivery locations contact:

Jinny at [vwhitehead@shaw.ca](mailto:vwhitehead@shaw.ca)

or:

Linda at [lindadoh@telus.net](mailto:lindadoh@telus.net)

or

pots may be dropped off at the Shadbolt Centre for the Arts, 6450 Deer Lake Ave. Burnaby, Sunday to Wednesday, 10am to 4pm. Ask for Jay or Linda in Ceramics. When dropping off pots please leave your name and address with the pots so we know who to thank. If you would like to volunteer to help set up and sell please call Linda at 604-420-0415. We had a lot of fun last time. The response was overwhelming. Linda Doherty

## Gallery of BC Ceramics News

Thanks to all the members who kept the gallery in full stock last December. I am happy to report that we had an excellent month. Many of you came out for the opening night on December 5th when the island was alive with the sound of horses hooves pulling a trolley along Cartwright Street.

February marks the first exhibition of the year. The first Thursdays of every month are opening nights, when you can come to meet the artists and many other Potters Guild Members.

In March we are having an additional special collection in the gallery. The international, national and local presenters from the Canadian Clay Symposium will be showcasing their work prior to the Symposium on March 20th. Plan to attend the opening reception on Thursday March 18th, and a lecture at Emily Carr Institute of Art and Design will follow.

We had a volunteer student from BCIT, Irina Gaspranova, who helped out in the office during November and Decem-

ber. She designed the handy 'bookmark' with a list of the exhibitions for the upcoming year. Put it on your fridge, in your day timer, or in the studio to remind you to join us on the first day of the exhibitions! If you're not from the Lower Mainland, perhaps you can plan a trip to the city to coincide with an exhibition you are interested in.

The March 31st jury deadline for selling your work at the Gallery of BC Ceramics is approaching. Members who are on the list please inform me if you are unable to jury in, so that we can allow someone else a spot. The jury is currently full, but we do keep waitlists. Anyone not included in March will have the opportunity to jury his or her work in October.

We are closed Mondays in February. We are open 10-6 Tuesday through Sunday. I hope you can brighten up your February by viewing Gary Merkel's fabulous teapots!

Tamara Ruge, Gallery Manager

### MADE OF CLAY

#### Performance Works April 30-May 2/2004

We still have spaces available and many tasks ahead of us. I can't express enough the importance of sending good quality images and a brief bio or artist statement.

One area that all guild members and especially presenters can help, is by collecting information for us. We currently have mailing lists for some of the B+B's in Vancouver, retail stores and learning centers. We are planning on starting lists for interior decorators and designers, all the free events calendars and hotel commissionaires. If you have any information regarding any of these lists please email me with as many details as possible.

The committee could also use a few more helping hands. We are thinking of 2 positions. One person to keep track of and organize the lists above is needed. This person's duties would also include the assembly of the packages we send out. The other position is for someone to help locate sponsors and partners for the event. These two positions would be ongoing from show to show and would be part of the MoC committee. Contact me directly if you are interested.

With the sheer number of events competing for people's attention, we can use all the help we can get. Our goal is to have this show grow into a destination event that people don't want to miss. We seem to be hovering just on the edge of breaking through so if we give it a really big push, we may just start something huge.

All the best to you all this coming year. - Jim Stamper, Made of Clay Organizer, [Madeofclay@bcpotters.com](mailto:Madeofclay@bcpotters.com)

## Clay Symposium Presenter - Michael Osborne

### Artist Statement

Over the years, I have been attracted by the mystery of clay and its potential as an expressive medium. My childhood years were spent in a geologically captivating environment near the Atlantic ocean. This way of life has shaped my orientation and interests in clay and art over the years. At Champlain Regional College in Lennoxville, Quebec, Canada, in 1977 I was introduced to handbuilding and wheel forming techniques. I soon discovered the potential energy and construction possibilities of clay.

Painting, drawing and construction have been part of my working methods over the years. Pottery also became an interest and practice as part of my art and craft production. In 1985, my work moved toward an environmental installation, and sculptural context. I like to use architectural design and influences in my work. This is paralleled with the pottery as a vessel and the history of clay as creative sculptural/architectural medium. I like to set up a dichotomy be-

tween the flowing intuitive nature of clay in the wet state and its potential as a rigid inert expression in reference to steel, wood, or glass. This sets up an association between human sensibilities, ecology, invention, and technology.

The history of man, nature, and the earth are used as potential themes to develop an evocative and visually pleasing artwork within the environment. This experience is related to the language of clay. The whole clay working process is important, including handbuilding, wheelwork, surface treatment, clay bodies, and firing. The many working and firing methods used in clay are associated with many kiln atmospheres and provide a rewarding experience in the creation of my art work.

I am interested in the relationship between clay, art history, painting, drawing, east and west cultures, and the human condition. The preservation of nature and the earth are important in my work. I like to recognize clay as parallel to all mediums in artistic expression. My object is to present people with a pleasing and evocative environment.

### Thrown:

#### Influences and Intentions of West Coast Ceramics

Upcoming pottery exhibition and symposium at the Belkin Gallery. Artists: Mick Henry, Tam Irving, Charmian Johnson, Glenn Lewis, Wayne Ngan, John Reeve, and Ian Steele with Donna Balma, Kate Craig, Gathie Falk, Robert Filliou, Shoji Hamada, Bernard Leach, David Leach, Janet Leach, William Marshall, Michael Morris, and others

Exhibition Dates: January 30 - April 4, 2004

Exhibition Opening: Friday, February 6, 8 - 10 pm

This exhibition presents over 700 ceramics produced since the 1960s that are influenced by the studio pottery movement of Bernard Leach and Shoji Hamada. "Thrown" examines the context in which the interest and development of studio pottery arose in the west coast area and in relation to post-war modernism and counter-culture. Included is a selection of Leach Pottery, "Standard Ware," and the work of four potters from British Columbia who apprenticed at the Pottery in St. Ives, England: John Reeve (1958-61, 1966), Glenn Lewis (1961-63), Mick Henry (1963-65), and Ian Steele (1963-65, 1967-69). Co-curated by Lee Plested and Scott Watson with Special Advisor Charmian Johnson.

#### Symposium

Sat, Feb 7, 1 - 4 pm

Lasserre Building, Room 104,

(Fine Arts, UBC, 6333 Memorial Rd)

1 - 2 pm Alan Elder, Curator, Canadian Museum of Civilization

2 - 3 pm Glenn Lewis, Potter, Roberts Creek, BC

3 - 4 pm John Reeve, Potter, Abiquiu, NM

#### Artist Talk/Tour

Tam Irving, Potter, West Vancouver, BC

Sat, Feb 21, 1 - 2:30 pm, Belkin Gallery

For more info., contact Naomi Sawada at tel: 604-822-2759 or fax: 604-822-6689, [nsawada@interchange.ubc.ca](mailto:nsawada@interchange.ubc.ca). Morris & Helen Belkin Art Gallery, University of British Columbia, 1825 Main Mall, Vancouver, BC. V6T 1Z2, Canada. [www.belkin-gallery.ubc.ca](http://www.belkin-gallery.ubc.ca). Hrs: Tue - Fri 10 - 5; Sat - Sun 12 - 5 pm; closed Mondays and statutory holidays.

## Gallery of BC Ceramics February Exhibition

### Gary Merkel - diverci"TEA"

Tea-pots; my fascination for these simple yet complex forms, can be described as my taking an everyday utilitarian object and transforming it into sculptural art. Because it is an icon of everyday living, I feel it has the potential to be a gateway of acceptance for the viewer to see things in a different light. To take the essential elements of the tea pot, the body, the spout, the handle, the lid and the foot, to negate function by abstraction of these elements, or to exaggerate any or all of them to illustrate the separate function of any part of the tea pot, is perhaps an appropriate metaphor relating to the human body and mind and that experience.

It is with this familiarity in our minds, I intend for the average viewer to feel more comfortable entering the presentation put before him. Through whimsy, unusualness, laughter or even dismissal, hopefully we transfer this to our own everyday experience, and are reminded of how we may judge things or others too hastily because of the difference.

My choice of using the tea-pot form to transport these ideas seemed the most appropriate with its multi appendages. The bright colours, frivolity of shape and whimsy are also important, I feel, to evoke the more joyous, humorous, and contented moments which allow us to appreciate the subtle nuances we all share, that often go unnoticed, and far too often are taken for granted.

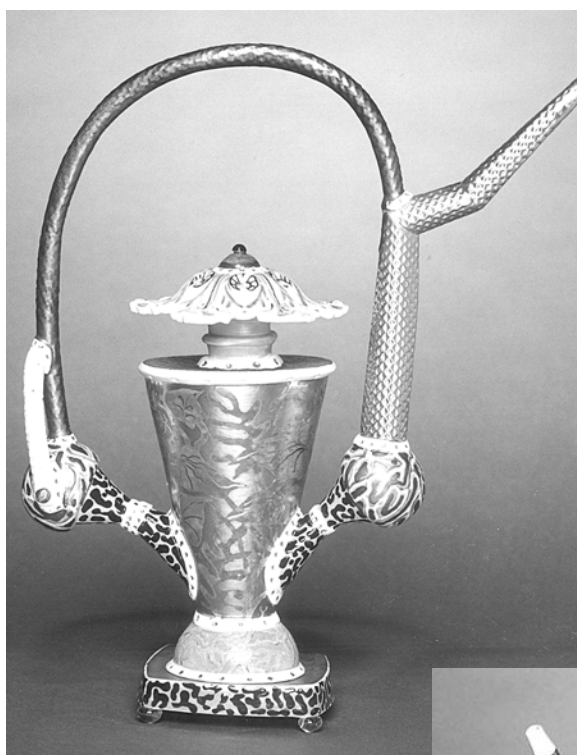
Porcelain is my choice of material for the same reason. Most people are familiar with it as it was probably what they used for their most recent meal. Its pure whiteness serves as canvas to clearly help support my vision and ideas.

The tea-pot for me is a recurring inspirational theme in my regular work as I always feel challenged and excited about the seemingly endless variations on a theme. These are

always intense and I am always assured that with each spurt of new arrivals a series of new ideas is born.

As I am swimming through life absorbing and looking for inspiration, having travelled far and wide and living in a few different countries and four different provinces, I always come up with familiar references of great variety which I have come to accept as my unique expression, and unique to me for having lived my life surrounded by this wonderful "diversity" in both landscape, peoples and how we choose to navigate and hold course during our journeys.

Porcelain for me is the greatest challenge and has always taught me life lessons. Temperaments and tolerance, patience and eagerness, success and failure are only a few. Again like the concepts I convey in my work the material and processes translate into complete lifestyle and I am gaining important knowledge along the way to rely on and share with others. As with a great cup of tea, please sit, relax and slip into this conceptual journey and transport yourself into a comfy cosy peace of mind.



## Book Review - Lettering on Ceramics

by Mary White

ISBN: 1-57498-216-8 \$24US 96 pages, full colour photos

Another in the series of A&C Black co-productions with the American Ceramic Society, this handbook features the ancient tradition of writing on clay. Beginning with a chapter entitled 'A Brief History', White introduces the reader to cuneiform, the earliest application of symbol on clay tablets in Mesopotamia. She then moves through time to Egyptian hieroglyphs, Phoenician, Chinese and Greek pottery, before outlining the tradition in Persian ceramics of the 13<sup>th</sup> century, slipware of 17<sup>th</sup> century Britain and Italian maiolica. By the end of this concise introduction, White establishes the intertwined histories of writing and ceramics.

An accomplished calligrapher, White is a member of the Society of Scribes and Illuminators. She is also a gifted ceramist and combines her passions seamlessly. She covers technical ceramic aspects in 'Tools and Materials', 'Methods', 'Form', and in the last of these instructional chapters, 'Alphabets', White includes nine pages of lettering to copy. These include Uncials - the letters first used by the Romans and later by the Irish in the Book of Kells, a 13<sup>th</sup> century Gothic alphabet, and a 16<sup>th</sup> century Italian cursive.

In addition to its how-to instructional aspect, this book

features the work of twenty ceramists using the tradition of lettering on clay, each with a completely unique aesthetic. Chapter six, 'Artists Using Lettering' features incised, stamped, painted, Arabian, Latin and Chinese calligraphy on classical vessels, slab sculptures, urns and reliquaries. White's definition of 'lettering' includes pictograms, ideograms and symbols. Some pots are covered with full poetry or prose, others with single characters or words. The artists' interpretation of lettering is as varied as its application.

The quality of photographs in this book is excellent. There are several full-page images of work in addition to a number of instructional photos. White also includes an index, and a ceramic suppliers' listing as well as that of calligraphy suppliers in the UK, Europe and North America. As with most of these handbooks, the length and depth leaves us looking for supplemental material. But for an overview of the topic, it is as complete as can be in 96 pages. Anyone interested in surface embellishment will find this an interesting read, and those interested in the long tradition of writing on pots will want to have this handbook on their studio bookshelf.

For further information on Mary White's calligraphy, see this web site: [http://www.clas.co.uk/gallery\\_fellow.html](http://www.clas.co.uk/gallery_fellow.html)

Rachelle Chinnery

### PGBC Gallery 2004 Exhibition Schedule

February 5 – March 1	Gary Merkel	<i>DIVERCI "TEA"</i>
March 4-29	Elaine Brewer White	<i>'Chairmen of the Bored'</i>
March 20	Canadian Clay Symposium	<i>Presenters Exhibition</i>
April 1-May 3	Keith Lehman	<i>Fantastic Service</i>
May 6 – 31	Sandra Ramos, Mas Funo, Sam Kwan, Priscilla Chan	<i>Asian Heritage Month Group Show</i>
June 3-28	Aaron Nelson	<i>New Dimensions in Dinnerware</i>
July 1-August 2	Lynn Johnson	<i>Moving Shadows</i>
August 5 – 30th	Alan Burgess, Meg Burgess, Sue Hara, Gordon Hutchens, Cathi Jefferson, Susan LePoidevin, Glenys Marshall-Inman, Meira Mathison, Laurie Rolland, Kinichi Shigeno and Pat Webber.	<i>Fired Up 20th Anniversary</i>
September 2-Oct 4	Mary Fox	<i>Title TBA</i>
October 7 – November 1	Shirley Inouye	<i>Sea Escape</i>
November 4-29	Judy Weeden	<i>Partners: Metaphors for Human Relationships</i>
December 3-31	PG Members Show	<i>Seasonal Traditions</i>

## Submission Call For 500 Cups

Lark Books, a publisher of distinctive fine art and craft books in the United States, is now accepting submissions for 500 Cups, a juried gallery book that will feature the best in contemporary ceramic cups. We are seeking high-quality color slides, transparencies, and digital images of all types of ceramic cups, whether functional or decorative. 500 Cups, which will be released in the spring of 2005, will be an inspiring collection for both beginner and professional clay artists.

There is no entry fee and artists worldwide are invited to submit images for consideration. Artists whose work is selected for the book will receive full acknowledgment within the book, a complimentary copy of the book, and discounts on the purchase of books. Artists retain copyright of their work.

Entries must be postmarked by March 15, 2004. International entries must be postmarked by February 28, 2005.

For guidelines and entry forms, please go to our website at:

[www.larkbooks.com](http://www.larkbooks.com),

then click "Work with Lark," then "Artist Submissions." This will take you directly to the guidelines for 500 Cups. If you have questions, please contact Rebecca Lim at [rebecca@larkbooks.com](mailto:rebecca@larkbooks.com). Or call 828-253-0467.

## Ceramics Production Studio Available

### Who are we?

An inspired group of Ceramists/Potters with individual production studios and a shared kiln room.

### What do we have?

Studio (only one available currently) with your own window/door. Shared amenities include wash station, kiln room and kilns, security system and monitoring, telephone, 10' ceilings, ground floor, 24 hour access.

**Location:** 965 Vernon Drive (near Clark & Venables), Vancouver

**Contact:** Morley Faber: 604-724-4999  
Email: [mfaber@telus.net](mailto:mfaber@telus.net)

## The Mergatroid Building

Serving the arts community of Vancouver

## Maureen Wright Scholarship

(can be applied for to attend the Symposium)

The Maureen Wright Scholarship was set up to honour the self-taught Vancouver potter, Maureen Wright. The scholarship will pay up to \$200.00 towards any short-term educational activity. It's easy to apply for funding, and every self-taught novice or established potter, sculptor or ceramist can apply.

### Eligibility:

- a) The candidate must be a resident of British Columbia.
- b) Board members of the North-West Ceramics Foundation or the Potters Guild of BC are not eligible.
- c) Previous recipients of the scholarship or other NWCF scholarships are not eligible.
- d) Students currently enrolled in a full-time ceramics program are not eligible. (because they are already exposed to training, education and inspiration...)

### Criteria

Clarity of intent and realistic budget

### How to Apply:

Write a letter of application which includes all of the following:

- a) State workshop or conference you wish to attend
- b) State estimated cost
- c) Describe how this event will help your work
- d) Include a current CV

All applications must be submitted in writing to:  
The North-West Ceramics Foundation  
Maureen Wright Scholarship  
1359 Cartwright Street  
Vancouver, BC V6H 3R7

  
**NWCF**  
North-West  
Ceramics  
Foundation

## ALBERTA COLLEGE OF ART AND DESIGN

### Visiting Artist - Ceramics

Founded in 1926, the Alberta College of Art & Design (ACAD) is one of only four publicly funded, degree-granting institutions in Canada dedicated exclusively to professional visual art and design education. Situated in Calgary, Alberta, ACAD currently invites applications for the following position commencing in September 2004:

#### Visiting Artist - Ceramics

(8 month contract for the 2004/2005 academic year)

This position will complement instructional resources with a total contract load of five (6 hour long) studio courses over the course of the contract (two semesters). Applicants will be expected to deliver instruction at all levels of the undergraduate degree (B.F.A.) in Ceramics. The successful candidate will have a M.F.A. or equivalent educational and/or professional experience, an extensive teaching and professional exhibition record as a ceramist, excellent technical skills and a wide knowledge of all aspects of the discipline, particularly with regard to the international Ceramics profession. Experience in teaching first year level drawing would be an asset. Applicants with a studio practice and teaching experience in wheel throwing and the discourse of pottery are sought. Access to equipment and facilities and a personal studio within the program area are available.

Application: Applicants should submit the following in support of their application:

A letter of application; A current curriculum vitae; Statements outlining philosophies and practices with regard to both teaching and studio practice; The names as well as telephone and e-mail contacts of three references; Twenty slides of recent studio work

Applications for either position should be sent to the attention of: Diana Hardman, Advisor, Human Resources Alberta College of Art & Design 1407 14th Avenue NW Calgary, Alberta, Canada T2N 4R3 Fax (403) 284-6236 E-mail: [diana.hardman@acad.ab.ca](mailto:diana.hardman@acad.ab.ca)

Applications will be accepted until April 2, 2004

The appointment will commence September 1st 2004. For more information on the College, please visit our website at [www.acad.ab.ca](http://www.acad.ab.ca). In accordance with Canadian immigration requirements, this advertisement is addressed in the first instance to Canadian citizens and permanent residents, although all qualified individuals are invited to apply. The Alberta College of Art & Design is an equal opportunity employer.

David Garneau, Head, Visual Arts  
University of Regina, 3737 Wascana Parkway  
Regina, SK, S4S-0A2 306-585-5615

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### POTTER WINS TURNER PRIZE

LONDON - A cross-dressing potter whose ceramic vases feature images of sex acts, child abuse and death, Sunday won the Turner Prize for contemporary British art. Grayson Perry, 43, collected the prize worth about \$45,000 Cdn at a ceremony at the Tate Britain art gallery in London, dressed as his alter ego Claire. The Turner Prize is regularly derided for relying on shock value at the expense of traditional forms of art. "It's about time a transvestite potter won the Turner Prize," said Perry, who appeared at the prize ceremony in a lilac dress with puffed sleeves. "I think the art world had more difficulty coming to terms with me being a potter than my choice of frocks," he joked, before adding: "I only want to thank one person, my wife Philippa. She's been my best editor, sponsor, supporter and mainly my lover. Thank you."

Vancouverites may remember seeing three of Perry's pots in last Summer's show at the Vancouver Art Gallery.



## Clay Symposium: Re-inventing the Wheel

March 20, 2004

Shadbolt Centre for the Arts, Burnaby, BC

9:30 - 5pm

Registration is filling up quickly for this year's Canadian Clay Symposium. If you haven't managed to catch the early bird sign up, there is still time to get in. This is one you won't want to miss. There are more international presenters this year than at both previous symposiums combined. We have a full roster of senior clay artists with years of expertise to share with you.

Clay divas Linda Christianson, Anne Hirondele, and Jane Hamlyn will all be presenting, together with one of the most exciting new sculptors in clay, Canadian Michael Osborne. A special guest this year, who will also be doing a two-day workshop on Salt Spring Island (call Beth at 250.537.2184 for details) is the Japanese modern-traditionalist Ichizo Yamashita. Ichizo will be making highly decorated sculptural porcelain ware. And for those of you with an interest in cool tools, Hank Murrow will be demonstrating his line of throwing tools in addition to kiln building Top Hat kilns.

And in keeping with our Can-Con-BC local star content each symposium, Keith Rice-Jones will be slab building sculptures, Tam Irving will be demonstrating and discussing glaze materials from raw materials, and Carol Mayer will be giving two separate talks on historical ceramics. Last but not least, the 2003 Bronfman Award winner and Canadian maiolica superstar, Walter Ostrom will be our key note speaker and will also present on his own ceramics. In addition to each of the presenters' demonstrations and slide shows there will be a panel discussion by ceramic educators Ostrom, Rice-Jones, Irving and Mayer on the state of ceramic education today.

This year we will once again have the Ceramic Road Show and the Mug Wall. For new comers, the Road Show is an exhibition of potters' favourite pots. You can bring any pot you want for a kind of 'show and tell'. The pots are left on display with a brief written explanation of why it is your favourite piece. The Mug Wall is an opportunity to buy a new mug and donate to the Maureen Wright Scholarship. Participants bring mugs to donate to the wall display. The mugs are sold for \$20 each with all proceeds going to the scholarship. Last symposium there

### SYMPOSIUM POT LUCK

Saturday March 20th, 6pm  
At the Shadbolt Centre

*Vegetarian buffet, tea, coffee, cash bar,  
and  
good company*

**An opportunity for Symposium participants,  
friends and other clay enthusiasts to  
relax, mix and mingle**

Pre-purchase tickets  
by sending a cheque for \$20  
to the Potters Guild of BC

was a buying frenzie that resulted in \$2000 for this scholarship! And NEW THIS YEAR are T-shirts and aprons with this year's symposium logo.

To register for the symposium, call the Shadbolt Centre for the Arts at 604.291.6864. They will ask you for a bar code number, which is 46156. After Jan 30 the total price, taxes in, for this symposium is \$107.00, which includes free coffee and a gourmet lunch provided by master chef John Cloutier.

While Cathi is trekking in Peru, call Rachelle with any questions at 604.875.8518.

### ICHIZO YAMASHITA WORKSHOP

March 27 & 28, 2004

Join the SALT SPRING POTTERS GUILD for a weekend of clay and inspiration on our beautiful island.

ICHIZO YAMASHITA of Ishikawa, Japan will demonstrate his imaginative functional porcelain pottery using complex forms and overglaze enamels, expanding on the techniques he will show at the Canadian Clay Symposium

For more workshop info phone: (250) 537 2184 or (250) 537 9722 or e mail: karenpaul@saltspring.com

Fee: \$70.00 CDN. Space is limited. Billets are available for the weekend.

## Hot Clay Weekends Surrey Art Gallery

### FEBRUARY

**Artist Talk: Paul Mathieu** Saturday, February 14, 3pm  
Expect Paul's talk to challenge and contribute to the traditions, potential and intellectual importance of ceramics. Paul will talk about his recent work, including works seen in his internationally acclaimed book, *Sexpots: Eroticism in Ceramics*.

**Hot Clay Colloquium** Sunday, February 15, 11 - 5pm  
Explore current issues and ideas surrounding contemporary ceramics with exhibiting artists, catalogue essayist Dr. Carol Mayer and others involved in the Hot Clay exhibition. Talks, panels and presentations will address the notions below, and more. See the Gallery's website for further information. Admission by donation. Thinking and working outside the vessel - risking failure. Calibrating themes of nostalgia and fantasy - avoiding "cute". The vessel as container - of idea, of metaphor, of revolution.

**Artist in Residence: Sally Michener** February 21/ 22/ 28: 12noon-4pm; February 23 - 27: 10-2pm  
Drop in and meet renowned B.C. ceramic artist, Sally Michener, who will be on site continuing work on her "States of Being" series, as seen in the Hot Clay exhibition. Discover handbuilding techniques Sally uses to create these innovative works. Free.

**Artist Talk: Sally Michener** Sunday, February 29, 2pm  
Join Sally for a slide talk that reveals the influences and inspirations informing a lifetime of figurative ceramic sculpture. Her work asks such questions about the human body as: What distinguishes us from other beings? Who or what do we take the body to be? What is common or universal? What is public and what is private?



### MARCH

**Clayworks Spring Break Art Camp**, March 15-19  
Students in Grades 1 - 5 will make cool clay projects and learn techniques such as slab construction, pinching pots, coil building, sculpture, glazing and painting. See the Surrey Winter Leisure Guide or [www.prc.surrey.ca](http://www.prc.surrey.ca) for registration information.

**Hot Clay Family Day**, Saturday, March 20, 1 - 5pm  
Drop-in for hands-on clay activities, exhibition tours, "claymation" videos, making music with clay pots, and artist demos. Children must be accompanied by an adult. Suggested donation is \$2 per child to help cover materials costs.

**Artist Talk: Rachelle Chinnery**, Sunday, March 28, 2pm  
Sculpting porcelain allows Rachelle to express the spirit and nature of water in movement and translucency. Her talk will focus on how her experience of the remote west coast of Vancouver Island from a kayak has been a central influence in her work.

## Editor's Note

Hello. I am Dennis J Vance, the new editor of the BCPG newsletter.

I have been associated with clay and potters since the early '60's. In 1964 I opened my first store The Pot Shoppe at 1420 West Pender. It lasted two years. In 1974 I married, moved to Olalla BC, which is near the Okanagan Valley, and opened another store, The Chukar Station where again we sold pottery and other handmade gifts until 1982.

I taught for 24 years at Emily Carr Institute of Art & Design and just retired a few years ago. I live in Vancouver on my boat not far from the Guild store. I am assisted in this editorial endeavour by the very capable Martin Hunt. You should be able to reach us at [newsletter@bcpotters.com](mailto:newsletter@bcpotters.com) or at [editor@djvance.com](mailto:editor@djvance.com). We will try hard to make your newspaper informative and to communicate to all potters around the province with images as well as words of your activities. We will publish how to communicate to the newspaper and will make this information available on line in the near future. Martin Hunt, a graduate from Emily Carr, handles the technical aspects of creating this newsletter. So if you need help contact us and we will find the answer for you. Thanks for your support

Happy Mudding - DjVance, editor, Martin Hunt, tech and design support



*The Pot Shoppe, ca. 1964*

## **For Sale:**

### **Large old Duncan Kiln**

Inside dimensions- height 29" x diameter 29", Phase 3, Volts 280, amps 38, low fire only (cone 3).

Includes 90 feet of 3 phase cable and shelves.

Could be dismantled for bricks.

\$500.00, or best offer, possible trade for small test kiln.

### **Also**

Envirovent Fan for Sale. \$300.00.

**Contact Michelle Mathias at**

604-739-7931 or 604-812-1133.

## **CLAY CLASSES**

**JEANNE SARICH of CloudfLOWER Clayworks Studio 2004:** brochure is available now. Please call her at (604) 430-5380 to request one be sent to you. Next session of classes starts March 13.

**HANDBUILDING TECHNIQUES** 7 weeks long. Starts beginning March. Call **Alison Feargrieve** 604 876 3994

**FUNCTION AND FORM** A second level class for those who have completed an Intro. to Potters or a Wheel Throwing class. The focus will be on design and how it functions. Student may work on the wheel or handbuilding. Students using the wheel must have the ability to center the clay Tues. Feb 3 - April 6 Instructor **Sue Griese** For info contact the Roundhouse 604 731-1800

## **FOR SALE**

Older manual Cress kiln and motorized kick wheel. Both for \$700.

Vernon (250) 379-2797

## **STUDIO FOR RENT**

May 1 - Sept 1 \$400 per month, includes electricity and tables. Vancouver.

Roughly 20' x 15' Call **Alison Feargrieve** 604 876 3994

## **CLAYSPACE ON PUGET SOUND 2004 Workshop Schedule**

July 17-18, 2004

**PETER KING:**

**LARGE SCALE INSTALLATION TECHNIQUES WORKSHOP**

**FEE: \$150**

Peter King, author of Architectural Ceramics for the Studio Potter, returns to install the "Tribute to Chief Seattle" Arch that he, Xinia Marin and 20 students created in April 2002 at ClaySpace. The arch was created from 1600 pounds of clay so if anyone wants to learn and be involved in installing large scale on-site pieces this is the workshop for you.

TO VIEW PETER KING'S WORK GO TO:

<http://www.bigceramicstore.com/peterking.htm>

<http://www.bigceramicstore.com/PeterKingPhotos/OVERVI-1.JPG>

<http://www.peterkingceramics.com/>

August 13-15, 2004

**LISA CLAQUE: SCULPTURAL EXPLORATION: MOLDS, METAL & CLAY**

**FEE: \$190**

In this 3-day workshop you will learn to create unique shapes combining clay with steel. Thin appendages, large structures and cantilevered forms can be constructed by combining metal with clay. Lisa's unconventional techniques allow her own figures "to juggle balls, wear hoop skirts and wiggle their legs." This highly experimental class will allow you to explore new ways of creating personal visions in clay.

TO VIEW LISA CLAQUE'S WORK GO TO: <http://www.johnelder.com/JohnElderGalleryOnline/exhibits/2003/Clague.htm>

<http://www.decordova.org/decordova/exhibit/terrors/clague.htm>

<http://www.newsreview.com/issues/reno/2001-04-12/artstate.asp>

<http://www.artnet.com/ag/finearthumbnails.asp?aid=76614>

September 25-26, 2004

**DOUG JECK: CLAY HEADS**

**FEE: \$150**

"The sculpted human head is a somewhat schizophrenic object." Challenge your own personal perceptions of figurative sculpture while learning new ways of working with clay. Doug is currently Professor of Ceramics at the University of Washington.

TO VIEW DOUG JECK'S WORK GO TO: [http://www.garthclark.com/Artists/DougJeck/artistbio\\_images.htm](http://www.garthclark.com/Artists/DougJeck/artistbio_images.htm)

<http://www.garthclark.com/previousexhibits/EberleJeck2/jeck.htm>

[http://www.travergallery.com/artists/dj\\_resume.html](http://www.travergallery.com/artists/dj_resume.html)

[http://www.travergallery.com/artists/dj\\_bodyguard.html](http://www.travergallery.com/artists/dj_bodyguard.html)

All workshops open to all level of skills.

Please email me for detailed information on each workshop, housing, directions, etc.

ClaySpace on Puget Sound

Brenda Beeley

P.O. Box 1339

Suquamish, WA 98392-1339

(360) 598-3688

email: [mtimes@telebyte.net](mailto:mtimes@telebyte.net)

<http://www.clayspaceonpugetsound.com>

## Potters Guild of BC Board

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**Jim Stamper** 604.876.9287

<jstamper@muddycatstudios.ca>

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**Lewis Kennett** 604.469.2252

<l\_kennett@telus.net>

## Membership

### Renewals

- by Visa, cheque or cash in person at the Gallery of BC Ceramics or

- by Visa, cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'.

### New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership.'

### Questions?

**Ronna Ander** 604.921.7550 or  
<membership@bcpotters.com>

## Communications Committee

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**Martin Hunt**, *editorial production*,

simulat@shaw.ca

Special thanks to **Rona Hatherall**, **Carole Matecha**, **Marie Smith**, **Lewis Kennett**, and **Billy Wittman** who make certain the newsletter is mailed.

### Questions

**Newsletter:** <newsletter@bcpotters.com>

**General:** Jay MacLennan 604.669.5645

and leave a message or email

<bcpottersguild@bcpotters.com>

## Gallery of BC Ceramics

**February Hours:** 10:00AM-6:00PM

Closed Mondays

**Tamara Ruge** Gallery Manager

604.669.3606 or

<galleryofbcceramics@bcpotters.com>

### Submissions Guidelines

We support a very wide range of file formats for text and graphics. We do not support Corel files directly, but we do support other file formats that Corel can produce. Contact Martin for help.

**Text.** The best text is unformatted text. We strip away the original formatting in any case, in order to apply our own. So don't worry about fonts, or bold type, etc;

**Line endings.** Use the enter key only at the end of paragraphs. Let your wordprocessor handle wrapping words at the edge of the screen

**Tabs.** Use the tab key for horizontal placement of text.

**Graphics Photographs.** - Pixel oriented graphics. Just about any format is OK. We support .tiff, .jpg, .psd, .bmp, etc. Continuous tone photos should be at least 200 dpi. Line art, including rasterized type, needs to be at least 300dpi.

**Graphics Vector graphics** - Fancy text, logos, etc. We support .ai, and .eps vector graphics.

**Fonts.** If you submit ads using non-standard fonts, please include the fonts with your submission.

**Zip files.** If your submission has several components; like text, photographs, fonts, and graphics, please put them all in one folder and then compress that folder using Winzip (or similar). Then submit that compressed folder.

## POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

**Submissions:** send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

**Membership Fees** for 12 months (incl GST)

Individual \$50 Student (full time) \$25 Senior (over 65) \$30

Family Studio (2 max.) \$70 Institution or Group \$100 Corporation \$100

**Advertising Rates** (not including GST) Please submit ads digitally.

Full Page \$170, 2/3 page \$115, 1/2 page \$85, 1/3 page \$55, 1/6 page \$30.

**Unclassified Rates:** Members Free!

**Insert Rates** (not including GST)

Members: \$75. If overweight, pay additional postage costs. First come basis.

Outside groups: \$200 corporate/\$100 community

Guild committees: free if within postage; pay for overweight.

Advertising and insert rates subject to change.

Website: www.bcpotters.com Email: <bcpottersguild@bcpotters.com>



**POTTERS  
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**NEWSLETTER**

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