



**POTTERS
GUILD
of BRITISH
COLUMBIA**

NEWSLETTER

bc potters

April 2004

Volume 40, No.4

Fantastic Service: A Rocketship Adventure - Keith Lehman puts the fun in functional

Article by Carole Henshall and Michael Cihone

Join Captain Green Tea and his sidekick Tea Turtle as they visit the inhabitants of the tea-loving planets Squig, Urch and Fump in their rocketship teapot. Planets will dangle from the ceiling and strange new lifeforms will sprout from the floor of the Galaxy of Alien Ceramics!

Besides a brief encounter on a creek bank as a child in Northern Alberta, a liberal arts education at Goshen College, Indiana was Keith's first experience with clay. He studied ceramics, sculpture and jewelry with inspiring instructors Marvin Bartel, John Mishler and Judy Wenig-Horswell. After moving to Vancouver in 1995 in his VW bug "Betty", he continued his clay studies at Capilano College with Sam Kwan and Jack Ploesser.



After living in their VW van "Victor" in order to afford studio space in East Vancouver, and then graduating to living in their 500-something sq. foot studio next to the rendering plants and train shunting yard, Keith and his partner Carole Henshall have now been running The Poplar Studio full-time for four years from the studio/garage of their house on the Sunshine Coast. "New" VW van "Myrtle" resides in the driveway. The majority of the work is thrown from cone 5 B-mix electric fired to cone 7. They make all their own glazes, colouring some with commercial stains. During the last two years they've done a large amount of production work so Keith has found it a nice change - and a challenge(!) - to work in a more one-off improvisational format.



Major inspirations for this show were: the much lamented, now defunct, store Cosmopolis; Carole's love of chunky, brightly coloured, vintage dinner ware and her persistent prodding and waving of the application form in Keith's face; Cody Chancellor's astonishing artwork; and Michael Cihone the real life Captain Green Tea. The Squiggles have been a part of the work for years - it was time they had their own planet! Initially Keith made just one "rocket fuel" coffee pot but it became obvious that there was more exploring to be done... The show will be enhanced by large comic-story panels, created by Cody Chancellor, narrating the journey.

Launch time is April 1st from 6 to 8 pm. The show runs until the fourth of May. Lots of great green tea will be steeped and served at the reception by Captain Green Tea himself!

Photos by Carole and Keith

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President's Report April 2004 - "Stellar Service"

In the AGM notice below is some information about Dave Kruyt who has stepped up to take over the treasurer's job from Ron Feicht. We feel very blessed to have secured his help for this key position on the board. Dave inherits a transformed situation thanks largely to the financial leadership of Ron Feicht and the tremendous response from membership to his red-flag alert of just over a year ago. Enlisting, at his insistence, the help of Quantum Accounting, Ron unravelled a web of compounded errors and set us on a straight course. We owe a great debt of thanks to Ron for all his time and dedication through a long spell as a board member, not only connected with finances, but also as organizer of the Made of Clay show for several years.

It is my huge pleasure to be able to announce that the board unanimously approved the selection of Tam Irving as Life Member. Tam will be presented this award for exceptional service to the Guild and BC Ceramics at the AGM on April 30th, so come and congratulate him. I have been connected with the Guild a long time and Tam has always seemed to be there. After earlier training Tam set up a production pottery in the 60's and also explored sculpture before devoting 20 years to teaching at ECIAD. Many fine BC potters were influenced by him. Also, being so close to the Guild office meant he was always first to be called on. During his time as President, Tam took on a revitalization of the Guild and was instrumental in the formation of the Northwest Ceramic Foundation. On a more prosaic level, Tam has always been there as a volunteer, from organizing events to Gallery renovations. Thank you Tam for all your contributions.

Keith Rice-Jones, President

International Acclaim

Three BC Potters, **Judy Burke, Rachelle Chinnery and Cathi Jefferson** have been accepted in to the international juried show, The Sydney Myer Fund International Ceramics Award, Shepparton Art Gallery, Australia, 2004.

Annual General Meeting

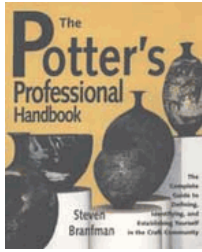
As noted in the last newsletter 4 board positions are to be filled.

Dave Kruyt is standing for Treasurer. Dave was Treasurer with the Canadian Craft Museum for 31/2 years. He is currently the Controller at Jericho Tennis Club where he has been for 3 years. He's married with a young family. Dave has a long time love of Native Art and a deep appreciation of art and functionality in the form of craft. Personal favourites are clay and wood. His personal collection includes several pieces by Guild members.

The 3 other positions are non-specific, depending on areas in which new board members would feel best able to contribute. Nominations will be accepted up to and including from the floor. Now that we are a larger guild it would be wonderful if we revisited the past and had too many nominations, necessitating real elections!

We are still looking for someone to look after the library, which sits as a valuable and vastly under-used resource. This could be a board position but could well be handled in an ex-officio capacity.

Keith RJ



**The Potter's Professional
Handbook: The Complete
Guide to Defining,
Identifying, and Establishing
Yourself in the Craft
Community**

by Steve Branfman

Pub. Krause Publications, WI, USA 1999

ISBN 0-87341-678-3

Although many crafts people may find it difficult to believe there is a complete 'how-to' book for setting up a practice, this one comes very close to hitting the mark. The subtitle clearly defines the author's goals and he systematically guides the reader out of the beginner stages of craft into the professional realm. Although the author, Steven Branfman, specifically states in his introduction that this is not a 'how-to' book, he aptly lays out solid suggestions.

'Defining' yourself comes about through critical essays such as 'The Role of Handmade Objects in Contemporary Society.' This chapter offers potters a set of guidelines defining what a potter's role and responsibility is in western society. Branfman says here that "to be dedicated and driven towards the pursuit of craft making and to have the attitude that your craft is integral to *your* life is of the utmost importance and cannot be stressed enough.(p.26)". His approach in this book is in equal parts both philosophical and practical.

'Identifying' yourself is essentially claiming the title of potter within a society where the role of crafts has diminished almost beyond relevance. The author jokes about how in college his friends teased him about 'majoring in hobbies', and how calling yourself an artist is often a defensive process. Branfman maintains that cultivating a professional state of mind in addition to quality work is key to identifying yourself as an artist.

'Establishing' is dealt with on a practical level of studio construction tips and blueprints for model studios while chapter 2, 'The Transition to Professional: Life After School', discusses myriad ways of making a living as a potter while diversifying your skills set. He advocates maintaining a very broad contact with the clay community while establishing a studio. Branfman insightfully recommends teaching, tutoring, getting published and exhibiting as well as approaching galleries to help develop a professional profile and practice.

This book came across as a potter's version of "The Artist's Way". It is a step-by-step guide to self assessment and goal setting through realistic visualization techniques and a Red Green brand of common sense. And despite the author's contention that it is not a 'how-to' book, it is a very sound professional development guide with a surprising combination of poignant essays and good studio tips.

Rachelle Chinnery

**Gallery of BC, Canada,
North America,
Earth, Milky Way Galaxy**

Ceramics News

Put your rocket boots on and fly on over to your favourite ceramic gallery for a taste of something cosmic! Keith Lehman goes over the moon to bring you a creative and engaging show of thematic teapots and serving vessels... Join us April 1st (seriously!) for the opening reception with special guests!

Tamara Ruge, Earthling, Gallery Manager

**FANTASTIC
SERVICE**

A rocketship adventure!



Starring ceramics by
Keith Lehman

Presenting functional and sculptural ceramics with visuals by Cody Chancellor. Follow the comic adventures of Captain Green Tea steeping across the galaxy in his rocketship tea pot delivering tea and mayhem...

Playing
April 1st to May the 4th be with you.

Featuring teas by Live Like Water steeped by Captain Green Tea himself at the reception

April 1st 6-8pm, 2004



Gallery of BC Ceramics
1359 Cartwright Street
Granville Island, Vancouver
604-669-3606
www.bcpotters.com
open daily 10-6
galleryofbcceramics@bcpotters.com



www.eagleridgepress.com

Editor's Note: Due to a technical glitch, we didn't notice that the end of the article about Elaine Brewer-White in the March issue was not printed. Here it is.

Elaine Brewer White - concluded

By Janis Foster

TheatreSports taught me the art of storytelling. It changed my attitudes towards everything. It was momentous for me. It taught me how to be a spontaneous thinker. I use improvisational thinking in my work a great deal.

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

"I made my own clay for years, and then found Laguna WSO, white body clay with a wide firing range. It has the most plasticity of any clay I know, and it's very strong. Everything I build is without armatures and I ask a lot of the clay. A single piece has parts varying in thickness between 1/2" to 2". I bisque the work to cone 03 then paint with acrylics and enamel in multiple layers. At the moment,

I choose not to use glazes because I have more control over the colour variations. The right colour choices make or break a piece."

Recognition and wonderment are typical responses to pieces by Brewer-White. Her 'Every Man' bodies, bordering on caricature, are ones we can all connect with – lines and wrinkles, lumpy hips, knobby knees, gnarled hands, bumpy feet, receding chins, too-big teeth, silly grins. And their sentiments resonate as we recognize our own illusions of grandeur, poignant yearnings, secret loves and improbable dreams.

Provocative social commentary underlies the playfulness. Brewer-White seeks to reveal the divine comedy of life: laughter and tears, euphoria and pathos, introspection and extroversion.

"I always work towards promoting an uplifting attitude. My work is designed to make you laugh *and* think. At first the viewer may only see one thing, but there's always an underlying intent. I like my art to have an 'ah hah' moment."

"I think because of the humor in my work I have been excluded from some exhibitions. I have learned to accept this, because this is what I do. I feel lucky to make my living doing what I love."

"I think humor is the best way to bridge problems, to move forward, to help other people. I think humor can have many layers. When we laugh about something, we are in the moment."

Elaine Brewer-White works out of Laughing Mona Art Studio in Fort Langley. Her work is featured in galleries in Canada and the U.S. and is collected worldwide.

Canadian Clay Symposium 'Reinventing the Wheel' March 20th 2004

There is a great collaboration and committee that makes the Canadian Clay Symposium such a wonderful clay day for us all. First, I'd like to mention this hard working committee. They are Sandra Ramos, Carole Clancey, Ariel Rhodes, Connie Glover, Rachelle Chinnery, Sharon Reay, Darrel Hancock, Linda Doherty, Jay MacLellan and myself. Dave Dobie from Greenbarn coordinates all the booths too. They make the time to make this day possible and I am so grateful to them all.

Greenbarn and The Mad Potter donate clay and we thank them and all the booths for the prizes as well. The Cooks Studio Food Services did a great job of feeding us lunch. John Clutesi and Richard Rheume are to be congratulated on their East Vancouver Cooking School programme. Origins provided organic, free trade coffee and Canadian Springs donated the water.

The North West Ceramic Foundation has enabled this symposium to be a reality. Seriously, they freely provide us with their non-profit status that we require to be able to function and give us full support in our enterprise. We are proud to be able to offer the mug wall as a fundraiser for the North West Ceramic Foundation's Maureen Wright Scholarship Fund. We have a great relationship with the Shadbolt Centre for the Arts. This conference could not happen without the facility and technicians the Centre provides for us. The BC Potters Guild is also an integral part of this team - even providing dinner on Saturday night!

We hope that you thoroughly enjoyed your day, rekindled old friendships and made new ones, plus learned lots. Thanks for bringing such great pots to the 'Ceramic Roadshow', your mug(s), and for being a part of the symposium. It's been great. See you in 2006!

Cathi Jefferson, Canadian Clay Collective

Made of Clay
April 30- May 2, 2004 Performance Works, Granville Island
April report

Wow! Can you believe that Made of Clay is at the end of the month? It looks like it's going to be fun a event. A great list of presenters, demonstrations organized by the Fraser

Valley Potters Guild and many new presenters should add up to a great show. Now if we can convince the sun to shine that weekend, we'll be a smash hit. We still have a few of

the spaces available. So if you are one of those last minute decision types, why not throw your hat in the ring and join in by emailing:

madeofclay@bcpotters.com.

Visit <<http://www.bcpotters.com>> for a list of presenters.

Hope to see you all at the show.

Jim Stamper, Made of Clay organizer

U2 Can Raku Events: 2004

May 1st & 2nd, July 1st @the Ocean ArtWorks space on Granville Island.

The potters guild of B.C. has been using the "U2 Can Raku" events as a fund raising vehicle for a number of years. These events are also used to raise public awareness about ceramic art. For those not familiar with the events they consist of:

- Selling premade biscuit ware produced by our membership to the public -the purchased wares are then decorated by their new owners using glazes provided.
- Our portable Raku Kilns are then used to fire all of these pieces on the spot.
- The Raku process is quite the spectacle as it involves taking red hot ceramics out of the kiln for a quick cooling in a reduction chamber.

We are currently appealing to our membership to donate either time or biscuit ware to the cause. The "Made of Clay" U2 Can Raku is rapidly approaching(May 1st & 2nd). Biscuit ware can be dropped off at the Gallery of B.C. Ceramics and volunteers can contact Markian Kyba at either (604)-254-4008 or by Email; esb@interchange.ubc.ca

The May exhibit in the
Gallery of BC Ceramics celebrates
ASIAN HERITAGE MONTH.

ELEMENT

is a group show featuring
Jung Hong Kim, Sandra Ramos, Sam Kwan,
Priscilla Chan and Mas Funo.

**FIRED UP 20TH ANNIVERSARY
SHOW AND SALE**

Ceramic Works by: Meg Burgess, Alan Burgess, Susan Delatour LePoidevin, Sue Hara, Gordon Hutchens, Cathi Jefferson, Glenys Marshall-Inman, Meira Matheson, Laurie Rolland, Kinichi Shigeno, and Pat Webber

Plus special guests:

Connie Glover

Deb Taylor

Sam Kwan

THEME

**"CELEBRATING OUR
TWENTY YEAR HISTORY"**

Featuring work of former Fired Up members

May 29 and 30, 10am-5pm

METCHOSIN HALL (corner of Metchosin
and Happy Valley Roads)

VICTORIA B.C.

Contact (250) 642-5555 for more info.

**COME HELP US
CELEBRATE!!!!**

Hot Clay

Sixteen West Coast Ceramic Artists

Surrey Art Gallery
January 18 to March 28

Hot Clay is the most interesting exhibition of contemporary ceramic work that we have seen for quite some time, perhaps ever, in the Lower Mainland. Liane Davison, curator of exhibitions at the Surrey Art Gallery, began the project with the intent of giving a province-wide overview of ceramic artists. Although needed, she acknowledges the concept was too ambitious. Instead she focussed on West Coast artists. In her excellent catalogue essay, Davison writes, "We looked for the antithesis of the 'humble brown pot'." What she found are sixteen artists whose work uses clay to explore ideas current in contemporary international art practice.

Works selected fall roughly into four categories: surface, organic, architectural and critical. Luckily for the artists, these divisions did not dictate the installation. Each artist has a distinct space, giving the viewer an exciting experience at each turn. Ideas reverberate and contrast from one sculpture to another with enough unobstructed vision lines that every artist's execution and concept appear unique. Unlike *Thrown: Influences and Intentions of West Coast Ceramics*, the exhibition at UBC's Belkin Gallery where each ceramist was selected for influences from Bernard Leach, Liane selected creators whose works are eclectic and eye-popping. It's hot!



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

Entering the exhibition, the gorgeous pit-fired patinas on works made by **Laura Wee Láy Láq** contrast with the vivid lush crystalline and metallic glazed pieces by **Gordon Hutchens**. Their treatment of surfaces transcends the mere pot form, creating pure aesthetic pleasures for the eye. Equally beautiful are works by **Rachelle Chinnery**. Her undulating, carved, translucent porcelain gems nest on bronze bases conjuring sounds of the sea and referencing the ebb and flow of life. Another artist influenced by marine life is **Alison Feargrieve**. With multi-legged sea life shapes, she creates highly textured surfaces



*Alison Feargrieve Escape 2003, red
earthenware. Coll: Jim McKnight*

and uses strong colours. Often producing functional works such as cream and sugar sets, the works are also sculptures. Juxtaposing unlikely forms, she creates humorous commentaries on relationships, both physical and spiritual/social.

Four artists, Judy Chartrand, Jeremy Hatch, Meg Ida and Paul Mathieu, contribute to the overall 'hotness' of the exhibition. Their sculptures question perceptions, challenge traditional political-sociological views, add a sense of joyful humour, and raise cross-cultural and eschatological issues. Using low-fired handbuilt forms, mostly small in scale and covered with crude line drawings and text, **Judy Chartrand's** sculptures are charged with political overtones. Reading her texts on everyday household objects such as aerosol cans and lard pails, she elicits shock, shame and then anger. She expresses poignant statements about assimilation, dominance, suppression, racial whiteness and white superiority in the history of First Nations and white relationships in Canada. *Good Ol' Boys – Aversion to Hue-*

manity aerosol can 1999, and *Enlightenment Brand (different from all others)* lard pail 2001 are typical of her social political



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

artwork. **Jeremy Hatch's** *Still* 2003 is a life-size swing set complete with frame, seat saddles and chain supports, all cast in porcelain. The super realism of the work quickly gives way to its utter impracticality. Next the viewer is led to the quietness — the stillness — the conceptualization of the work. As Hatch says in his artist's statement, he "... explores the ideas of accessibility and inaccessibility, nostalgia and memory, the possible and impossible. The inherent fragility and physical vulnerability of porcelain evoke a sense of loss, longing, remembrance and anxiety" (Exhibition catalogue p. 24). **Meg Ida's** *Eros & Thanatos* 2004 is composed of functional



*Meg Ida Eros and Thanatos (sex and death)
2003-4, (detail) stoneware salt and pepper
shakers, dimensions variable. Coll: artist*

salt and peppers in the shape of asparagus stems sprouting from a mound of real grassy earth. Each stem (salt) rests in a glazed clay receptacle (pepper). To use the pepper, one must lift the stem and invert the base, discovering that the pepper flows through the eyes of a skull embossed in the receptacle. Just as viewers are attracted

to the beautiful lush green vegetable, they are repulsed by the macabre use of a skull image: a new satirical twist to sex and death issues. **Paul Mathieu**'s sculptures are multi-



Paul Mathieu Fluid Mechanics/Communications Vases (after H. Matisse 1910-13, 1927 and P. Picasso 1931-32) 2003-4, installation of five porcelain vases and base, 81.0 x 190.0 x 76.0 cm. Coll: The Artist

layered, elegant, tongue-in-cheek and sophisticated all at once. They are firmly grounded in the pottery tradition even when its role has changed by use of new materials such as plastics in utilitarian objects. His current works *Fluid Mechanics/Communicating Vases* 2003-4 are influenced by sculptures by Henri Matisse and Pablo Picasso. Turned upside down, the sculptures become vase-like. On their surface, Paul paints images, which reference Matisse and Picasso while at the same time refer to nineteenth century European decorative chinaware. The works are images to be experienced visually and objects to be used. "This relationship is confused further by the use of images of pots on pots shaped like sculpture presented upside-down" (Exhibition catalogue p. 30). The shapes, surfaces, images and function/non-function forms are in constant dialogue; in essence they are self-referential and metaphorical— thus the title *Fluid Mechanics/ Communicating Vases*.

Other artists have created equally strong



Sally Michener States of Being 1-5 2003, ceramic with metal base and rod, 173.0 x 16.0 x 12.0 cm. Coll: the artist

works. **Sally Michener** based her series of five sculptures on the human body. Each vertical piece composed of human forms placed in an illogical order represents changes in time and place — a metaphor for the human condition. **Bill Rennie**'s *Where I Was Brought Up and Imagery* 2000 is two plexiglas encased sculptures. One rec-



Bill Rennie Where I was Brought Up and Imagery 2000, (detail) clay, glaze, water-colour components. Coll: artist and

reates his childhood Surrey home at 6949 Harris Road and surrounding area where he played; the other case holds a very detailed dreamlike metropolis. One evokes a simple rural childhood while the other suggests a mythical opulent life. **Keith Rice-Jones'** sculptures are influenced by cultural sources including works by surrealist René Magritte and the forms in Paul Cezanne's work. His work is technically demanding, ritualistic and enigmatic. **Laurie Rolland** produces exquisite vessels referencing the metaphor of boat as feminine symbol of passage and salvation. Using complex



Laurie Rolland Circinate Series #4 2003, clay. Coll: the artist

shapes, highly textured surfaces and earthy colours, she explores the idea of vessel as container and protector, and ideas of death and regeneration. **Kinichi Shigeno**'s surfaces — three-dimensional canvases on which he paints intricate designs on poly-

chrome enamels — are superb. **Linda Sormin**'s large sculpture is both a literal and figurative process piece. Through the



Kinichi Shigeno Round Platter nd, stoneware. 5.0 x 49.5 x 49.5 cm. Coll: the artist

duration of the exhibition, she will grow or ungrow the work. Using improvisation, this "process reflects the continual, awkward, vital process of deconstructing and reconfiguring one's personal framework for living in the world" (Catalogue p.42). **Pat Taddy's** *Salvage Yard Teapots* evolved over 10 years to the current 'F' works. Industrial, mechanical, brutish and even gracefully delicate are words to describe works that are both sculptures and fully functioning teapots. Just when the viewer recognizes the familiar shapes and purposes, the whole dissolves into a provocative combination. Finally but not least **Nancy Walker's** *Balancing Act* series created from red clay, terra sigillata and pigmented clay slips are wonderful vignettes addressing the hurryscurry of living in a contemporary city.

All the artists selected create from their particular voice. It is not even necessary to discuss ceramic historical roles or boundaries between craft and art. These works are strong and represent a creative community of artists who happen to use clay as their medium of expression. The exhibition is a testament to the strength and diversity of the West Coast art community. The challenge is how will other cultural agencies create comparable exhibitions that expose the wealth of ceramists in the province?

Letia Richardson

Photos: Rachelle Chinnery: Ken Mayer
Jeremy Hatch: photo courtesy the artist
All others: Martin Hunt



March 12 - May 2, 2004

Opening Reception:
March 17, 3-5pm

At the Indianapolis Art Center
820 East 67th Street, Indianapolis, IN 317-253-2464 Front Lobby

At left is an invitation to a show by our friend Margaret Hsu Stout. Margaret designed our first webpage after she graduated from ECIAD in 1994. She is married with 2 children and living in Indianapolis. She was hoping that some of us might be attending NCECA there but I have emailed her that most of us will be busy attending our symposium at the Shadbolt Centre that weekend. *Gillian*

Tozan Firing Schedule Change

The firing scheduled for early April is going to be rescheduled for 2 weeks.

We have had few contacts from people indicating they plan to attend the firing and few commitments of work so far and felt it best to give it another 2 weeks to see who is committing to the firing and to get an idea of how many pieces we will have.

If you are intending to participate could you please email me and let me know how many pieces you may have and what your work availability will be. I will pass that info on to the people who are doing the crew scheduling and the intake and loading.

The new firing dates are :

Intake Friday April 16th

Load Saturday/Sunday April 17-18

Fire Monday/Friday(?) April 19-23(?)

Open Saturday May 1st

Please get in touch with me if you plan to participate or are considering participating.

Thank you

Gari Whelon

whelon@telus.net



We would like to congratulate the organizers, presenters and participants of the Canadian Clay Symposium for a successful event and we look forward to working together for the next one.



Pat Schendel

'Clay 2004'

The Fraser Valley Potters' Guild is comprised of 120 casual to professional potters working with clay. The majority of the potters use the potter's wheel; however a number also use hand-building methods to create both functional and decorative ware. These potters experiment in the use of wood, gas, electric, salt, raku, crystalline and primitive firing processes to make their products.

'Clay 2004' was at the Maple Ridge Art Gallery

11944 Haney Place, Maple Ridge 604-467-5855.

Exhibit ended March 25, 2004



The Gallery



Don Jung



Gillian McMillan

**PAT WEBBER
WORKSHOP**

August 8 – 17th, 2004

Join PAT WEBBER in her Saltspring Studio for ten days of pot making, decorating and firing.

Features:

Wheel Throwing
Hand built additions
One day slab building
with LOUISE CARD
Glaze Making and
Pot Decoration
Brush painting with
DOREEN JOHNSON
High Fire and Raku Firings
Lunch Provided

Total Cost: \$600

(materials included)

For more information contact Pat:
425 Stewart Road
Salt Spring Island, BC
V8K 1Y6
250 537-8871
jwebber@saltspring.com

Spring Sale continues...

**10 % off Skutt &
ConeArt Kilns**



10 % Off All Wheels

9548 192 Street,
Surrey, B.C. V4N 3R9
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Fax: 604-888-4247

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Honey, I Blew-up the Kiln

With over 70 years experience between us, it never ceases to amaze me how we can continue to find new ways to screw up. However the day the kiln exploded ranks with the best.

I was doing a bisque of 6 sculptures in our 60cu.ft. car kiln as they were too big for our electric kiln. As they were large and complex I wanted to take it really slowly so I candled over night with one burner on really low. Normally I would have candled on 2 burners and be up to about 200 degrees in the morning.

Going down to the kiln, which is at the bottom of the garden, at 6.30 the next morning in my dressing gown with eyes still full of sleep, I failed to register that the single burner had blown out and I went round to the back of the kiln and lit the second burner.

Several things happened simultaneously. There was a muffled thud, a flash and woosh of flame from the burner port and the brick bungs shot out like rocket propelled grenades. The air was full of dust and there was a smell of burnt hair.

I had the presence of mind to turn off the gas before crawling back to bed with the good news that I was ok. The bad news was that the kiln needed 2 days of work to repair it and I lost a lot of work. Amazingly two pieces emerged unscathed. One, evidently at the seat of the explosion, was completely annihilated and another I was able to repair with paper clay. It had been blown against the back wall of the kiln and was in a most precarious position as the car was pulled out. Eventually there was room to get in before fully withdrawing the car. The exploded piece I eventually remade and it later sold in an exhibition.

Keith Rice-Jones

*Editor's note: We're always looking for stories like this from the Guild's membership. If you have a pottery story to share, send it in!
editor@bcpotters.com*

Discovery Art Travel

FEATURING Denys James



UPCOMING CERAMICS EXCURSIONS

ITALY	May 14 - 31, 2004
TURKEY	September 16 - October 7, 2004
LAOS	January 15, 2005 - February 2, 2005
ITALY	May 13 - 30, 2005
TURKEY	September 15 - October 6, 2005
THAILAND	December 15, 2005 - January 3, 2006

For details, please visit www.denysjames.com/excursions

For more information on Discovery Art Travel or Denys James, please contact us at: Phone/Fax: (250) 537-4906
182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

WHISPER WHEEL DEMONSTRATION

Greenbarn is pleased to have SHIMPO Ceramics at our warehouse on Friday, April 23, 2004.

Japanese potter Yosuke Koizumi will be doing a 2 hour demonstration on Whisper Wheels, and answering any questions about Shimpo Wheels and ConeArt Kilns.

Please call Greenbarn for more information & to reserve a spot (space is limited.)

For more information on Whisper Wheels or Yosuke Koizumi see the Shimpo website at www.shimpoceramics.com

9548 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604-888-3411
Fax: 604-888-4247

greenbarn
POTTERS SUPPLY LTD.

Monday -Friday 9-5
Saturday 9-1
Closed long weekends
e-mail:greenbarn@telus.net

**Invitation to Suzy Birstein's Exhibit
with her Dad!!**

"Fathers and Daughters"

Suzy and Morris Birstein, Dennis and Samara Malkin. Ceramic and Multi-media Sculpture and Painting. Zack Gallery at Jewish Community Centre

950 W. 41st

Opening : Thurs. March 25, 7 til 9
Til April 18

**19th Annual Pacific Rim Potters
Spring Show and Sale**

Sat. May 8th, 10am-4pm,
Knox Presbyterian Church Hall,
2964 Richmond Rd, Victoria, BC
FREE admission, refreshments, door prizes. Wheelchair accessible. A variety of beautiful pottery, porcelain, and raku handcrafted by Vancouver Island potters. (250) 382-0974 for more information.

Pottery studio fire, let's help!
FIRE RELIEF
SILENT AUCTION!!

Ceramic artists working at the 5th and Yukon studio complex suffered loss and damage when part of the complex was virtually destroyed by fire.

An impromptu silent auction of donated pots was organized at the Symposium and donations were also taken. If you missed this event, cash donations can be mailed to the Potters Guild Mark your envelope "Fire Relief".

Send to: Gallery of BC Ceramics
1359 Cartwright Street
Vancouver BC
V6H 3R7

The Yukon & 5th studios have been a creative hub for at least 10 years in Vancouver and many ceramic artists work there. Many are members of the BC Potters Guild, and several sell at the Gallery of BC Ceramics. It was an electrical fire that began between 2 walls. The building did not burn completely, but there is much water damage. Some people were not affected as much as others. Detail still to be worked out, but we wanted to let other potters know how they can help!

**Amaco Slabroller
For Sale. \$400.00**

Long Cable model

Very strong and sturdy

Approx. 2'10" by 6'4"

Studio 3

Phone: 604-708-3390

SOLD

"Too Good for the Shard Pile Sale"

For a chance to get great pots at bargain prices come to the Lougheed Town Centre April 5th, 5pm-8pm, April 6th, 10am-6pm or April 7th, 10am-9pm.

If you have time to help with the sale on the above dates please call Linda at 604-205-3042 or 604-420-0415 or email lindadob@telus.net

Donation pieces can be dropped off at the Shadbolt Centre for the Arts until April 4th or brought to the Lougheed Town Centre on the days of the sale.

With our members' generous donations we can again have a smashing good sale.


Kilns for Sale:

Paragon kiln, excellent condition, 15" diameter, 13" deep. Kiln sitter, vented, stand, \$350.

1 cubic foot kiln, good condition, \$200
Call Studio 3: 604-708-3390.

**Port Moody Festival of the Arts
March 26 - April 4, 2004**

Studio Tours Saturday and Sunday April 3 & 4, 11am - 5pm throughout Port Moody - Free! Check out the work of over 30 artists (including several clay people) in their studios/local galleries and other venues. Check www.pomoartsfestival.bc.ca for a map and listings.



For all your pottery supplies.

THE MAD POTTER

#6 - 3071 No. 5 Road, Richmond, BC (Near Bridgeport)
Tel: 604.244.3734

Store Hours: Tues. to Fri. 10am to 7pm and Sat. 10am to 5pm

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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>

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Special thanks to **Rona Hatherall**, **Carole**

Matecha, **Marie Smith**, **Lewis Kennett**,

Linda Lebrun 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

Hours: 10:00AM-6:00PM

Tamara Ruge Gallery Manager

604.669.3606

<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.

Member Ads Free! 40 words maximum.

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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of BRITISH
COLUMBIA**
NEWSLETTER

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