



**POTTERS  
GUILD  
of BRITISH  
COLUMBIA**

**NEWSLETTER**

# *bc potters*

January 2005

Volume 41 No. 1

## **Aid to Artisans**

Lead-Free Alliance Mexico is a two-year project directed by Aid To Artisans with an initial concentration in the Mexican states of Michoacan and Guanajuato that builds upon proven, inexpensive methods in traditional pottery production to ensure lead-free ceramic sales and reduce lead presence in thousands of workshops. The project--which utilizes new lead-free glazes that work with low-fired kilns, the kind typically found in Mexico--will link artisans to an international market that seeks these lively traditional folk ceramics but has been denied them because of the presence of lead.

The goals of ATA's Lead-Free Alliance Mexico project, in addition to the revival of traditional Mexican pottery, are to improve the health of traditional Mexican potters, their families, and customers, and to increase their incomes while minimizing negative environmental impact.

One step toward these goals has been a simple innovation that has brought a significant improvement in kiln performance. At an average elevation of 1800 metres (6000 feet) in the pottery villages, there is



insufficient natural air pressure to ensure complete combustion. By employing inexpensive blowers at the firebox to increase the flow of primary air for combustion, the amount of firewood per firing has been reduced by at least 40%, the firing time has been cut almost in half and the loss rate has been significantly reduced. These blowers cost only about \$50 CND yet they have a tremendous impact on the life of the potter. The potters who have benefited from this technological leap have been astounded at the improvement and are most impressed by the cost savings.

Through integrated, focused, and market-driven strategies built on a foundation of research, and ATA's skills and experience, Lead-Free Alliance Mexico can revitalize the market for food-safe traditional Mexican pottery and the process will serve as a model for potters worldwide.

**Lecture at ECIAD, Room 307, January 7th, 2005, 7pm.**

For more information, contact Jim Meadows  
[jim\\_meadows@aidtoartisans.org](mailto:jim_meadows@aidtoartisans.org)

**Keith Rice-Jones**

*Jim Meadows is a former resident of BC who ran a porcelain studio/business in North Vancouver - Great Canadian Design Works. Since 1986, he has worked in development projects with artisans in Zambia, Ecuador and Mexico. He is currently back in Mexico on this project aimed at assisting traditional potters to "get the lead out".*

*Jim contacted the Guild asking if we could contribute to this worthwhile project, and at the November meeting, the Board of Directors voted in favour of making a donation of \$500. You can meet Jim and learn more about the project by attending a slide presentation at 7pm on Thursday January 6th at Emily Carr College.*

*To learn more about Aid to Artisans, check out their website:  
[www.aidtoartisans.org](http://www.aidtoartisans.org)*

**Jinny Whitehead**



**Celebrating 50 Years: 1955 - 2005**

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## President's Report

### Happy New Year!

2005 is now upon us and you'd better hold on to your hats, because this is going to be an action packed year!

As you look through this issue of the newsletter you will see lots of opportunities to participate in events to celebrate our 50th anniversary. Look carefully at the dates and deadlines - this is not the time to put those papers on a pile to be looked into at some later date - act now before they disappear from sight! A dedicated group of people have been working (and continue to work) hard to make this a special year and bring the work of BC potters to new audiences; and when you look at the list of events this year, you will have to agree that they have succeeded.

Another new initiative this year is the Guild's support of the Aid to Artisans project in Mexico to find ways for potters to "get the lead out" of their glazes. This is something that fits well into purposes of

our constitution - improving standards in ceramic art, and promoting research design and experimental work in ceramic art. I think it only fitting that in our 50th year we are contributing something towards the well being of another group of ceramic artists and their families. You can read more about the project in this issue and, although it's short notice, I hope some of you can make it down to room 307 at Emily Carr on January 6th at 7:00 pm to hear more about this project.

I would like to welcome Brenda Beaudoin, our new interim Gallery Manager. Brenda started in the Gallery at the end of November - just in time for the Xmas rush! So if you go into the Gallery and see a new face, please take the time to introduce yourself to Brenda and welcome her to our community.

We've a great year ahead of us. Enjoy!

**Jinny Whitehead**

### It's a Girl!

In case you haven't already heard, Tamara gave birth to a 7 pound baby girl on Thursday, December 2nd. Mother and daughter, **Amber**, are doing well. Very best wishes to Tamara and Steve.

**Jinny Whitehead**



## Instructions for Artists Dropping Off New Work At the Gallery

In order to ensure ceramic drop offs are smooth and trouble free, please remember:

1. Make scheduled appointment (3 days advance notice would be appreciated).
2. Submit a gallery Inventory Sheet with accurate codes & prices. (If you need inventory sheets and/or your accurate codes please notify gallery and we will be happy to mail or fax them to you asap).
3. Title inventory sheet; identify if ceramics are for the gallery (regular retail), exhibitions, mug wall, 50th Anniversary Shelves or jury submission

4. Ceramics must have stickers with accurate codes & prices.
5. Membership dues up to date.

For BC Potters Guild items outside gallery inventory but received at gallery: Please clearly identify items such as BC in the Box, membership, workshops, MOC, etc. Following these steps enables the gallery staff to serve and assist the members of the BC Potters Guild to their full potential.

**Thank you kindly,  
Staff, Gallery of BC Ceramics**

# **Attention all BCPG Members!**

## **Call for submissions!**

### **Bowls! Teapots! Vases!**

To celebrate the 50th anniversary, the Gallery of BC Ceramics is featuring a display wall to showcase 50 items. There will be 50 display spaces for ceramic items. The initial display will be in March 2005 and is the Gallery Manager's exhibition, which Keith Rice-Jones is co-coordinating. Past Gallery Managers' (including Hiro, Coralee, Jane, Kimcha and myself) have selected 50 artists who will be invited to feature their work.

In addition, the gallery wants to feature a year-long display, letting visitors from all over the world know that the BC Potters Guild is celebrating 50 years as a non-profit society. Very few groups can claim being organized for that long, especially a medium like clay where everyone is tucked into islands, the interior and garage studios throughout the province!

In the months after the March Manager's show, the shelves will be used for ALL members to celebrate the diversity and quality of ceramics made in this province. There will be 3 shows lasting for 3 months. We will feature single items that can be displayed, and your creative opportunity to interpret these vessels as you wish! The first show is in April, so you have time to recover from the holiday bustle and get those hands wet again.

**1955-2005**

**Potters Guild of British Columbia**

**Celebrating 50 Years of Excellence**

**April, May & June - bowls**

**July, August & September - teapots**

**October, November & December - vases**

As with the mug wall, the '50th Anniversary display wall' is open to juried and non-juried artists. If you are not juried in, please make an appointment to drop off and the limit of items submitted is three. Ensure that your pieces are free of cracks and sharp edges, without kiln shelf debris and made with food-safe glazes (or marked 'not for food'). If you are juried in, please send us a few more of the above items during those times, and we will keep the shelves replenished in addition to your usual display in the gallery.

Congratulations on turning 50! Let's tell the world! In 2004, we shipped over \$ 50,000 worth of ceramics. I often reflect that we must give future archeologists something to ponder... so bring in your bowls, teapots and vases and the gallery will be happy to send them to good homes worldwide and in your neighbourhood!

**-Tamara**

### **Happy New Year!**

What an exciting year it will be for the BC Potters Guild in celebrating your 50th Anniversary. I am thrilled to be here at the gallery as the Interim Gallery Manager: coordinating exciting exhibitions, special programming and the continued growth of the gallery. I am fortunate to have a fabulous team of gallery assistants and I look forward to collaborating with guild members throughout this upcoming year.

**Brenda Beaudoin**

### **Who's Working in the Gallery?**

Tamara is now on maternity leave. Her interim replacement as Gallery Manager is Brenda Beaudoin. (galleryofbcceramics@bcpotters.com)  
Brenda is assisted by (who else) the Gallery Assistants who are:

Gallery Office Assistant: Jennifer Fowlow, (staff@bcpotters.com)

Gallery Assistants: Samantha MacDonald, Sarah Belley and Dawn Haryett, Roxanne Gagnon.

**Gallery hours in January: closed 1st & 2nd and Mondays.**

## TOZAN CALL FOR HELP

As you know we are in the midst of a search for a new site for the kilns and while it is early it does appear that we will have some suitable options. We will fire thru next year at the present site, unless we have something firmed up and in place by summer and if we are ready for the move by then.

In the meantime we are entering our tenth year of firing the kilns and will be having our 3rd Tozan Feast on April 7th. We need your help in making and donating pottery place settings for the fundraiser.

### Call For Place Settings And Pottery For The Fundraising Dinner

Every 2 years we hold a fundraising dinner where those attending pay \$100.00, come and enjoy a sushi dinner and get to take home the sushi set they choose or draw when they enter. The next dinner is coming up in April of 2005 and we need to get busy making the Japanese dinner place settings for the event. Please call or e-mail Gari at [whelon@telus.net](mailto:whelon@telus.net) (250) 753-3699 to let me know if and how many place settings you can provide. We would like to have several sets well in advance of the dinner so that we can display them for publicity. We will of course be crediting the makers in this publicity. Also please note that gas and electric fired pottery pieces are just as needed and wanted as woodfired pieces.

As people always ask what a set includes I am providing the following as a starting point. Some sets have more pieces, some have less, this is just for those who want a guideline.

A setting could include: Measurements and shapes are up to you

but the following are guidelines.

- 1 - (? 6x3") Tempura plate
- 1 - (? 8x6") (approximate) sushi plate
- 1 - salad/sunomono bowl, (? 2.5x3.5 or 4"wide).
- 1 - Tea Cup or Unome, about 3.5 or 4" wide by 4 to 6" high.
- 1 - (or more) smaller sauce or condiment bowls (? 3"wide x 1" high)
- 1 - small Sake cup.

Plus any additional pieces you would like to include (such as chopstick rests or other side pieces.)

We are also looking for donations of Sake bottles with 1, 3 or 5 Sake cups. These will be sold from the bar filled with Sake as a further fundraiser.

There will also be a silent auction and we welcome donations of any pottery for that. Call Gari for more information on any of this. 250 753-3699 [whelon@telus.net](mailto:whelon@telus.net)

If you can help us sell tickets for the event, or if you would like to buy tickets, please call me. If you live in the lower mainland, in Victoria or up island from Nanaimo and would be willing to gather sets from other potters in your area, please let me know that as well.

Any and all help you can give will be appreciated.

250 753-3699 [Whelon@telus.net](mailto:Whelon@telus.net)

**Gari Whelon**

### What's new with the website...

There's a new Calendar of Events page on the BCPotters website. Check it out at:

[www.bcpotters.com/framecal/cal.html](http://www.bcpotters.com/framecal/cal.html)

It's an automated calendar that you can enter info into. Register and once approved, you can enter events, workshops, shows, sales, openings, entry deadlines, reminders, ... anything pottery related that should be put into a calendar.

It will be a great place to look for those dates that you want to find out about. When's the next workshop, when's the gallery opening for the 50th celebration, the next gallery show opening, the show & sale at the Roundhouse, etc.

Be sure to list it properly under the appropriate heading so that it will show up when selected. The more info the better so that the public and any guild member can be sure they're there for the big event!

Only the person entering the event (and the admin) can delete or change the event entered. This is for the use of the Guild membership, so it's great for any event you want to announce to the public and other members. Things should be fairly self-explanatory...but you can always ask me if you have questions.

Enjoy.

**Don Jung**

[webmaster@bcpotters.com](mailto:webmaster@bcpotters.com)

## PAUL DAVIS

### WORKSHOP in KAMLOOPS

Feb 26 & 27, 2005

### THE THOMPSON VALLEY POTTERS' GUILD

is hosting this workshop and invites all potters from the Okanagan, the Kootenays, the Interior, and Northern B.C. to attend.

For more info and an application form please see our web site:

[www.jetstream.net/tvpg](http://www.jetstream.net/tvpg)

### Vic Duffhues

of Ladysmith/Chemainus has been invited to send 3 pieces of his work to the Carnegie Gallery in Dundas, Ontario for inclusion in a retrospective of the work of Donn Zver. Vic is one of Donn's protégés.

Les Crimp.  
lcrimp@shaw.ca



An example of Vic's work from the spring 2004 Tozan firing.

*Photo courtesy Vic Duffhues*

### HANDBUILDING & GLAZING DEMONSTRATION WORKSHOP Salt Spring Island, BC February 26 & 27, 2005

**Friederike Rahn** of Vancouver demonstrates her imaginative handbuilding and seductive glazing techniques.

**Location** Artspring, 100 Jackson Avenue,  
SaltSpring Island

**Hours** 10 a.m. to 4 p.m. Saturday February 26  
10 a.m. to 3 p.m. Sunday February 27

**Registration and Accommodation** (*billets are available*) Beth Feller 250 537 2184 or Karen Gray 250 537 2029, karenpaul@saltspring.com

**Fee** \$70.00 CDN. Space is limited. Deadline is February 15, 2005. Please make cheque payable to Salt Spring Potters Guild.

Mail to Beth Feller, 695 Mansell Road, Salt Spring Island, BC V8K 1R5



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Located in Nelson, British Columbia

**Register now for Fall 2005**

(Kootenay School of the Arts Summer School July 4 – 22, 2005)

**For details 1.877.552.2821 or visit  
www.ksac.bc.ca**



# Keith Rice-Jones Two Day Hand Building Workshop

October 16th and 17th 2004

## Sponsored by the Comox Valley Potters Club

Saturday morning 27 potters gathered at the North Island College Ceramics Studio to take part in a hand building workshop put on by Keith Rice-Jones. This was a high ( actually very high) energy day. He got going a 10 a.m. and didn't slow down until after 4 p.m.. There was a lunch break but that was mainly for the spectators to catch their breath - great food as usual.

The first item he started with was a large planter over 2 ft. high by 2 ft. across. He

had a six sided pulp board and duct tape form. F78-G, a coarse clay was used, soft. Heavy scoring on both surfaces and a generous brushing of holy water was used. The feet were reinforced, a rim was added. The pot was now ( after one hour ) ready to stiffen up. The weather was perfect so outside went the pot. It was rotated through out the day to aid in even drying.

Before and after lunch came some pyramid forms. These were done in a plaster mold slabs pressed in, bottom put on,

allowed to dry then popped out. Various pyramids could be made in different molds, also the size of slabs pressed in would change the size. These pyramids were used in a large sculpture and also in boxes. The perfect pyramid box could have a holder in it, add a golf ball at night and the energy would guarantee a hole in one. ( Keith didn't say if it really worked !!!!! )

The next sculpture, medium height about 3 ft. same clay but the slabs had been made a few days earlier. This work was done with a lot of precision ( you could see his early training as a cabinet maker ). Much careful thought and measuring took place on this project. Scoring, holy water and pressure had the rough shape done in no time.

We saw a great set of slides of Keith's and Celia's work and travels. Only downer after great food, dark room, nap time but good sides prevailed we didn't lose anyone for too long.

Back to pot making, Keith has not slowed down. Good thing he had only one cup of coffee. Anyway more small items, he showed us many extruder dies of various shapes for all sorts of projects; six sided boxes, mirror or picture frames, low baking or serving dishes. 4 p.m. came and he was still going strong, the rest of us needed a rest.

Sunday 10a.m. 29 present here we go again. ( Keith has just completed a 10km run ). The energy is just as high but the work must go slower. The form for the planter was removed, rather exciting flipping it over. Keith has worked out systems for doing these jobs with great efficiency and ease. The planter was cleaned up, bulges and cracks were repaired using clay and holy water.

Slides on Keith's and Celia's trip and work in Seto, japan were shown before lunch, we didn't lose anyone and the slides were great. Lunch was, well what can we say "awesome".

Back at it Keith made a picture frame, a

North Vancouver Continuing Education  
presents

## VINCENT MASSEY

### A TWO-DAY HANDS-ON WORKSHOP

#### *His work - Legendary! His pieces - Sought After!*

Learn all about technical problems and the secrets Vincent will reveal at this workshop. Styrofoam SM will be carved, sanded and used as moulds for ceramic forms. Slabbed, textured clay will transform from the moulds with extruded rims, feet and handles. Extruder templates out of plexiglass will be made under Vincent's professional guidance. Let Vincent's exquisite sense of form and design be your guide for 2 days.

**Fee:\$99**

Materials, approx. \$15, Clay available @\$13 (22lb bag)  
Pay at workshop

Friday, 18 February, 2005 6-10pm

Saturday, 19 February, 2005 10-4pm (lunch included)

Lucas Centre Pottery Studio

132 Hamilton Avenue, North Vancouver BC,

#### **Registration: Workshop #PY01-2**

Telephone: (604) 903-3333

Fax (604) 903-3334

Mail: 2132 Hamilton Ave

North Vancouver BC V7P 2M3

In Person

***Space Limited! Register Early!***

shallow dish, a terrine and some 6 sided boxes out of extrusions, then he made a box out of paper clay. He used a card cutout for the sides and another for the top and bottom. The top would be placed in a plaster bowl shape or on a hump mold to stiffen into a nice shallow disc. Paper clay lip would be used to join the pieces once they had stiffened up. Keith added a sun to one pyramid box and a hinged lid to the other. 4p.m. came and he was still going strong. In total he completed 11 pieces, 2 large and 9 smaller ones. He donated the planter to the club, which he signed and all attendees were asked to sign. We will fire the pot and hopefully get an appropriate plant for it and it will reside at the college near the ceramics room. Keith also donated the 9 smaller items to the club for us to finish and do with as we choose.

Overall it was a high energy weekend that hopefully has stimulated all of us in our work. We have picked up many new ideas and insights into clay. Our thanks go out to Keith for his presentation and to Meg Burgess for arranging this great weekend.

Submitted by  
Joe Stefiuk

President, Comox Valley Potters Club

## Book Review

### Title: Making Marks: Discovering the Ceramic Surface

by Robin Hopper

ISBN: 0873495047

Publisher: Krause

Pub. Date: 01 October, 2004

List Price: \$44.99 Making Marks

by Robin Hopper

304p, colour photos, soft cover



In 1984, Robin Hopper published his first book, "The Ceramic Spectrum". It was a guide to glaze development in all temperatures and atmospheric conditions. His second book, "Functional Pottery", was published in 1986 and was primarily about form and aesthetics relating to the functional object. In Hopper's own words, his third book, "**Making Marks** completes a trilogy and forms a circle of ceramic experiences that has taken me on an exciting personal journey for nearly half a century". Hoppers latest publication is perhaps the most broad based and far reaching book extending deep within the ceramic field and beyond. Other writers were invited to contribute essays in their own fields of expertise including Steven Hill, Rimas VisGirda, Steve Irvine, medical illustrator Heather Spears and Lana Wilson. Making Marks covers so much territory over millennia of ceramic history and human experience that it is difficult to define the book in a single sentence. Hopper says in his introduction "this book is about options, ideas and the use of tools". Having taken sixteen years to collect the data, it is not surprising that Making Marks is so wide-ranging and complete.

Divided into 5 parts: Fundamentals, Plastic and Liquid Clay Processes, Pigment Processes, Glaze Processes and Firing and Post-Firing Processes, each part is further

*Continued on Page 8*

## Winter 2005 Programs at the Shadbolt

*Register now by calling 604-291-6864"*

### Clay Sculpture

Fee \$163.03, 8 sessions

Monday (Debra Sloan), 7-10pm, starts Jan. 17. Barcode #60640.

### Continuing Pottery

Fee \$137.35, 8 sessions

Monday (Gillian McMillan), 10am-1pm, starts Jan. 17. Barcode #60646.

Wednesday (Charmian Nimmo), 7-10pm, starts Jan. 19. Barcode #60645.

### Daytime Pottery

Fee \$137.35, 8 sessions

Thursday (Sabrina Keskula), 10am-1pm, starts Jan. 20. Barcode #60641.

### Electric Kiln Workshop

Fee \$28.89, 1 session

Thursday (Jay MacLennan), 6-10pm, starts Feb. 3. Barcode #60639.

### Emphasis on Tableware

Fee \$137.35, 8 sessions

Tuesday (Fred Rahn), 7-10pm, starts Jan. 18. Barcode #60738.

### Focus on Function

Fee \$137.35, 8 sessions

Thursday (Rosemary Amon), 7-10pm, starts Jan. 20. Barcode #67383.

### Getting Started with Crystalline Glazes

Fee \$49.35, 2 sessions

Tuesday (Linda Doherty), 6-10pm, starts Jan. 25. Barcode #60647.

### Introduction to Pottery

Fee \$137.35, 8 sessions

Sunday (Jay MacLennan), 10am-1pm, starts Jan. 16. Barcode #60642.

Thursday (Barbara Toohey), 7-10pm, starts Jan. 20. Barcode #60644.

### Making Pots with Linda

Fee \$137.35, 8 sessions

Wednesday (Linda Doherty), 10am-1pm, starts Jan. 19. Barcode #60739.

### Paul Davis Workshop

Fee \$96.30, 2 sessions

Saturday/Sunday (Paul Davis), 10am-4pm, starts Feb. 12. Barcode #67403.

Throwing: Intermediate/Advanced

Fee \$137.35, 8 sessions

Saturday (Instructor TBA), 10am-1pm, starts Jan. 15. Barcode #60648

### Wood Firing with Paul Davis

Fee \$395.90, 6 sessions

W/Th/F/Sa/Su/W (Paul Davis), times vary, starts Feb. 16. Barcode #67405.



*Continued from page 7*

subdivided into chapters. For example, 'Fundamentals' consists of: 'Drawing in Two and Three Dimensions', 'Sign and Symbol', 'Pattern and Space', 'Color Theory', and 'Color and the Ceramic Surface - Art, Alchemy, or Science?' Part 1 reads like a first year art theory textbook and is an excellent resource for surface design in any media. Heather Spears' essay "Drawing" appears in the first chapter. She discusses the abstract nature of line - understanding what 'line' is and what it can do. Farther into the book, in Part 2, there are several how-to articles dealing with 'Marks of Slash, Scratch, Carve and Cut', 'Marks of Addition and Removal', 'Marks of Impression' and many other imaginative definitions and application of 'mark'.

Almost every page has a colour image of at least one ceramic object used as an example of process. The quality of the photographs throughout the book is excellent (with the exception of a couple of obvious digital enhancements) and the range of work represented is staggering. Diagrams and step-by-step demonstrations of technique are also very good. Hopper looks at historical as well as contemporary examples of ceramic work as well as ancient calligraphy, and other humanly made markings as recorded by ethnographers and anthropologists.

The single draw back to this book is that it is soft cover. While making the price more accessible, the content of this publication is so rich that it will soon become dog-eared in anyone's possession. It would make an excellent textbook for a first year ceramics course to introduce students to a world of possibility extending well beyond the allure of any one firing atmosphere or throwing technique. For the experienced potter it serves as a reminder that developing an aesthetic is only a question of taking the time to look, explore and respond to materials.

## Arrowsmith 50/10 Masters Series

**March 26th. (Easter Saturday) at the Parksville Community Centre.**

This must be the bargain of the year for workshops, with Bob Kingsmill Don Hutchinson, Sally Michener, Gillian McMillan, Gordon Hutchens and Victor Duffhues, with Walter Dexter as the keynote speaker. This will be followed by a dinner for \$15 with Paul Mathieu as the dinner speaker. We encourage Vancouver potters to go together, car or van-pool and spend the weekend on the island. Limited billeting will be available, and we will have lists

of b & B's and motels and campsites available. Many studios will be open on the Sunday and providing chance to visit and see what are friends on the Island are up to.

**Early bird registration** - until February 4th for only \$65 including lunch.

For more information, prices and to register go to:

[www.arrowsmithpottersguild.bc.ca](http://www.arrowsmithpottersguild.bc.ca)

## Arrowsmith 50/10 Masters Series

### Sally Michener: Background and Plans for Symposium

Fifty years ago I took my first University pottery classes with Warren McKenzie, one of Bernard Leach's major apprentices. In the 1970's I returned to school and received an MFA. It was then that I was seduced by handbuilding for its variety and playfulness. I have been a studio ceramic artist in Vancouver since 1973. After 25 years, in 1998, I retired from teaching at ECIAD, where I had the pleasure of working with many of BC's ceramic artists.

I have been fascinated with the human body as a subject in my art for 30 years. I think of the body as the place where the spirit is housed. It is a functional form and also a work in progress. Changes are constant. The human body is never static. My sculptures evolve. I don't usually start out with a clear idea of what a piece will look like. The work evolves through the process of exploration.

My plan for the Arrowsmith Symposium is to present three different programs. One: I will work with wet and leatherhard clay on a body-centered sculpture. I would like viewers to also work on a related project. This will be a hands-on, practical session. Two: I want to present a slide lecture about my work and influences. This will be a mini retrospective. Three: A slide lecture will focus on body-related works in art, especially in ceramics. This will include historical and contemporary images.

*Photos courtesy Sally Michener*

**Sally Michener**







## Arrowsmith 50/10 Masters Series Gillian McMillan: Background and Plans for Symposium

Gillian McMillan will be wheelthrowing with earthenware clay to make parts of some of her jugbirds. She will

show how these are cut, squashed and assembled to resemble beaks, bodies and feet, with pulled handles for tails. In another session she will paint these forms with her recognizable bright slips and terra sigillata. Methods of applying slips will be demonstrated using pre-cut, leather-hard tiles, with 'hands-on' if there's time. Finally Gillian will show slides of a progression of her work and influences: work from stoneware, porcelain, salt, and electric to her current passion, the jolly earthenware.

Gillian is a long-time member of both BC Potters Guild and the Fraser Valley Potters Guild. "I started making pots in Teacher Training College before I left England in 1967. With some years away from potting to teach, then to settle in Port Moody with my archaeologist husband Alan, and have sons Steve and Mike, I took it up again in

the early seventies. Classes at Douglas College (now Kwantlen) with Fred Owen got me re-inspired, and quickly I was teaching children and then adults in Port Moody and Coquitlam. In 1991 when planning to take yet another inspiring workshop, this time at Emily Carr College (having always wanted to go to Art School) Sally Michener asked me 'why not?'. There followed 3 marvellous, exhausting, inspiring years, with a scholarship for my final year, and a BFA. After considering returning to painting and printmaking I had found myself unable to stay away from the Ceramics department. The difference is that I found it is quite ok to use bright colours and even, to decorate! My silly jugbirds have evolved in the last 2 years from large-spouted jugs which have always been my favourite form."

Gillian McMillan

Photos courtesy Gillian McMillan



## 50th Anniversary Events to Remember - Plan Ahead!

There is so much happening next year, you need to be on top of all these things!

### 1. **BC in a Box.**

Exhibition of small works touring 8 venues around the Province and possibly beyond. Open to all members. Deadline Jan.31st.

### 2. **Paul Davis workshops.**

Arrowsmith Feb 5-9, Thompson Valley Feb 26-27 and Shadbolt Feb12-13 with NWCF presentation, 7.00pm at ECIAD on Feb 11th followed by reception at his exhibition at the Gallery of BC Ceramics.

### 3. **BC-Tajimi juried exchange exhibition.** See separate insert. Deadline March 15th.

### 4. **Now We are 50**

The big exhibition at Burnaby Art Gallery in August.

**a) Source books**, a 2 page archival snapshot, free for all members. See Al Sather's more detailed information. Deadline March 1st.

**b) Juried contemporary section.** See details in this issue. Deadline March 1st

### 5. **50/10 Masters Series and Celebration supper.**

A fabulous day of demos by stellar BC potters and a subsidised celebration supper with speaker Paul Mathieu. March 28th in Parksville.

Note: a full calendar of specific 50th Anniversary events and other clay events will come out in the next newsletter. For now, pay attention to these deadlines and get involved!

**Keith Rice-Jones**  
50th Chair (604) 522 8803

# Discovery Art Travel

FEATURING **Denys James**



## UPCOMING CERAMICS EXCURSIONS

**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](http://www.denysjames.com/excursions)

For more information on Discovery Art Travel or Denys James, please contact us at: Phone/Fax: **(250) 537-4906**  
Email: [denys@denysjames.com](mailto:denys@denysjames.com) 182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

## Ceramics Production Studio Available

Who are we?

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

What do we have?

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

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

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

### The Mergatroid Building

Serving the arts community of Vancouver

North-West Ceramics  
Foundation Presents

## From Oven and Kiln in Spring 2005

The North-West Ceramics Foundation is pleased to announce **From Oven and Kiln** will be taking place again this spring. Details have yet to be worked out, but we are asking enthusiastic potters interested in ceramic education to contribute an 8" dessert plate to the event. All funds raised through **From Oven and Kiln** go to sponsoring Key Note speakers at the Canadian Clay Symposium, as well as to the NWCF Speaker Series. If you are interested in donating plates or finding out more about the event, please call Rachelle at 604.874.8518.

Rachelle Chinnery

## Travel Dream

**Clay Monoprints with Mitch Lyons - July 30th - August 13th** This is a once-in-a-lifetime opportunity to study a printmaking method developed by the instructor himself. Students will create their prints on clay and then transfer the print on to paper. This is an excellent way for printmakers, ceramists, and painters to explore new techniques. Costs not to include housing is \$1,400. An early bird special is offered by registering no later than April 30th. College credit may be obtained through West Chester University, West Chester, PA. Please contact the instructor for further details at clayprint@yahoo.com. You may see Lyons' work at www.mitchlyons.com.

**Water-Based Screen Printing and Ceramic Transfer by Dave Fortune- August 22nd - 26th** This will be an intensive, hands on, solvent free summer school which

will suit teachers and lecturers in the mediums of printmaking and ceramics. It will also be of great help to those who wish to set up and organize their own screen printing area using a completely water based system. By using fine meshes and sensitive direct stencils, delicate hand rendered marks can be printed on paper, fabric, and ceramics. The water based ceramic transfer process will be of great interest to all who are interested in ceramics and printmaking. Contact Dave Fortune at fortune.eden@virgin.net. Cost of the program not to include housing is \$588. View from the Studio The Skopelos Foundation for the Arts.

The Skopelos Foundation for the Arts P.O.  
Box 56 Skopelos Island, Greece 37003  
www.skopart.org  
info@skopart.org

## Humble Beginnings

Fifty years ago, in 1955, a group of pioneer potters established the Potters Guild of British Columbia. While very little history from this time was documented, there are a few potters from the era who are still with us and who still love to talk about those halcyon days. Two of these are Stanley Clarke and Zoltan Kiss.

Kiss immigrated to Canada via Denmark from his native Hungary. Fleeing his homeland after the Russian invasion in 1944, Kiss first went to Denmark where he found work in a ceramics factory. After five years Kiss and the ceramic factory's daughter married and came to Canada where Kiss had hoped to establish a ceramics company. Of course when he arrived, he found a fledgling society with very little ceramic activity and certainly no major industry in his field. Kiss still has the kick wheel he built out of driftwood collected on the North Shore, and the kiln he used then was a rudimentary electric kiln he made himself out of an old refrigerator. Unable to make a living as a potter, Kiss returned to the studies he had started in Hungary and pursued a degree in architecture at UBC. Throughout his highly successful architecture career he was one of a hand full of potters who faithfully practiced his craft at the old Pottery Hut at UBC, hub of the nascent Vancouver ceramic culture. To this day Kiss is a practicing ceramic artist who has highly successful yearly shows at the Ferry Building in West Vancouver.

Another Pottery Hut student was Stan Clarke. He was a

full-time flight dispatcher with Trans Canada Airlines and a part-time potter with a passion for experimentation with clay and glazes. Clarke was fortunate enough to have landed a week-long study session with Bernard Leach, with the help of the British Council. Using Leach's "A Potter's Book", Clarke fondly recalls going into the countryside with fellow potters and digging up clay that they would sieve and process into workable clay bodies. In 1958, with the help of a Koerner Foundation grant, Clarke convinced Len Fairey, of Fairey & Co., to produce a clay body for potters. Fairey & Co. only produced clay for insulating bricks at that time and making the clay for potters was a special order that eventually spawned a line of clay that existed up until the mid-1990s. Seeing a business opportunity in making clays for potters, Stan Clarke established Greenbarn Pottery Supplies in 1973 and at 94 years of age, Stan still works part-time at Greenbarn.

The Potters Guild of BC had a small but dedicated group of members in its earliest days. There were national shows and international speakers brought in for the betterment of the struggling ceramic culture growing in the Lower Mainland in the mid-fifties. Clarke and Kiss are only two of several fascinating figures who laid the foundation for what has become a thriving clay culture all over British Columbia.

**Rachelle Chinnery**

## New 50th Initiative

### BC - Tajimi (Japan) Exhibition Exchange

We have a wonderful opportunity to take our 50th Anniversary to Japan in a collaborative venture with potters from Tajimi.

Tajimi is in Gifu prefecture north of Nagoya. The whole area is totally given over to ceramic production from industrial porcelain, factory production, family business, to individual artist studios and anything else to do with clay. A major street in the city is lined with ceramic sculptures! The area, including Aichi, the next prefecture is famous for Mino ware, including Oribe and Shino.

The plan is to send 50 juried works, fitting an 8 inch cube shipping box/display plinth, to exhibit alongside 50 works from Tajimi potters. In 2006 the same 100 works will be exhibited

in Vancouver.

The Tajimi potters have secured an exhibition space for Aug. 2005 that will be attached to the prestigious 7th Mino International Exhibition. It's huge. Nagoya, the next city, which is in Aichi prefecture will be the centre of the 2005 World Expo, being celebrated at the same time. There will be people there from all over the world.

This is a call for submissions to be part of this exciting initiative.

The timelines are short so do it now!

Submit slides of up to 2 recent pieces, a maximum of 2 slides per piece (maximum of 4 slides.)

Include details of the work along with brief biographical information.

If you would be interested in a set-up

trip to Nagoya/Tajimi, with group rates, contact Keith asap so we can gauge interest.

There is a nominal \$10 entry fee to cover a token juror honorarium and artists whose work is selected would be expected to cover return shipping costs which are estimated to be approximately \$50.

You must mark the envelope and cheque BC-Tajimi and include a stamped and addressed envelope for return of slides.

For further information or clarification or if you would be interested in the trip to Nagoya/Tajimi contact Keith Rice-Jones (604) 522-8803.

Application deadline is March 15th.

**Keith Rice-Jones**

## THE MAD POTTER

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\*\*\* NEW Store Hours: Tuesday to Saturday 10 am to 6pm \*\*\*



# Paul Davis Workshop

## Shadbolt Centre for the Arts

### *Hurry! Early bird price ends January 15*

Don't miss this chance to see a 2-day lecture/demonstration with Australian potter Paul Davis. Paul worked and taught in Australia for over 20 years, before embarking on an apprenticeship at the esteemed Saka Koraizaemon Pottery in Japan, which is renowned for its Tea Ceremony ware. He spent 6 years at Hagi, earning acceptance into the 12th generation of the hereditary ceramic tradition there. Paul currently heads the Sturt Craft Centre Pottery at Mittagong, in New South Wales, where he has helped to re-energize the ceramics department. He has developed a line of domestic ware, which is produced at Sturt, as well as overseeing the construction of two new wood kilns. Paul's current work is seen as a collaboration of Japanese and Australian ceramic traditions, produced with a fresh perspective. During the workshop, Paul will be giving a slide/video presentation, as well as demonstrating techniques in both throwing and handbuilding, along with finishing and glazing methods.

Check out the upcoming article about Paul Davis in the next edition of *Ceramics: Art and Perception* (no. 58), for an in-depth look at this celebrated potter. (This article was E-mailed to BC Potters Guild Members.)

This workshop is being presented in cooperation with The Potters Guild of BC, The Northwest Ceramics Foundation, the Fraser Valley Potters Guild and the Shadbolt Centre for the Arts.

February 12th & 13th 10am-4pm

Barcode: 67403

*Early bird price before January 15th is \$85.60* (incl. GST) for Members of the Potters guild of BC, or \$96.30 for non-members. After January 15th, \$96.30 for members and \$107.00 for non-members



## The Guild's 50th Anniversary

### **"Big Show" Making History: 1955-2005- The Potters Guild of BC at 50**

The exhibition will be held at the Burnaby Art Gallery from August 9 - September 11, 2005 in the main floor galleries.

**The exhibition will be broken down into two sections:**

- ◆ Celebrating our beginnings with examples of the early pottery. These will be exhibited alongside photographs and videos of the potters who tell their stories of pottery in BC. It will include a recognition of the 25th Anniversary Exhibition (1980) as a milestone in our history.
- ◆ The major contemporary section will illustrate the diversity and significance of pottery in BC in 2005 as reflected in the work of Guild members and the places in which they work.

**The contemporary section will be subdivided into two main themes:**

- A) **Source Books.** These books will provide comprehensive information on potters working in BC. They will be in the exhibition to read. All Guild members will have the opportunity to be part of this record by submitting photographs of work and artists' statements. Al Sather will be coordinating this and will have additional information on how to do this. The Source Books will become part of the Guild's

archival records so it is important that everyone making pots should be part of this. The information will also be put on a CD for sale to members and the public.

- B) **The Juried Show** will include works that represent the Guild at 50, through work and variety of working spaces. The number of pieces exhibited will be determined by space limitations at the Burnaby Art Gallery. Send your entry to the Potters Guild of BC/

- ◆ Application deadline is March 1st 2005
- ◆ There is an entry fee of \$20 and you should include a stamped, addressed envelope for the return of slides.
- ◆ Must be a member in good standing as of Jan 1st 2005
- ◆ A BC resident for 1 year
- ◆ Work must be from this century - ie since 2000
- ◆ You may enter up to 3 pieces. Submit 1-3 (35mm) slides of each piece. (DO NOT SEND ACTUAL WORK ) As jurors will be selecting from the slide please ensure that these are of the highest possible quality. Indicate name, size, material, method and date piece was made.

**Keith Rice-Jones**

## A Visit With Jean Fahrni

I recently had the pleasure of a visit with Jean Fahrni, a long time BC potter and a founding member of the Guild. (She has served 3 terms as the Guild's President.)

Pottery and ceramic arts have come a tremendous distance in the last 50 years. Jean says of the pottery being made at that time; "They were making ashtrays." She smiled at the memory and recalled that she didn't exactly fit in.

I asked Jean how she got her start as a potter. A professor at UBC rented her gardener's cabin and was setting up the first pottery Summer School, but he was having trouble getting people to sign up. Jean, wanting to cheer him up, said that she would go. The idea then went out of her mind. But months later, the professor reminded her of her commitment and told her to be ready to go in two weeks!

And so, in the summer of 1955, she started studying under Tom Hardy of Portland, Oregon at the UBC Summer School in the Pottery Hut. On her first day she was at a bit of a loss she says. So she made "gingerbread men" - that is simple forms carved from a slab of clay. I've seen these pieces - simple plaques composed with smooth modernist forms. Not ashtrays.

Years of study followed under masters like Wayne Ngan and John Reeve and Tam Irving. These potters were exploring an aesthetic inspired by Shoji Hamada in Japan and his friend Bernard Leach of England. This aesthetic is very apparent in Jean's own work. Early in her career Jean found that she was sometimes teased, since she was the wife of a prominent surgeon, that "she would be a pretty good potter if she wasn't a kept woman." Turns out she was a pretty good potter anyway - her work is widely collected and several of her pieces may be found at the Museum of Civilization in Ottawa. She has also been elected to be among only 52 Canadians who are Honorary Members of the Canadian Craft Federation. In the early 1960's Jean went to Thailand. This was the beginning an extended interest in the culture and pottery of Southeast Asia. Jean's husband had been invited to set up an orthopedics clinic in Bangkok. Since Jean was trained as a nurse,

and since nurses were needed, there was also a role for her. During her residence there she was particularly struck by the sophistication of the local pottery. A visit to the Sankimpang Kilns in Cheng Mei, Thailand confirmed her impression. Whereas in BC

pottery was new and unsophisticated (think ashtray) - in Asia pottery was ancient and very sophisticated. She started purchasing modestly priced pieces that she thought were excellent. This was the beginning of a major collection of Asian ceramics that now resides at the Vancouver Museum. Since parting with that collection she has accumulated a second and scholars from all over the world continue to visit.

When she was collecting she found that people responded very positively to her love of their work and their culture. This enabled her to gather an important collection without having the financial resources of a major museum. One anecdote: She tells a story of a time she was rushing to catch a plane in Thailand, but saw a beautiful white and blue glazed plate with a rabbit motif out of the corner of her eye and had to stop. She explained to the vendor that she was in a rush and didn't have the time to dicker. The vendor smiled and said that he recognized her from years

before when she and her husband had come to Thailand to set up an orthopedics program. "You are a person who came to help my country!" he exclaimed, and then gave her the piece at half price. Years later, Don Hutchinson made a plate for her that also had a rabbit motif titled: "Jean Teaches her Children about the Universe."

As you might expect Jean has a collection of BC pottery that rivals her collection of Asian ceramics. I saw beautiful work by Wayne Ngan, Tam Irving, Gordon Hutchens, and many others. I had a glimpse of Jean's studio too - but it was obvious that it wasn't active. Arthritis is an inhibition when one practices an art as physically demanding as pottery. There was a block of clay there, still covered in plastic. Jean pinched the clay as she entered the room - I thought to just touch again the clay she loved. The top of that block was covered in pinch-marks.

**Martin Hunt**

*Photos: Martin Hunt*



*Jean holds one of her boxes.*



*Don Hutchinson's Rabbit Plate.*



*The new Collection.*



*"Gingerbread Men"*

### Potters Real Estate Victoria, B.C.

If you want small acreage, large home, 15 minutes to Victoria, this former Bed and Breakfast/Dahlia farm and currently major pottery studio is worth checking out. 1.4 acres, on major tourist road, in-law suite plus 1000 sq ft. separate studio/workshop. 8 car parking. Website is:

<http://members.shaw.ca/woodshedpottery/index.htm>

### KILN FOR SALE

In Invermere, Duncan Kiln for sale. 5 cu ' , 7200 watts, like new.

Accessories included \$900

For information call Gary Thorn  
250 342 6936

### Submissions Guidelines

We support a very wide range of file formats for text and graphics. Contact us for help if you have any questions.

**Text.** For articles, the best text is unformatted text. Don't worry about fonts, or bold type, etc;

**Line endings.** Use the enter key only at the end of paragraphs. Let your word-processor 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.

### BC in a Box -Last Call for Submissions

Enter your tiny but fabulous work for the BC in a Box show by January 31st. The exhibition is currently scheduled into eight towns across the province and possibly more! This show is a small part of the celebration of fifty years of muddy activity by members of the BCPG.

Your piece must fit inside a box 4 1/2", by 4 1/2" by 4 3/4". Please use the form that was included in the last newsletter mail out, or download the form at [www.bcpotters.com](http://www.bcpotters.com) and send your cheque or credit card info for the \$20 entry fee.

In a nutshell --which should be about the size of your piece:

Include the piece

Include a cheque for \$20 made out to BCPG or your credit card info

Include your contact info, short-short bio, materials, firing process, etc.

Drop off at or send to: BC Gallery of Ceramics, 1358 Cartwright Street, Vancouver, BC V6H 3R7

If you still have questions, email Karen Opas at [karen\\_opas@hotmail.com](mailto:karen_opas@hotmail.com) or call at 604-874-7116.

Karen Opas

Many thanks for all  
your support during 2004  
& best wishes  
for the New Year



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## Potters Guild of BC Board

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604.687.3590 <vwhitehead@shaw.ca>  
**Dave Kruyt** Treasurer  
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**Sheila Morissette** Secretary  
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604.254.4008 <esb@interchange.ubc.ca>  
**Don Jung** Chair Communications  
604.873.1836 <don.jung@shaw.ca>  
**Matthew Freed** Chair Membership  
604-899-3383  
**Jay MacLennan**  
604.709.3263 <lumacpottery@aol.com>  
**Assefa Kebede**  
604.731.7591 <akpottery@hotmail.com>

## General Enquiries

General: **Jay MacLennan** 604.669.5645  
and leave a message or send email to  
<generalinfo@bcpotters.com>  
Membership: **Matthew Freed**, Chair  
604.899.3383  
<membership@bcpotters.com>

## 50th Anniversary Committee

**Keith Rice-Jones**, Chair 604 522 8803  
**Debra Sloan** **Al Sather**  
**Suzy Birstein** **Maggi Kneer**  
**Heather Cairns** **Rona Hatherall**  
**Karen Opas**

## Membership

**Matthew Freed**, Chair 604.899.3383  
<membership@bcpotters.com>  
**Ronna Ander** 604.921.7550 or  
<database@bcpotters.com>

### 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.'

## Communications Committee

**Don Jung**, Chair 604.873.1836  
<webmaster@bcpotters.com>  
**Gillian McMillan**, 604.937.7696  
<newsletter@bcpotters.com>  
**Martin Hunt**, editor,  
<editor@bcpotters.com>  
Special thanks to **Rona Hatherall**, **Carole Matecha**, **Marie Smith**, **Lewis Kennett**, **Linda LeBrun** and **Billy Wittman** who make certain the newsletter is mailed.

## Made of Clay

**Dale Delansen**, Co-ordinator,  
604.253.9497  
<madeofclay@bcpotters.com>  
**Jim Stamper**, Promotions, 604.876.9287  
<mocpromotions@bcpotters.com>

## Gallery of BC Ceramics

Hours: 10:00 am-6:00 pm Closed  
Mondays. (Closed January 1 and 2)

### Brenda Beaudoin

Interim Gallery Manager  
604.669.3606 or  
<galleryofbcceramics@bcpotters.com>

Gallery Office Assistant:

**Jennifer Fowlow**  
(staff@bcpotters.com)

Gallery Assistants: **Samantha MacDonald**, **Sarah Belley** and **Dawn Haryett**, **Roxanne Gagnon**

### Volunteers

**Shari Nelson**, exhibition catering  
**Penny Birnam**, exhibition re-painting

## Gallery Committee

**Maggi Kneer**  
**Sheila Morissette**  
**Pia Sillem**  
**Jinny Whitehead**  
**Celia Rice-Jones**



## 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

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

*Ad rates are for files that need no further work by our staff. Ads that are not the correct size, or that need formatting or design work will cost \$10 extra.*

**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](http://www.bcpotters.com) Email: <generalinfo@bcpotters.com>



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