



**POTTERS
GUILD
of BRITISH
COLUMBIA**

NEWSLETTER

bc potters

May 2004

Volume 40 No. 5

Reinventing The Wheel Revisited

Stephen Plant

I had been looking forward to this year's Clay Symposium ever since Diversity in Clay in 2002. There was even more at Reinventing the Wheel but I decided not to try doing it all. There were too many great presentations happening simultaneously to physically attend or mentally absorb. The event organizing and design was like a well made and decorated pot - exquisite in balance and function. From what I observed each presenter had a dedicated group crowding in so as not to miss any detail and others who dropped in to just get the flavour and what they could absorb before moving to the next attraction. I did a little "sailing" myself and started by watching and listening through an interpreter to Ichizo Yamashita. I soon realized that I could easily spend the day learning from this master potter.

However, next was Jane Hamlyn's slide show. She spoke my language in more ways than one. Her thoughts about mugs were music to my ears and I loved her clear speaking and approach to the potter's challenge. I then went to Hank Murrow's unique faceting and throwing demo. The old classroom at Mather House soon filled with people happily hanging out and climbing in through the windows (see picture). Lunch followed - lots of good food to keep up our energies and a chance to share with others.

Next for me was Walter Ostrom's slide show. I again realized I could easily spend the rest of my time there expanding my understanding and knowledge but I wanted to watch Hank make his foot rings. I knew there was a lot I was missing and sorry that I can't review all of the presentations for you. I had wanted to see the results of the wood firing and at least sample what else was going on around me but I chose to slow down and enjoy, meet and talk with others in the foyer, peruse the exhibitor's booths, and see Keith working his big slabs with his "beautiful helper".

An unexpected extra dimension added to this year's program was a silent auction with donated pottery for the benefit of the '5th & Yukon potters' whose studios, equipment and stock were severely damaged or destroyed by water after a fire.

Unlike the very interesting "road show" we had an opportunity to see what others had brought and take something special home and help some of our members at the same time.



Hank Murrow demonstrating soft faceting

The whole glorious day was capped off with a feast, and a chance to share in the informal atmosphere of dining. We sat around circular tables to enjoy Ethiopian cuisine made without animal fats, wheat or nuts. If I could eat like this every day I would easily turn vegetarian. No after dinner speeches - just some great prize draws and an opportunity to acknowledge the Canadian Clay Symposium Committee. My only complaint was that it was all over too soon. Now I am eager to get back into my studio and reflect more on all that I saw and heard, the ideas I shared and see what new direction my pottery takes as a result. Thank you again to everyone who helped organize and to who attended. You helped reinvent the wheel for me.

Stephen Plant

Heaven in Earth Pottery

Table of Contents

Reinventing the Wheel I . . .	1
President's Report	2-3
Shard Sale Thanks	2-3
Gallery News	3
Communications Committee Report	4
Orton Cone Box Show . . .	5
Fumps, Urches & Squigs . .	5
Review of "Pottery Making Techniques"	6
Elements	7
Techno Tips	8-9
Reinventing the Wheel II .	10
Free Ads	11
Guild Information	12

Too Good for the Shard Pile Sale

Thanks to the
Lougheed Town Centre
our 'Too Good for the
Shard Pile Sale' was
once again a success.

There are many potters
to thank for their
generous donations of
pots and time. Thanks
to you all we raised
\$4200.00 for the
Guild. See page 3 for a
list of volunteers and
donors.

April President's Report

My last from the exalted position on the pointed end!

It's been a very active 15 months but thanks to support from all corners of the Guild we are in great shape to continue moving forward.

My last initiatives are outlined below and I will continue on these in conjunction with Joan in Membership and Don in Communications. I will also continue working with the 50th Anniversary Committee.

GUILD-TO-GUILD EXCHANGE

It has been a very full year working with a strong, committed board, and with tremendous response and support from membership to get our Guild ship righted and re-floated. It is only now that, with our organization strong and vibrant once again, we are in a position to expand how we are pursuing one of the core issues I set out to address in my term- namely my vision of the Guild as a provincial umbrella organization.

There was a tremendous response to a quickly convened meeting capitalizing on the coming together at the Symposium. A good cross section of smaller guilds and groups met to share ideas and concerns.

DIALOGUE

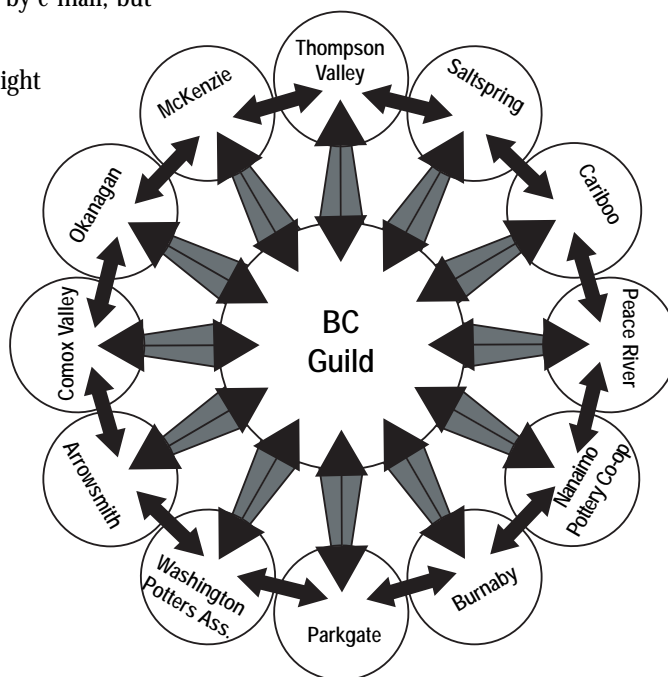
Below is a model of a structure to promote and engender dialogue. Remember that dialogue by definition is a two-way street, and if the BC Guild does not hear from you, there is no dialogue, regardless of how many articles and initiatives come from Vancouver.

These are groups that were at the meeting or were in contact with me. If your group is not included, please identify yourselves with a contact person and claim your place at the table.

Note that communication doesn't happen just between guilds/groups with the BC Guild, but also group-to-group so that real networking and support happens. What we need to make this happen is a representative from each smaller guild or group to be the contact or funnel for information in and out, especially if this can be by e-mail, but post/phone still works!

(A concrete example might be sharing a speaker/demonstrator and sharing of expertise and costs.)
Sharing information from your area validates what you do, and encourages others
Report continues on page 3.

Guild Relationships



BED AND BREAKFAST NETWORK

On a personal level, a few of us are members of the USA Studio Potters B&B Network. We've had people stay here, and have stayed with others on travels. We had some great visits staying with potters in New Zealand. It's brilliant!

Wouldn't it be great if we could get that going for ourselves. Now that we have our directory, including B&B information will be simple. In order to participate, you would have to be a member of the BC Guild and have some sort of accommodation to offer which does not have to be fancy. In return, you could phone up fellow potters on your BC travels, and request a brief stopover with them. Shared interest and immediate dialogue over a bite of food. Now that's real dialogue.

All contacts through Keith Rice-Jones, he can be contacted on either 604-522-8803 or via e-mail to keith@wildricestudio.com

News from Washington Potters Association

This group was part of the recent Guild to Guild discussions. Our cousins are actually closer to Vancouver than many of our own groups. A couple of items from them :

- They are having a juried show of members' work at the Northwest Craft Center in Seattle Center for the month of June. Opening night is June 4th 6:00-9:00.
 - Quite a few of their members are part of the Studio Potter's Bed & Breakfast exchange and would be willing to put up members of our Guild. See www.washingtonpotters.org Our Guild is affiliated with the Studio Potter so individual members can register for the B&B exchange at: www.studiopotter.org
- Looking a little further south, NCECA will be in Portland in 2006.

Keith Rice-Jones, President

Too Good for the Shard Pile Sale - Thanks to:

Linda Lebrun challenged Darrel Hancock for the most pots donated. Penny Birnam's Zebra drew the highest price with 2 pieces of Keith Rice-Jones following close behind.

It was very inspiring to see the many boxes arrive at the Shadbolt Centre during the Symposium. Donations came from:

Maggi Kneer, Linda Lebrun, Rona Hatherall, Jackie White, Judy Weeden, Jan Lovewell, Joan Conklin, Heather Cairns,

Darrel Hancock, Sharon Reay, Vincent Massey, Penny Birnam, Keith Rice-Jones, Celia Rice-Jones, Lin Richardson, Debra Sloan, Elizabeth Claridge, Jeanne Hungar (Meadow Creek Pottery), Merle Box Pottery, Pia Sillem, Jinny Whitehead, Joan Barnett, Markian Kyba, Keith Lehman, Linda Reedman, Gillian McMillan, Sue Griese and Carolyn Howard (Ghost River Pottery Alberta).

It was a little difficult to get help to man

the table as busy schedules put time at a premium. A very special thanks to Sharon Reay for coming every day, Linda Lebrun staying longer than planned and Keith and Celia for filling a large gap of time. Al Sather, a potential new member, sat in and was amazed at the variety of work. Jeanne Sarich, Joan Conklin, and Pia and Jinny all gave of their time. Sorry if I missed anyone.

Linda Doherty

Gallery of BC Ceramics News - Lots of Thanks!

Thanks to everyone (over 70 potters!) who in one day responded and donated pieces for the fire relief auction for the 5th and Yukon studios. Together we raised over \$4000.00 at the Symposium!

This month, Sheila Morissette gracefully steps down as exhibition caterer. Sheila has been purchasing, preparing and serving the food at our openings for over 6 years! The gallery is very grateful for her help and support of the exhibiting artists. We welcome Shari Nelson, who has kindly offered to step up to the punch bowl.

Our BCIT volunteer, Jennifer Fowlow, has completed her work term, but you may see her friend-

ly face or hear her voice on the telephone. She has been of great assistance and we look forward to her ongoing help. Dale Delansen has left the gallery to pursue her field of social work, and we wish her all the best in her endeavours. Heather Cairns will be helping out on Saturdays, and we look forward to her cheerful help!

Thanks this month go to Don Jung, our communications board member who also doubles as our computer technical support at the gallery. He's installed new software for us and has spent many hours pulling the gallery systems together!

And while I'm at it, one of the unsung heroes that I notice is Ronna Ander. She comes in dili-

gently every month, updates the membership database, finds the strange returned addresses, reminds everyone of their dues, helps me with jury eligibility and generally keeps the newsletter in the flow, labeled, stamped and ready for stuffing. Bravo, Ronna, it wouldn't be the same without your assistance!

WHEW! So there you have it, a few of the many heroes and heroines that cross my path.

Please join us this month for Element, an exhibition in conjunction with Asian Heritage Month. Priscilla Chan, Mas Funo, Jung-Hong Kim, Sam Kwan and Sandra Ramos combine their efforts for a fabulous show.

Tamara Ruge, Gallery Manager

"Honey, what have I gotten myself into?"

Communications Chair

I've been a part of the Potters Guild of BC board for a year now. It's been fortunate for me and the Guild that I had some spare time to contribute towards the Communications role. Taking on the Communications chair (newsletter and website) was a little more than I thought I'd be doing when I asked Keith what he needed on the PGBC board last year. Well, I can honestly say that it's been a rewarding and enjoyable experience. The people on the board are terrific, supportive and give unselfishly of their time and energy to keep the Guild going and growing. I highly recommend getting involved and contributing in your own way.

Newsletter

The Newsletter team is really coming along, as you can tell with each passing issue. I have to say a huge thank you to Gillian McMillan for being there to help transition the newsletter. Kudos goes to Tamara Ruge, Carole Matecha, Rona Hatherall and the newsletter stuffing team for their special contributions. A big round of applause for Dennis Vance and Martin Hunt for stepping up to the plate and taking on the task of Newsletter Editor and Graphics. In the nick of time too. It's been a real challenge to take on a publication that's been humming along for so many years now. We've gone through some teething pains but as we get all the kinks out and get settled, we can then start to take it in new and exciting directions as well. Don't be shy, this is after all, your newsletter, so send in your comments about what you like, don't like and would like... and help the newsletter grow. email: newsletter@bcpotters.com, editor@bcpotters.com, mail or phone the guild office too.

Website Update

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

As for the website, I'm pretty well done with what I intended to do. I've had lots of positive feedback on the changes. Someone's also helping put together a photo slide show and gallery display... that'll be exciting. So keep sending in the pictures and we'll get them on there. Yes, some folks have asked about sales through the web and we're going to look at getting that going too.

Some of you have astutely noticed that there's a members area on the web site and that you can't go in. Well, I don't think you'll be bowled over, but here you go:

ID: member

Password: pottery

Use the id/password to get in and feel free to look around. It's too much to give everyone their own id/password, so everyone uses the same one and we'll see how it goes. My apologies to those who do not use email and/or the Internet... but I urge you to learn and give it a try!

Membership Online (New, Renew & Update)

Save the postage and conveniently renew, sign up or update your information for Potters Guild membership through the website. SSL and PGP encryption have been installed, so you can securely use the membership application form online. The credit card fields have been enabled. All the information you type into the form is encrypted so no one else can tell what it is except for us at the guild/gallery, who have the private encryption key to de-

crypt your information. Gobbledeegook...Too much info???? Let's say it's just one of those things you need to do to secure electronic commerce. If you like the more familiar, you can still do it the old-fashioned way, in person, by telephone or by mail.

Discussion Board

There's been some sporadic activity on the discussion board, but not much. Oh well, it's there if you want to use it. I'll get notified by email if there's a new message and ensure there's a response if needed. This is a tool for members to get in touch with other members... to ask questions and share knowledge, ideas and whatever among BC potters. There was some interest in a technical advisory panel. The discussion forum is great for this. Ask a question like 'how to fix the crazing on this glaze' and we shall try our best to answer. We're also recruiting panel members that will field some of the questions. I'll screen the questions and forward to the panel members for answers. We have a few gurus to ask but can always use more... any volunteers?...send me a note.

Website future

As for me, I'm going to continue with my pottery explorations and also resume my other career in computer technology and that'll mean there's no longer any spare time to be had. The web-pages, like any website, needs regular updating to keep it useful. I also think the website is ready now for some fresh new ideas to take it to another level. Let me know if you're interested in being a webmaster, getting involved or contributing in some way. Email me anytime: webmaster@bcpotters.com

Go make some great pots,

Don Jung

Call for entry:

THE 3rd WORLD CERAMIC BIENNIAL 2005 KOREA (CEBIKO) INTERNATIONAL COMPETITION

Categories: Ceramics for Use,
and Ceramics as Expression

Acceptance Period for Preliminary Slide
Selection: August 23, 2004 - October 15, 2004
Prizes up to \$50,000 US

Submission of Applications and for more information:

Office for International Competition,
Exhibition Department of World Ceramic
Exposition Foundation,
Icheon World Ceramic Center,
467-020, San 69-1, Gwango-dong, Icheon-si,
Gyeonggi-do
Tel: +82 31 631 6512 Fax: +82 31 631 1614
Website: www.worldceramic.or.kr
E-mail: cebiko@worldceramic.or.kr

2004 ORTON CONE BOX SHOW

We've learned from member Jan Lovewell who checked the internet that Cathi Jefferson has won one of the three "Juror's Choice Awards" in the 2004 International Orton Cone Box Show, the top awards in the show. The show opened in Baldwin City, Kansas, March 30-April 23, then travels for 2 years. Ten Canadian potters have work in the show, including Cathi, Jan Lovewell and Kristi Ewert from BC.

This web address will take you to a page with lots more information about the show:

<http://www.lawrence.com/news/arts/storypr/125618>

One of Jan Lovewell's selected salt and pepper shakers is shown at right.



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Fantastic Service is more than an exhibit of pots. **Keith Lehman's** work takes on a whole new dimension when placed with **Cody Chancellor's** excellent drawings. The viewer is presented with a synergy; the pots make the cartoon world of the drawings real while the drawings change the pots from being hard clay to bursting life.

Lehman's work in this show exists on two planes at once. On one hand he presents clear, unambiguous forms made of simple egg-like shapes. On the other hand he gives us a whimsical world of dancing spaceships and happy aliens that seem to have jumped straight from a 60 year old cartoon. Solid craftsmanship is put at the service of a playful vision.

The show is on 'til May 4, 2004, and if you haven't seen it - well hurry on down to the Gallery of BC Ceramics.

Martin Hunt



Photos Courtesy of Keith Lehman

News for the 50th

from Keith Rice-Jones

- 1) **BC in a Box** (Stands for Best Collection) Karen Opas [volunteers@alovingspoonful.org (604 874 7116)] is organizing this travelling show based on the Orton Cone Box Show idea. (There's info about the Orton International Show on page 7) Orton are willing to give us a little sponsorship.

We will provide a wooden box 5¼" cube. This will be secure packing and at the Galleries will be the display plinth for your piece. Your piece, including the provided packing material must fit into the box. These individual boxes will pack into a larger one to ship to Galleries around the Province. Cost to cover the boxes, packing and shipments will be approx. \$15.00. Get thinking about your piece. Small is beautiful!

We also need possible Galleries in your area and a contact person asap so we can work out scheduling. So far the plan is to kick things off at the Blackberry Gallery, Port Moody in May.

- 2) **BC Art Teachers Association** ~ The BC Art Teachers Quarterly journal will devote a whole issue to clay ~ At their annual conference (Burnaby in 2005) they will celebrate our 50th with teachers workshop sessions related to classroom practice and projects, artists in residence and Raku-U. This is a call for possible journal articles, workshop projects, demonstrations and volunteers for the Raku-U with either bisqued pots or help at the conference.

Please contact Keith Rice-Jones at 604-522-8803 or keith@wildricestudio.com

- 3) Several lower mainland galleries have committed already to ceramics shows in May. Get into galleries in your area and use our 50th to encourage them to have a ceramic show. We plan to correlate all ceramic activities in a tourist brochure. We are also working on ideas for declaring May as Potters Month so start plans for pottery awareness activities in your area.

THE MAD POTTER

is having a **CLAY DAY** on
Saturday, May 29



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Element: An Exhibition of 5 B.C. Potters

at The Gallery of BC Ceramics

by
Alcvin Ramos

In 2003, Sandra and her husband, shakuhachi player Alcvin Ramos, began brainstorming for the next year's Asian Heritage Month pottery exhibition. They came up with a concept based on the 5 Elements of Taoist philosophy: earth, fire, wood, metal, and water. Sandra had always wanted to have a show with her teachers Mas Funo and Sam Kwan and with her colleague Priscilla Chan; and this was a way of bringing it together. Recently she met traditional Korean potter, Clay Jung Hong Kim, who just immigrated from Korea. Their first meeting was very positive and he seemed like a great addition to the exhibition. Since there were 5 elements, the 5 people fit perfectly into the scheme of things.

The aim of the show is to highlight each of the artists' individual styles as well as to complement each other. Sandra decided on Fire since it was her favourite element. "I am mesmerized by fire: the way it flows all around the kiln and in and out of pots. It is so breathtaking to see something so beautiful and alive. I want to capture the calmness, excitement, and movement and all consuming energy of the fire in my pieces."

Mas Funo's work often has a metallic quality so she thought that element would suit him. "If metal has an influence on the development of form, it has a more direct part to play in the content. In clay it gives us colour, and in colour we have infinite variation and nuance, the modulation of which gives feeling to the piece."

Sam Kwan is so down to Earth and loves the substance of clay very much. "The opportunity to utilize and transform clay born of earth instils a sense of personal reflection and reverence for its origins."

Priscilla Chan was interested in pursuing her style and growing as an artist; and since Wood represents growth it seemed like an appropriate match for her. "Wood represents green, growth and function in the circle of life."

Sandra didn't have anyone in mind for water and then Mr. Kim flowed into the picture. She first heard through the ceramic grape vine of a Korean potter who arrived in BC 2 years ago from Korea. So, Sandra and Al decided to visit him. When they met him for the first time and spoke with him there was an instant rapport. He spoke of his love for celadon glaze (bluish green glaze) as well as his love for fish and bodies of water. There it was--the Water element. "Water is soft but can erode the strongest mountain. It is elusive yet nourishes all life. It relaxes and nourishes me."

Although the theme of this exhibition is based on the 5 elements of Taoist philosophy, each of the artists will interpret each element according to his or her own personal way, not being bound strictly to the "Oriental" perception. Each artist has different backgrounds and styles from traditional to contemporary; influences western and eastern, and a mixture of both.

Through **Element**, Ramos wishes to connect with all the people who have influenced her in the clay world. It will be a story of the ever-growing influence that Asian arts and artists have had on the fabric of the BC landscape.

The exhibition, which is a part of the Asian Heritage Month festivities will run from May 6 'til May 31, 2004. On the opening night, May 6, Alcvin Ramos (shakuhachi) and Brett Larner (koto) will play a selection of traditional and modern Japanese and original pieces for shakuhachi and koto. 6 PM-8 PM. Everyone is welcome!

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
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Contact (250) 642-5555 for more info.

COME HELP US CELEBRATE!!!!

Techno Tip

by Don Jung

When I really start getting into the technical details of pottery, I like to know what I'm dealing with, especially when it comes to health and safety. So I thought I'd share some information I compiled on ceramic materials. Hopefully, this is all old news and you all practice 'safe potting'.

TOXICITY TABLE

Toxicity Ratings for Ceramic Materials

Toxicity ratings are determined by the effect of a substance on the individual. The following chart lists ceramic materials and gives their toxicity rating.

ET: EXTREME TOXICITY: Material causes major, possibly life-threatening damage.
 HT: HIGH TOXICITY: Material causes major permanent or temporary damage or disability.
 MT: MODERATE TOXICITY: Material causes minor permanent or temporary damage or disability.
 ST: SLIGHT TOXICITY: Material causes illness which is reversible.
 LT: LOW TOXICITY: Material is only toxic under abnormal conditions.

* Possible or probable carcinogen: may cause cancer in humans

** Carcinogen: known to cause cancer

*** Mutagen: causes mutation

Materials are taken into the body through the skin, through normal contact with bare skin, through inhalation (repeated long term exposures to normal amounts - like years of breathing clay dust) and through ingestion (swallowing), based on probable oral lethal dosage for a 150lb adult (E< 1 teaspoon, H< 1 ounce, M<1 pint or lb, S< 1 quart or 2.2 lbs, L> 1 quart or 2.2 lbs).

For Further information , Read: "Artist Beware", Michael McCann. This table has been updated from the 1991 edition.

CERAMIC MATERIAL	SKIN TOXICITY	INHALE TOXICITY	INGEST TOXICITY	CERAMIC MATERIAL	SKIN TOXICITY	INHALE TOXICITY	INGEST TOXICITY
ALBANY SLIP ST		HT	LT	IRON OXIDE LT		LT	LT
ALUMINA HYDRATE LT		MT	LT	(RED & BLACK)KAOLIN LT		MT	LT
ANTIMONY * MT		HT	HT	LEAD BISILICATE ***LT		HT	HT
ASBESTOS ** ST		ET	HT	LEAD CHROMATE ***HT		ET	HT
BARIUM CARBONATEST		HT	ET	LEPIDOLITE MT		HT	MT
BENTONITE ST		HT	LT	LITHIUM CARBONATEMT		MT	MT
BONE ASH ST		ST	ST	MAGNESIUM LT		LT	MT
BORON/BORAXST~HT		MT	MT	MANGANESE LT		HT	MT
(~high if thru burn/abraded skin)				NEPHELINE SYENITEST		HT	LT
CADMIUM ** LT		ET	ET	NICKEL OXIDE ** MT		HT~ET	HT
CHROMATES *** HT		ET	ET	PETALITE ST		HT	LT
CHROME OXIDE ST		MT	MT	POTASHMT		HT	HT
/ GREEN CHROME *				PUMICELT		HT	LT
CHROME YELLOWHT		ET	ET	RUTILELT		LT	LT
(LEAD CHROMATE) ***				SODA ASH MT		HT	MT
CLAYST		HT	LT	SODIUM SILICATE MT		MT	ST
COBALT CARBONATE *ST		HT	HT	STRONTIUM CARBONATE . . .LT		ST	ST
COBALT OXIDE * ST		MT	MT	TALCLT		HT	HT
COLEMANITEST~HT		MT	MT	TIN OXIDE ST		ST	LT
/ GERSTLEY BORATE (~see Boron)				VANADIUM OXIDEMT		HT	ET
COPPER CARBONATEST		MT	HT	VERMICULITELT		ST~HT	ST~HT
COPPER OXIDE ST		MT	MT	(~high if contaminated w/ asbestos)			
CRYOLITE MT		HT	ST	WHITE LEAD *** LT		HT	HT
DOLOMITE LT		LT	LT	WHITING LT		LT	LT
FELDSPARS ST		HT	LT	(CALCIUM CARBONATE)			
FIRE CLAYS ST		HT	LT	WOLLASTONITE ST		ST	ST
FLINT / SILICA LT		HT	LT	ZINC OXIDE LT		ST	ST
FLUORSPAR MT		HT	MT	ZIRCONIUM ST		MT	ST
IRON CHROMATE **HT		ET	ET				

So what does all this mean to you? Here are some answers for beginners and students to follow until they've learned enough to make their own assessment of the risks.

- ◆ Unless you are making glazes and handling the chemicals, you probably won't come into direct contact with any of the Moderate, High or Extreme toxicity materials. When working with chemicals, always wear an appropriate dust mask and gloves and work in an area with an extraction fan or vent.
- ◆ You should avoid getting underglazes, glazes and other colorants on your skin. If you do, wash them off with water. Plain old clay is not a problem.
- ◆ Avoid inhaling or creating any and all dust. Work with clay that's wet or leather hard. Do not scrape or trim dry clay. If you want to work with it again, get it wet, use a water spray, put a wet cloth on it and wrap it tightly for a little while.
- ◆ Always wet-wipe or wash all clay and

glaze splatters, splashes and spills. Wet-mop counters, floors and surfaces instead of dry sweeping which creates dust.

- ◆ Don't taste any pottery materials and avoid food and drinks in the studio. No smoking is permitted.
- ◆ Don't handle clay, glazes and materials with cuts or wounds that may come into contact with the materials.

If you are making functional pottery that comes into contact with food or drinks, here are some things to keep in mind.

- ◆ A glossy clear or white 'liner' glaze is the best glaze to use for food contact surfaces. Try to use no Extreme or High Toxicity (ingestion) materials in the clear or white glazes.
- ◆ All glazes should be free of lead and cadmium.
- ◆ Dark glazes (black, dark blue, dark green, dark purple) have higher amounts of oxides and colorants. Lighter colors are more suitable for food contact surfaces with fewer oxides that can leach.

- ◆ The browns, rusts and tans are OK unless marked 'Not Food Safe'. These usually contain iron, albany and/or rutile which are of low toxicity when ingested.
- ◆ Glazed surfaces should be free of crazing, cracks, crawling (bare spots), pin holes and should cover the entire food-contact surface so it won't trap bacteria or cause a cut.
- ◆ Glossy glazes are safer than matt for food contact and easier to clean as well.
- ◆ Multiple or mixed glazes are not advisable for food contact surfaces, especially with the dark glazes.
- ◆ Underglazes, slips and stains are generally OK if applied correctly and completely covered with a sufficient coating of clear glaze.
- ◆ Onglaze and Maiolica decoration should be done away from the surface that contacts food/drink.
- ◆ Leaching is much more likely to happen with liquids such as orange or apple juice, tomato sauce etc. Dry foodstuffs like nuts, cookies etc. are not as likely.

If at all in doubt, don't use it, ask questions, do some research and/or take it to a lab for testing.

Questions, comments, email me at don.jung@shaw.ca or post a question on the discussion forum. Cheers, Don



2 year diploma > CLAY FIBRE JEWELLERY METAL



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Re-inventing the Wheel Canadian Clay Symposium 2004

March 20 at the Shadbolt Centre for the Arts

The Canadian Clay Symposium 2004 was a rare experience. I do not know of any one-day event so packed with stimuli that a 'buzz' was maintained for the full day. The content was expertly conceived and sessions well organized. I was particularly focussed in my selection, looking for theoretical information-filled sessions and speakers who would contribute to my knowledge about ceramics and/or would challenge my perceptions. Since I am a writer and historian, I eliminated demonstrations except to observe two very briefly.

British ceramist Jane Hamlyn was primarily a name; I had scant information about her. In an hour and quarter, both her talk and slides immersed me in her complete body of work. With colour and humour and a great deal of humility, she led us through her evolution and serendipitous discoveries of techniques for which she has become known. For instance, a Volkswagen car mat gave her the pattern for her signature design on teapot handles. She also shared her mistakes and false starts through her long career beginning in 1968 at age 28. Since she and her family live from her production the trauma of changing kilns in 2000 to prepare for a 'geriatric' phase was frustrating. After firing salt glazes in an oil-fuelled kiln, she switched to gas and has yet to have a successful firing of her traditional ware. Instead it has led her to produce sculptural cylinders that can be used as containers, but since she is unknown for this work, there have been minimal sales. Her frank telling of this episode elicited empathy, making her a captivating speaker.

Following her was Anne Hirondele. Unlike Hamlyn, who prospered in the British/European revival of studio pottery, Hirondele began a decade later in the more isolated Olympia Peninsula of the American northwest coast. Her work showed a distinct sensibility and influences from a different political environment compared to Hamlyn. Unlike Hamlyn who has always produced functional ware, Hirondele did functional work early when she started in 1979, but increasingly moved toward sculptural forms with elegant, complicated, interlocking shapes. Throughout her career she has used four soda glazes with oxides and fires at cone nine. She is deliberate during creation, producing sketches to work out her designs. Other artists and events have influenced her work. P and floral images by Imogen Cunningham and Karl Blossfeldt were a major impact. More recently the bombings of the World Trade Towers in 2001 led to a series of wall sculptures constructed using coils and fired at cone one, sanded and finished with concrete/brick sealant. Only in the last year has she returned to quiet beautiful pedestal/installation works.

The afternoon sessions were in marked contrast to each other. Using slides, Walter Ostrom gave a sweeping history of maiolica, beginning with Chinese innovators working in the Middle East in the eighth and ninth centuries. He believes that Crusaders brought tin glazes to Italy, which later spread throughout Europe. He explained how cultural changes helped maiolica to develop, including creation of commemorative plates for important family events and dishes designed specifically for new cuisine. Through-to-post-WWII, he argued that maiolica had become a highly developed art form. At the end of his talk, Ostrom showed new work and profiled what he considered to be some of the most exciting maiolica ceramists working in the last twenty years. At this point in the talk, Ostrom was a marketing machine for his students. Following was Tam Irving's slide presentation about the semiotic relationship between ceramists and

painters using still life as a subject. It was dense with information, stimulating, challenging and demanding. Irving was carving out new ground for the audience to consider. Although he did not articulate a rigid thesis, he showed a rich sample of artists in both media, allowing the listeners to make their own connections.

Walter Ostrom gave the final address. He was an entertaining, lucid speaker, making a perfect conclusion to an intense day. Giving a biographical outline of his life beginning with his move to Halifax in 1969, he showed a slide survey of his own work. Candidly, he shared personal anecdotes and their influence on his work, including how a turtle form became part of his visual vocabulary. His father has a pet turtle. He revealed insight into how he teaches and how demanding he is of his students and his own production. He discussed how and why he created certain works as well as dealing with Duchampian ideas about how once another uses an artist's work, it becomes something else. Creating, learning about pottery and teaching have obviously been significant aspects of his life. He very much sees himself as 'a person interested in everything pottery'. His hidden message was that it should be equally important for all of us.

Letia Richardson

The poster is titled "Made of Clay" in a large, bold, sans-serif font. Below the title, it says "Contemporary Ceramics" in a smaller font. The dates "April 30-May 2" and the time "10:00-6:00" are listed. In the center, there is a large, dark, rounded ceramic vessel with a light-colored, abstract design. To the left and right of this central piece are two smaller, square images of other ceramic works. Below the central image, it says "Performance Works, Granville Island" and "1218 Cartwright St.". At the bottom of the poster is a map of Granville Island with two locations marked with circles and numbered 1 and 2. A star is also on the map, labeled "Made of Clay".

1 You Too Can Raku
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Announcements

DEVOTIONS FIRE: upcoming exhibit of new work: Pamela Nagley Stevenson and Velcrow Ripper, woodfired mythopoeic pottery, and sacred earth photography at the Mermaid Gallery, 410 Kootenay Street, Nelson, BC V1L 1K8, Opening reception, 7 pm on July 2, 2004, until July 30.

mermaidgallery@shaw.com

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Correction:

The book reviewed in the April edition: "The Potter's Professional Handbook: The Complete Guide to Defining, Identifying, and Establishing Yourself in the Craft Community" by Steve Branfman is published by the American Ceramics Society, not Krause Publications.

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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 Dennis 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;

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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

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