

POTTERS  
GUILD  
of BRITISH  
COLUMBIA

NEWSLETTER

# *bc potters*

March 2004

Volume 40, No.3

## **The Divine Comedy of Elaine Brewer-White**

**By Janis Foster**

If life imitates art, then ceramic sculptor Elaine Brewer-White must live a life of joyful spontaneity, laughter and adventure.

Brewer-White, an artist/storyteller who finds inspiration in the absurdity of life and the vulnerability that lies beneath our 'Ogame' faces, creates flamboyant figurative works that illuminate intimate moments of reflection, social interactions, relationships and situations that celebrate the wonder of the human condition.

"Joyful is an essential part of my work," she says. "To be joyful is to be in the moment and that's what I am trying to do in my own life be in the moment. When I start a piece I'm not sure how it's going to end up."

Ten years with Theatre Sports in Calgary and Vancouver honed Brewer-White's keen observation, sense of the absurd and the ability to go with the flow. Her characters come from the subconscious and reveal themselves, layer by layer.

The theatre also provided the stage where Brewer-White met her husband, physical comedian Gordon White, who is currently on tour with Cirque du Soleil.

"He's a very joyful person. We live such an unconventional lifestyle - the way we approach our life, try to follow our path and stay true to ourselves. But we've managed pretty well to live a middle class life."



Reminiscent of Joe Fafard, Brewer-White's figures display lifelike intensity. She focuses on gesture and the contours and textures of the human figure, coupled with a selective use of colour to bring forth an arresting human statement.

Brewer-White creates spontaneously, but purposefully. Her techniques have been perfected over 20 years as a ceramic artist. Elaine Brewer-White's exhibition

### **'CHAIR MEN OF THE BORED'**

is featured at the Gallery of BC Ceramics from March 4-29<sup>th</sup>, 2004. Please join us for the opening reception on March 4<sup>th</sup> from 6-8pm. Everyone welcome.

*'Charlie considered the fetch...' approx. 14" h x 10" w*  
Materials - clay, acrylics, enamel.

## President's Report March 2004

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It's now a year since the Guild and Gallery faced disaster and ruin square in the face. At a recent 7hr. pot-luck dinner meeting the board took time to review our current position and look ahead to the remaining period up to the AGM, and beyond to our 50th in 2005. While we can't let down our guard and need to push on with fundraising, it's been a phenomenal year of consolidation and progress despite dealing with what seemed to be one crisis after another, and it's all good news. There's some black ink at the bank (a caution that we are into our low cash flow time). The Gallery under Tamara, with loads of support from staff and a truly inspired Gallery Committee had its best year ever, despite a difficult retail climate. Membership issues have taken on a new intensity with Joan and Ronna - we are now over 400 strong - and will be the primary focus of the board as we head to the AGM. It all feels very vital.

There will be a lot more to share and celebrate at this year's AGM. There are four board positions to be filled on the board of twelve. This should be a regular turn-over number so that we have continuity and ideas and energy remain fresh. We would encourage as big a proportion of members as possible to make a contribution to the running of their own Guild. Obviously for practical reasons this role falls predominantly to members in the Lower Mainland but it is essential that other members ensure their voice if camaraderie, feeling connected with what's going on and the warm fuzzies of feeling you're making a real contribution to your Guild. As we head towards our 50th it's going to be an exciting and rewarding time to be on the board. When I step down as President in May, I shall continue to work with Heather Cairns, Gillian McMillan, Karen Opas and Debra Sloan as we try to coordinate ideas for our 50th. We are negotiating for a space to have a major guild show. We also plan a blitz of smaller shows in as many locations across the province as possible and a travelling Cone Box sort of show - 'BC in a Box' - as well as a show in Europe. There are various media, magazine and educational initiatives and of course we need a party! We are trying to line up a venue to combine with an event featuring BC masters. Don't just watch this space - call one of us and ask how you can get involved.

Keith Rice-Jones



BC Potters Guild Gallery

## A Great Opportunity for Figure and Portrait Clay Modeling and Casting

By Pia Sillem

It hasn't been easy to find classical trained instructors in portraiture in Vancouver.

After a long search I met my first instructor in the mid 90's at the Vancouver Art Academy. Sadly for us, after only a few sessions Morag MacLean moved back to her native Scotland. She had done work for the Wax Museum in London and worked in Vancouver mostly in the film industry.



She was greatly missed. It was about that time that I found out about the West Coast Clay Sculptor's Association. Some of the people of Morag's classes joined the WCCSA and got together on Saturdays to work on our own from a model in a rented space at 1000 Parker in Vancouver. The WCCSA also organizes weekend workshops and a yearly exhibition by their members. It's worth while to check out their informative web site: [www.members.shaw/wccsa](http://www.members.shaw/wccsa)

Last year they invited Silviu Bejan for a two weekend workshop. I was delighted to find a new teacher! Later that year Silviu was asked to teach one session at the Vancouver Art Academy before the Academy moved to Gastown. Unfortunately in their new location they don't offer any more sculpture classes.

Responding to a need for clay figure and portrait sculptors, three talented artists/teachers got together and are now offering classes in figure clay modeling, portrait modeling and casting this spring 2004 in the "Hungry Thumb Studio" situated at 233 Main Street (half a block north of Powell Street, west side)

They call themselves the "3Dx3 group": Ken Clarke, Silviu Bejan and Santo Mignosa.

The studio is ideally suited for 3D work, which includes a large working space, a well ventilated casting area and a storage space for works in progress.

Public parking is available in the immediate vicinity.

The following is a brief description of classes being offered, as submitted by the instructors.

For registration, please contact: Olga Campbell at [olgac1@telus.net](mailto:olgac1@telus.net) or phone 604 224-6730

### Modeling the Figure in clay.

Beginners/ Intermediate

By Santo Mignosa

This is an introductory/intermediate course in clay figure modeling with practical demonstrations and some illustrated lectures. The figure is presented in its major areas of interest, i.e. the skeletal framework and its impact on surface appearances. Students will be shown how to block major component parts, their relationships and proportions and how muscles move from their origins to their insertions, creating precise thrusts, while defining particular parts of the body. You will of course, work with live models.

Intermediate level students will have the opportunity to further investigate the structural aspects of the human body, identifying major points of reference and muscular groupings. Sessions are designed to maximize research through continuous practical exercises and sustained studies.

Santo Mignosa is a graduate from the Art Institute of Florence, Italy and the N.Y. State University at Alfred, N.Y., with many years of teaching ceramics and sculpture.

**Class size: 8-10 students. Cost: \$290 plus \$60 for armature and clay.**

*Schedule: Weekends - June 5 and 6, 12 and 13*

*Time: 10.00am - 12 noon and 1.00 pm - 5.00pm*

### Modeling the portrait in clay.

By Silviu Bejan

An introductory course in portrait clay modeling. Anatomical references will be stressed throughout this workshop, in an attempt to clarify how the bone framework of the skull effects all muscles and skin coverage. Students will be taught how to make an armature, how to block major areas of the head, the various proportions and relationships, as well how the muscles effect surface appearances, especially those of the face.

Mr. Bejan is a classically educated artist with a Masters degree in sculpture and drawing from the G. Enesco Art Institute of Jassy, Romania.

**Class size: 8-10 students. Cost \$290: plus \$40 for clay and armature.**

*Schedule: Saturdays: May 1, 8, 15 and 22*

*Time 10.00am - 12 noon and 1.00pm - 5.00pm*

### Casting Workshop.

By Ken Clarke

Mold making is an essential skill, enabling students to reproduce a clay or plasticine image into a variety of more permanent material, either singly or in editions. Traditionally waste mold processes will be taught for positive casting in FGR 95 plaster. There will be examples of a variety of rubber mold and other casting materials to examine and discuss.

Ken Clarke attended the Ontario College of Art in Toronto and the ECCAD in Vancouver, majoring in sculpture. He is a free-lance sculptor with extensive commissions in public spaces. He runs his own studio "Hungry Thumb Studio" situated at 233 Main Street in Vancouver.

**Class size: 8-10 students. Cost: \$300 including materials.**

*Schedule: 2 weekends: June 19 and 20, 26 and 27.*

*Time 10.00am - 12 noon and 1.00pm - 5.00pm*

For registration, please contact:

Olga Campbell at

[olgac1@telus.net](mailto:olgac1@telus.net) or phone 604 224-6730

<http://www.hungrythumbs.com/workshops>



## Gallery of BC Ceramics News

The Gallery and Guild office, boardroom and library has a new ring to it!

If you arrive before or after our hours of operation, we now have a doorbell! No more pounding or hollering if there is a meeting upstairs or if you are dropping something off early in the morning! Thanks to Lewis Kennet for getting this done!

**Elaine Brewer-White** is our exhibiting artist for March. **'Chairmen of the Bored'** promises to be intriguing and diverse. She explores our human relationship with the chair – physical and otherwise. She explores how we use chairs to recline in, hide, think and even balance on. Playing with scale, and including a full size ceramic chair, Elaine challenges the functional notion of chairs with her sculptural sensibilities. Elaine's show opens March 4<sup>th</sup> and runs until March 29<sup>th</sup>.

This month the **Gallery of BC Ceramics** will be featuring the diverse ceramic works of the workshop presenters of the **Canadian Clay Symposium**. The artists are local, national and international, and it is a taste of the fine work that they will be demonstrating on March 20<sup>th</sup> at the Shadbolt Center for the Arts.

The artists are: Hank Murrow, Jane Hamlyn, Keith Rice-Jones, Debra Sloan, Linda Christianson, Tam Irving, Walter Ostrom, Anne Hirondele and Ichizo Yamashita. They will all have work on display and for sale from March 4-20<sup>th</sup>.

The opening for this show is on Thursday March 18<sup>th</sup>, from 4pm-8pm, before and after **Anne Hirondele's free evening lecture**. Her

slide show will be from 5:30-6:30 at Emily Carr Institute of Art & Design, Room 328 in the South Building. Join us for a sneak peak and greet some of the artists that will be demonstrating at the Canadian Clay Symposium!

**Sheryl Wilson**, who worked at the Gallery for years, is now headed into the interior of BC to the Sorrento area. She will be missed by fellow staff and by the many artists that enjoyed her contributions, especially when she held the position of Exhibition Co-ordinator. We wish her all the best in her future endeavors and thank her for all of her gracious contributions to the gallery over the years.

Want to be an **'emerging artist'** in 2004? Every month, we give space for non-juried members to sell their work in a small section of the gallery. If you would like to sign up, please let the gallery staff know.

Our hours of operation are 10-6 daily now March 1<sup>st</sup> through December 31<sup>st</sup>.

We had a good 10% off sale this past January. As a member, you get 10% off all of your purchases all year round. Come on in and get inspired!

Tamara Ruge, Gallery Manager

Note: The exhibition for September by Mary Fox will be entitled **'What Satisfies Me'**. The May exhibition for the Asian Heritage month will also include artist Jung-Hong Kim. Our apologies as his name was inadvertently omitted in past newsletters.

### Canadian Clay Symposium Presenters Show

Most of us tend to be relatively modest about our own work: it's just what we do and we don't often see ourselves or our work as particularly remarkable. So to find myself as one of the presenters in such august company is somewhat encouraging.

The symposium does such a great job of bringing together such a rich, diverse group of talent together and the exhibition is an opportunity to see representative work from this year's presenters.

Linda Christianson uses a treadle wheel and woodfires contemporary thrown and altered functional dishes.

Jane Hamlyn specializes in salt glazed stoneware. Her work is thrown and handbuilt, often highly decorated.

Anne Hirondele draws on the traditional vessel form and sees her sculptural pieces as a personal expression and metaphor for containment.

Tam Irving sees himself as a 'traditionalist reinterpreting old themes.' He is particularly well known for glazes incorporating naturally occurring materials.

Debra Sloan works using the figurative as a mode of expression.

Walter Ostrom as Head of Ceramics at NASCAD has established the new tradition of Earthenware in North America.

Hank Murrow loves to create tools almost as much as the pots that flow from his interesting kiln, and gets excited when a metaphor strikes him.

Keith Rice-Jones, hey that's me, constructs large architectural forms often with references to ritual objects, using slabs and pre-formed elements.

Ichizo Yamashita is an ultra modern Japanese traditionalist. Using Kutani porcelain, he makes highly decorated functional sculptural ware.

Please note that the reception for the show is on Thursday March 18<sup>th</sup> at 5.30 pm which is a bit earlier than usual as Anne Hirondele will be giving an illustrated talk at 7.00 pm at ECIAD.

Keith Rice-Jones



## 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.

Pot\_Luck supper and slide presentation covering the history and the production process of Kutani porcelain will be included.

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.

## Invitational Exhibition of Contemporary West Coast Ceramics

Salt Spring Island, B.C.

at ArtSpring - Salt Spring's Visual and Performing Arts Centre

*March 25th to the 28th, 2004*

The Salt Spring Island/Japan Exchange Assoc. is sponsoring a short exhibition on Salt Spring Island to coincide with a workshop by Ichizo Yamashita, a potter from the prefecture of Ishikawa on the western shore of Japan. The purpose of the exhibition is to contribute to the development of relationships between artists and craftpersons living in western Canada and Japan.

Participating artists are:

*Graeme Allemeersch, Bill Boyd, Alan Burgess, Meg Burgess, Louise Card, Gary Cherneff, Walter Dexter, Sandra Dolph, Judi Dyelle, Beth Feller, Mary Fox, Susan Hirst, Robin Hopper, Denys James, Cathi Jefferson, Lynn Johnson, Susan Le Poidevin, Glenys Marshall-Inman, Vincent Massey, Meira Mathison, Gary Merkel, Friederike Rahn, Keith Rice-Jones, Lari Robson, Terry Ryals, Melissa Searcy, Joan Warren, Pat Webber, Judy Weeden, Jinny Whitehead.*

## Debra Sloan, Presenter at the Canadian Clay Symposium

Though I have tried, I cannot leave the pot behind. Pottery is a universal language made visible; it is about function, form, concept, and beauty. Pottery enables contact, informing through use and touch. Pottery is the record-keeper of the beginnings of human expressivity. Most of what I do exists in a nebulous region between the context of the figure in sculpture, and the context of the pot. The pot and the figure share many common attributes. We employ descriptions of the figurative: shoulders, belly, and foot, to locate areas on the pot, and the pot easily assumes or suggests the figurative. It is a copasetic situation.

Initially, my interest in doing a complete figure was in response to some 17C "Staffordshire" figurines. ("Staffordshire" being a very broad term.) The clay figures I'm referring to were hand-modeled figurines that stood, with the assistance of a column of clay. This column was a part of the scenery, or sometimes even left unadorned. What I took, from this pragmatic ap-

proach, was that, by revealing to the viewer the potter's method of handling soft clay, and allowing us to see the problems it causes, the viewer was included in the process, given a bit of insight. This made a direct connection from maker to the viewer.

What I am presently working on has evolved from that original response. The figures are free standing on a modest, slightly informative, base. They are caught between thought and motion. Built like hollow tubes, they are worked from within. The exterior form reflects the shaping of the interior walls; and the clay is the intermediate place between the two. There is access to the internal space when the heads are lifted off. If the pieces were sealed that space would be unattainable. These pieces remain within the realm of pottery without being pots, or providing a commentary about pots. I am using the contained volumes and forms, reminiscent of pots, to describe my narratives. By making them bottles instead of contained pieces, I in-

vite the viewer to them pick up.

To make these pieces, the clay was stretched out to take on a form, animated, and embellished to describe a narrative. Small stress cracks, or striations in the coloured slips clearly mark the areas where the metamorphosis has been particularly arduous. Like the columns of supporting clay in the Staffordshire figures, the history of these events (as the piece was transformed from green clay to fired form) is not erased or concealed, but left untouched for the viewer to see and sense the process.

Please note that Debra's show,

### "ALL DRESSED UP",

runs from March 4th to the 29th ,  
2004

Opening reception at the Craffhouse,  
(across the street from the Guild)  
on Granville Island.

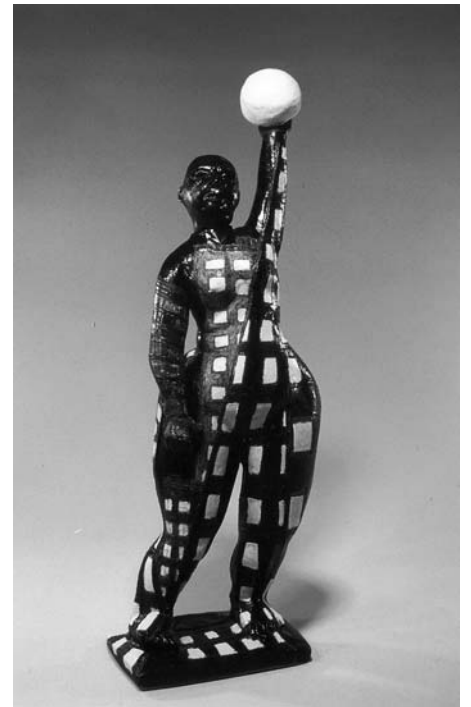
Thurs, March 4th 6-8pm



*Man About Town 16"high*



*Beat of a Different Drummer - 17"high*



*By the Light of the Moon - 18"high*

## A Review of Two Ceramic Monthly Handbooks

by Rachelle Chinnery

*Exploring Electric Kiln Techniques,*

Ed Sumi von Dassow

ISBN: 1-57498-160-9 Soft cover, 134 pages. Pub.

The American Ceramics Society 01/03 \$23.95US

*Movers and Shakers: Defining Twentieth Century Ceramics,*

Ed Elaine M. Levine

ISBN: 1-57498-165-X Soft cover, 136 pages, Pub.

The American Ceramics Society 02/03 \$28.95US

Over the past few years The American Ceramics Society, publisher of Ceramics Monthly, has been compiling thematic articles into inexpensive and accessible handbook format. Two recent publications are *Exploring Electric Kiln Techniques* and *Movers and Shakers in American Ceramics: Defining Twentieth Century Ceramics*.

The electric kiln handbook explores multiple aspects of the firing technique with the least amount of published research. While the vast majority of potters fire in electric kilns, there is still a paucity of information on electric firing to produce fine work.

In her introduction to the handbook, 'Power to the People', editor Sumi Von Dassow asserts that the "electric kiln is no longer the poor stepsister to the gas kiln". She further acknowledges that there are many ceramists producing some of the most interesting work using this technology. Each of the five chapters - Functional Pottery - A Colourful Story, Sculptural Work - The Significance of the Surface, The Decorated Surface - Adding Pattern and Imagery, Majolica - From the Renaissance to the Space Age, The Building Blocks of Electric Kiln Pottery - Clay and

Glaze Formulation - speaks for itself. There are pages of glaze recipes, both base glazes for experimentation as well as tried-and-true recipes used by accomplished ceramists.

Artist Keisuke Mizuno shares cone 6 porcelain recipes as well as the colorants necessary to produce work such as the 'Forbidden Fruit' series - luscious organic forms of soft decaying fruits. There are also pages of low-fire engobe and slip recipes for sculptural work as well as for cone 10 copper red and oil-spot glazes in an electric kiln. The book is filled with colour photos of finished work and glaze samples. It is an excellent sampling of the electric aesthetic, but lacks information on kiln maintenance and technical trouble-shooting for the kiln itself. But that's a whole other handbook.

The second publication, *Movers and Shakers in American Ceramics: Defining Twentieth Century Ceramics*, discusses notable ceramists in the United States. It is a collection of essays on important figures whose work and teachings have influenced studio practice, not just in the States but worldwide. This series originated with editor Elaine Levine, who taught a course on American ceramic history at the

University of California in Los Angeles in the 70's. Ceramics monthly invited her to write a series of articles based on her research for the course, and these articles have been published in CM over the years.

Anyone interested in ceramic history will enjoy this publication. There are, of course, stories of the big hitters such as Voulkos, Soldner, Wildenhain and Saxe as well as some surprises. For example Judy Chicago, while not strictly a ceramist is included in the roster for her 'Dinner Party', which brought the public's attention to sculptural dinnerware and new techniques and applications for china painting.

In addition to ceramic art and practice, Levin has also included articles about innovations in kiln technology and artistry by those such as John Roloff and Fred Olsen, who established site-specific firings and the kiln as sculpture. Photographs in *Movers and Shakers* are primarily black and white, simply because the photos predate colour film. As a survey of ceramic history it is a very informative and inspiring read. Again, just a sampling of the vast repertoire of recent ceramic history, but an excellent starting point for an

## SHADBOLT CENTRE for the ARTS

Shadbolt Centre for the Arts 6450 Deer Lake Avenue Burnaby, BC V5G 2J3 604-291-6864

Using high-fire stoneware, all classes start April 3/4/5 or the week of April 12<sup>th</sup> and are 8 sessions, \$132.21 (unless otherwise stated).  
Daytime (am), 10:00am-1:00pm; evening (pm), 7:00pm-10:00pm. Spring registration starts March 16 (March 24 for summer courses).

**Intro to Pottery:** Jay MacLennan (Su, am) # 47921; Barbara Toohey (Th, pm) # 47923

**Continuing Pottery:** Rosemary Amon (Tu, pm) # 47919; Darrel Hancock (W, pm) # 47918

**Intermediate Wheelthrowing:** Gillian McMillan (M, am) # 47897

**Throwing: Intermediate/Advanced:** Darrel Hancock (Sa, am) # 47907

**Daytime Pottery:** Sabrina Keskula (Th, am) # 47916

**Making Pots With Linda:** Linda Doherty (W, am) # 47924

**Throwing and Altering:** Fredi Rahn (W, pm) # 47925

**Clay Sculpture:** Debra Sloan # 47896

8 sessions, \$157.88, M, 7:00pm-10:00pm, April 5

**Characters in Clay:** Sharon Kallis # 52572

1 session, \$48.15, Su, 10:00am-5:00pm, May 16



 City of  
Burnaby



## Symposium Update

The third biennial Canadian Clay Symposium has sold out again for the third time running. We will be opening up some extra space for late birds, so there is still time to register. Participants are reminded to bring mugs for the mug wall. Mugs will be sold at \$15.00 each, with all proceeds going to the Maureen Wright Scholarship Fund. Two Maureen Wright Scholarships have been awarded for two people to attend this year's event. Also, remember to bring your favourite piece of pottery or sculpture for the Ceramic Road Show, a huge hit every symposium.

One bit of unfortunate news is that Michael Osborne, a sculptor from Quebec, will be unable to attend the symposium. However, we have a wonderful replacement for him, who is Vancouver's Debra Sloan. Debra will be building large scale figure-based work and discussing surface ornamentation and enhancement.

We have a terrific lunch lined up with caterers Cook Studio Café, who have developed a fantastic menu for us. Lunch is included in the price of registration. If you'd like to stay for a buffet dinner after the symposium and socialize with out-of-towners, give the Potters Guild of BC a call. Dinner is \$20 and there will be a cash bar.

We look forward to seeing you all there!

### Anne Hironnelle Slide Lecture

March 18, Thursday, 5:30 pm,  
Rm. 328 South Bldg., Emily  
Carr Institute of Art & Design  
Sponsored by Emily Carr  
Ceramics, FREE of Charge -  
Everyone Welcome!

### Canadian Clay Symposium Presenters Exhibition at the Gallery of BC Ceramics March 4-20th

Opening Reception Thursday March 18th, 4pm-5:15pm  
Everyone welcome  
Join us prior to the Emily Carr Lecture!

### Anne Hironnelle One-Day Workshop

March 19, Friday 9 am - 4 pm,  
Ceramics Area, North Bldg.,  
Emily Carr Institute of Art &  
Design \$30 per Individual, \$10  
with valid Student ID

### Shard Sale

If you are attending the Symposium in March, why not bring some of your clay rejects and seconds for the Guild's annual fundraising shard sale which will be held in April. Linda Doherty will be pleased to collect your donations at the event.



Rachelle Chinnery Flores 2002-03 porcelain, bronze, each 14.0 H x 13.0 W x 20.0 D. Collection: artist mixed media, collage



Judy Chartrand Enlightenment Brand (Lard Pail) 2001, clay, lustre, underglaze, steel wire 17.8 H x 15.3 W x 15.3. Collection: Rennie Management, courtesy Bob Rennie



Jeremy Hatch Still 2003, porcelain, 335 H x 396 W x 152 D Collection: artist



Bill Rennie Where I was Brought Up, Real and Imaginary 2003, clay, glaze, paint, maximum height 100cm. Courtesy: artist and private collectors



**DON'T MISS  
THESE  
TWO IMPORTANT  
SHOWS.**

**"Thrown"**

What an across-the-board celebration of ceramics in two great exhibitions!

It's clay as good as you'll see anywhere in the world - really!

The Leach & Hamada ethic and its West Coast influence. 850 pots at the Belkin Gallery, UBC, until April 4th.

**"Hot Clay"**

An alternative West Coast ceramic aesthetic explored through the varied work of 16 potters at the Surrey Art Gallery until March 28th.

**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.

For more information, go to our new website.

<http://www.bcpotters.com/scholarships.html>

All applications must be submitted in writing to:

The North-West Ceramics Foundation

Maureen Wright Scholarship  
1359 Cartwright Street  
Vancouver, BC V6H 3R7



**Made of Clay at Performance Works 1218 Cartwright St April  
30-May2/2004**

**March update**

There are a few spaces still available. If you did not receive an application in your Nov/Dec newsletter or became a member in the new year, you can contact me to receive an Adobe Acrobat Portable Document Format version.

I am truly excited about this show. Each time we organize it, we add to the marketing and promoting of the show. We have decided to hire Apogee Public Relations again. Their work for the show at the Roundhouse helped create a significant interest in our event and we hope to build on that with the spring event. We will also be focusing efforts to access the public who visits the other end of Granville Island. The general public doesn't always know that there is more to see at our end of the island so we are going to attempt to inform them about us. The guild already has a "You Too Can Raku" event scheduled for the same weekend. It will be lo-

cated near the Granville Island market. This is a great start to raising awareness of MoC. One detail that made last year's show a success for some presenters was the contact they made with local stores. We will continue to approach these venues to create an opportunity for introductions between craftspeople and retail outlets. Previous presenters have also taken to the responsibility of marketing themselves. This is one of the underlying powers of group shows. The more promotion done by the individual presenters, the more we all benefit. All these efforts combine to create a very complete marketing package. It's a plan that we hope will weather these odd economic times and to prosper in spite them.

Hope all is well in studio and home. Jim Stamper, Made of Clay organizer, [madeofclay@bcpotters.com](mailto:madeofclay@bcpotters.com)

GEORGIES SEATTLE POTTERY LAGUNA  
SUPPLY

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120 different Clays?**

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WHITE SALMON



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NAVAJO  
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Store Hours: Tuesday to Friday 10am to 7pm and Saturday 10am to 5pm

## ANNOUNCEMENTS

### Handbuild with Gary Merkel

Internationally known artist Gary Merkel shares his unique vision in this 6 week hands-on course, March 24th to April 28th. Learn superior techniques from a handbuilding master. This class has an absolute maximum of 12 students so register now to avoid disappointment. Course cost \$90.00 for beginner and intermediate level students. Course takes place in Victoria B.C. Call Toby at 380-clay (2529) or email 380clay@coastnet.com

**Invitational Exhibition of Contemporary West Coast Ceramics** Salt Spring Island, B.C. at ArtSpring - Salt Spring's Visual and Performing Arts Centre

March 25th to the 28th, 2004



## ANNOUNCEMENTS

### The Potters Guild of BC Website has a new look!

Please feel free to surf over to [www.bcpotters.com](http://www.bcpotters.com) and check it out. New content is now being worked on. Please send your input, comments and suggestions to:

webmaster@bcpotters.com.

### Hot Clay Artist's Talk

Rachelle Chinnery will show slides of expedition kayaking and developing a ceramic aesthetic inspired by the wild Pacific coast. Surrey Art Gallery Sunday, March 28 2pm



## ANNOUNCEMENTS

**Suzy Birstein's Upcoming Exhibit**  
"Fathers and Daughters: M'dor L'dor"  
(from generation to generation)  
Ceramic and Multi-Media Painting and Sculpture by Morris and Suzy Birstein and Dennis and Samara Malkin at the Sidney and Gertrude Zack Gallery, Jewish Community Centre, 950 West 41st, Vancouver. Opening night reception, including poetic happening:  
Thurs March 25, 7 til 9pm  
Artists will be in attendance. Everyone welcome.  
Exhibit runs til April 18

## Delbrook Pottery Studio

A PETER FLANAGAN workshop

### SIZE DOES MATTER

This innovative workshop will focus on the important considerations for throwing large scale bowls and plates. Tool, techniques and physical positions will be demonstrated using clay ranging from 1 - 50 lbs. Decorative techniques from wet-on-wet slip application, sprig moulding, multilayered glaze patterning using sponged and trailed design will also be covered.

112455 Sunday April 25, 9:30 am - 4:00 pm \$84.53

### Handbuilding/Wheelwork

From a pinch pot to the wheel. Take a more in-depth approach to various methods of handbuilding, wheel-throwing clay and glazing. Clay not included. (Cynthia MacLean) Delbrook Pottery Studio

104895 M Apr 19 - Jun 28 7:00 - 10:00 pm

104894 W Apr 16 - Jun 16 7:00 - 10:00 pm

\$144.45

### Sculpture

Gain an appreciation for the art of sculpting clay to create amazing 3 dimensional pieces of art. (Louisa Leibman)

Delbrook Pottery Studio

112465 Th Apr 15 - May 20 9:00 am - 12:00 pm

\$85.60

### Intro To Clay - A Place to Start

Your first lesson in pottery, a deal for beginners. Gain an appreciation for the characteristics of different clays and glazes while creating various functional and non-functional forms. (Louisa Leibman)

Delbrook Pottery Studio

104893 F Apr 16 - Jun 18 9:00 am - 12:00 pm

\$144.45

Delbrook Pottery Studio

Delbrook recCentre

600 W Queens Rd., North Vancouver BC, V7N 2L3

Phone Reg: 24 hour Registration 604.983.6466

Information: 604.987.PLAY (7529)

## ANNOUNCEMENTS

### Fraser Valley Potters Guild Clay 2004 Juried Show

Maple Ridge Art Gallery, 11944  
Haney Place, Maple Ridge 604 467-  
5855 Opening Reception: Thursday  
March 4th, 7 - 9.30 pm Awards & Pres-  
entation 8 pm.

### TOZAN FIRINGS

3 Tozan firings are planned for 2004,  
barring unforeseen events like last sum-  
mer's fire bans:

April 03/04 load,  
Fire 5-8th,  
unload April 17

Aug.6/7 load,  
Fire 9-13,  
unload Aug 21

Oct.1,2,3 load,  
Fire 4-8,  
unload Oct. 16

Also note that 2005 is our 10th anni-  
versary and we are asking for donations  
of sushi sets for the fundraising dinner  
in spring of 05. We are also starting to  
plan festivities and workshops and will  
provide further information as it be-  
comes available.

Please email Gary Whelon  
(whelon@telus.net) for further infor-  
mation on the firings, on joining the  
society or to be placed on the list for  
electronic email distribution.



Jan Lovewill - "Mask"

### Editor's Note

Well, another month has gone by again. Where does the time go. I want to thank all those who have helped make our job of communicating to you possible. To those who write the articles, to those who support us through ads, you are all valuable to us. I would also like to thank all the volunteers who stuff the newsletter so everyone can have their copy. Thank you.

There have been a few bumps in the road as our new team gets up to speed. Last month we failed to publish the regular Mad Potter's ad. We apologize for that, and wish to assure Guild members that The Mad Potter is, as always, at your service

Its been a very busy season for potting with marvelous shows throughout the province. Make sure you don't miss any of them, for they are a real treat.

Until next month, happy mudding - D. J. Vance, Editor.

## ***SPRING SALE CONTINUES...***

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greenbarn@telus.net

## Potters Guild of BC Board

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<keith@wildricestudio.com>

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<galleryofbcceramics@bcpotters.com>

Made of Clay Organizer

**Jim Stamper** 604.876.9287

<jstamper@muddycatstudios.ca>

Events

**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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**Dennis Vance**, *editor*,

editor@djvance.com

**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

generalinfo@bcpotters.com

## Gallery of BC Ceramics

**March 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 8th 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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COLUMBIA**  
**NEWSLETTER**

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