



**POTTERS
GUILD
of BRITISH
COLUMBIA**

NEWSLETTER

bc potters

April 2005

Volume 41 No. 4

Wood Firing with Paul Davis - More Generosity of Spirit

Wood firings are community building and transformational experiences that remind us that pottery is a synthesis of five elements: earth, water, air, wind and fire. Paul Davis generously shared his wood firing wisdom and techniques with twenty potters whose work was fired in the Ombu Kiln at the Shadbolt Centre for the Arts in Burnaby during four sunny days and sub-zero nights in February.

Beginning with a glazing workshop, Paul Davis shared glaze recipes and demonstrated glaze application techniques. He stressed the importance of simplicity, reminding us that in wood firing, "less is more". His application process was spontaneous and hands on. A styrofoam cup with a hole in the bottom served as an effective slip trailer. Our choice of glaze materials included five varieties of Shino, (Thin Shino for Iron Bearing Clay, Carbon Trap Shino, Shino Crawl, Chipped Shino and Mud-Crack Shino), ash water, ochre and a black slip.

Glaze ware was loaded into both chambers of the Ombu kiln, each shelf composed like an intricate three-dimensional puzzle. Paul's loading technique included both side stacking and tumble stacking using clamshells and wadding. Side stacking pots allowed glaze to melt around rather than down off the pot, adding a new directionality to the surface design. Tumble stacking with clamshells and wadding added design and texture where the clamshell pressed into the glaze. Paul explained that at the Sturt Pottery, the glaze ware is laid out on tables before being loaded into the kiln so that the loading strategically plans for kiln winds to paint and flash pottery.

Once the kiln was loaded, the doors were bricked up and sealed with slip to prevent drafts; the wood fire was lit for a long, slow three day firing. The first night was long and cold, the second warmer with a steady fire in the Bourry Box and the last intense, long and hot. The long firing in an atmosphere of heavy reduction brought more flashing to both clay body and glaze. On the final day of firing, the front chamber was brought up to cone 10, and then cone 11 and when cone 12 began to curl, the back chamber was opened and brought up to cone 10. By my calculation, cone 12 is just about the estimated temperature of magma.

In addition to the special effects created from side stacking, tumble stacking and a long, slow, high temperature firing, Paul introduced hydrogen into the kiln atmosphere by pouring small amounts of water into lower ports between the Bourry Box and side stoking ports. In the cooling phase, green wood was packed into the Bourry Box and the side stoking ports; this maintained the heavy reduction and created a sugar crystal texture on the glaze surface.

In the four days that the kiln cooled, I waited for results that did not disappoint me. As each pot was carried to the lawn, potters gathered to observe the wonders of the magic of fire. The earth had been transformed by wind, fire and water, and potters transformed by risks and generosity.

Phyllis Schwartz



*The results of the firing displayed on the lawn.
Photo courtesy Phyllis Schwartz*

Celebrating 50 Years: 1955 - 2005

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Too Good for the Shard Pile Sale

Friday, April 8th 10am - 9pm

Saturday, April 9th 10am - 6pm,

Lougheed Town Center, Austin Ave & North Road, Burnaby

Spring is here and it is time to clean out your cupboards, pull out all those pieces that have been stashed away for years and get rid of work that didn't quite turn out the way you wanted!

This is the only fundraiser we run and I hope you can support your guild by donating works and/or assisting in the sale. Funds raised will be used to support our 50th Anniversary events, so it is a very important year. Collection of donations is being co-ordinated by:

Jenny Ross (South Vancouver/Richmond)
604.263.1068

Marilyn Magid (Delta) 604.930.3765

Linda Lebrun (Coquitlam) 604.942.6768

Jay MacLennan (Burnaby/Shadbolt Center) 604.205.3042

Pia Sillem & Jinny Whitehead
(Vancouver) 604.708.3390

Danuse Manhal (North Vancouver)
604.980-5049

I am still looking for a couple of volunteers to do one four-hour shift; it's lots of fun and if you can help please contact me by phone or e-mail <vwhitehead@shaw.ca>

Jinny Whitehead

President's Corner

I am sure that everyone reading this will have, at some time in the past year, said: "the Guild should...". Well, now is the time to think about how you can participate in the growth and development of the Guild. We need committed members with different strengths and skills to join the Board of Directors. The Board meets once a month in the Gallery office on Granville Island; time commitment depends on what you can contribute. If you are interested in running or know someone who would be a good candidate, please contact me, or any other Board member for more information.

Spring is springing... Don't forget it's time for the "Too Good for the Shard Pile Sale" and we need your cast offs for this important fund-raising event April 8th and 9th at the Lougheed Mall. See the notice for a drop off point near you or send/bring it to the gallery for me to pick up.

You may have noticed that the Manager's Choice exhibition is not taking place in March as scheduled. There were too many events in March; it will now take place in December.

Jinny Whitehead

Gallery Manager's Report

Good news and more good news! The gallery is pleased to report an increase of over 21% in revenue coming via the gallery in February 2005 compared to February 2004. Again our customer ceramic shipping is expanding exponentially. We have been working hard to promptly serve our email customers with images and shipping information and diligently streamlining information in order to better serve our customers, artists and guild members.

We are currently designing a fabulous new Galley look and user-friendly web page on the Gallery section of the Potters Guild website. Topics covered are: Gallery Artists, Exhibitions, Ceramic Shipping, Artist information, and gallery news & events. We are incorporating more visual images of the gallery and the ceramics showcased here which will be rotated regularly in order to keep our site fresh and interesting. There will also be easy downloads of gallery inventory sheets, jury information (both retail &

exhibition), gallery policy and customer shipping procedures & rates. We hope our new site will be up and going by late April. Please check us out!

"The Potter and His Apprentices" exhibition opening on March 3rd had the gallery packed to full capacity with attendees. Special thanks to all participating artists: Vincent Massey, Meghan Bennet, Catherine Epps, Jane McDougall and Jenny Smack for producing such a well received show.

The 50th display open to all guild members for the Potters Guild 50th Anniversary Shelves kicks off this month with: BOWLS (April to June). Please read the gallery policy and follow directions for dropping off works at the gallery. We look forward to promoting and displaying a wide range of ceramics from our many talented Potters Guild of BC artists (both beginners and established).

Brenda Beaudoin

Announcement

The Out of Hand Gallery in Market Square, Victoria closed on Monday March 6th. I have a contact number for Patty Cook, and I would be interested to hear from any other artists who had work in this gallery.

Maggi Kneer

604-929-3206 maggikneer@telus.net

Gallery of BC Ceramics
2005 Exhibitions

Lilach Lotan
"Bottled"
February 3-28

Vincent Massey, Jenny Smack, Jane MacDougall, Catherine Epps, and Meghan Bennett

"The Potter and His Apprentices"
March 3-April 4

Jasna Sokolovic
"Outside the Box"
April 7-May 2

Linda Doherty
"A Tisket, a Tasket"
May 5-30

Jim Stamper
"Ceramicycle"
June 2-28

Julia Gillmor & Katherine Hofmann & Neil McBriar
"Kootenay Contemporary"
July 1 -August 2 Opening
Canada Day - Friday July 1st until
9 pm

Mary Fox
"Beauty of Form Enhanced"
August 4-29

Keith Rice-Jones
"Separate Skins"
September 1-October 3

Nancy Walker
"Panorama"
October 6-31

Deb Sloan
"Objects of the Heart"
November 3-28

PGBC Annual Holiday
Member's Show
All of December

Also in the Gallery
50th Shelf Display

BOWLS April May June

VASES July August September

TEAPOTS October November

"Manager's 50 Favorites" all
December

2005 Kelowna Clay Festival

Aug 19-23 at the Rotary Centre of the Arts

Discover Kelowna's downtown Cultural District! Once the center of the Okanagan's fruit packing industry this six block area along the lakefront has been revitalized into a creative and thriving cultural hub. Kelowna is a vacationer's paradise of art galleries, wineries, sandy beaches and 17 golf courses!

Aug 19/20 Two days of demonstrations by guest artists and opening of potter's exhibition at the **Art Ark Gallery**

Aug 21 Fun Day Open House: Demonstrations from local potters

Aug 22/23 Hands-on workshops with Trudy Golley and Linda Doherty



Phil Rogers Hank Murrow Susy Siegele/Mike Haley Trudy Golley Linda Doherty

Phil Rogers, UK will throw a selection of pieces including Yunomi, larger bowls, bottles and pitchers and will then be faceting, cutting, impressing, incising the clay surface and drawing various patterns through a white slip.

Hank Murrow, US will be showing new ways to begin, alter and trim pots using his special tools; and he will share stories of his interesting experiences with famous potters.

Susy Siegele and Mike Haley, US will assemble a large patterned block from 10-15 colours of porcelain and then construct various pieces (teapot, platter, birdhouse?) with slices off the block.

Trudy Golley, Alberta will demonstrate the low-tech method of making and using plaster press moulds using a plaster and paper pulp mixture that she developed called "Paperplaster".

Linda Doherty, BC will cover basic use and maintenance of an extruder as well as die making and ways to design and finish work. Examples will include serving dishes, weaving bowls and combining extrusions with thrown and hand-built pieces.

EARLY BIRD REGISTRATION EXPIRES MAY 31

During the festival we are proud to host "BC in a Box", an exhibition of small works by members of The Potters Guild of BC, celebrating "Fifty Years of Excellence"



Festival and workshops sponsored by **The Okanagan Potters Association** with the generous support of Greenbarn Potters Supply, Vernon Potters Guild and Kelowna Cultural Capital Partnership Program

For information & registration
Kelowna Clay Festival

Glenmore PO Box 30025 Kelowna, BC Canada V1V 2M4
(250) 762-5837 email: kelownaclayfestival@hotmail.com
www.members.shaw.ca/okpanews/clayfest05.html

Jasna Sokolovic "OUTSIDE THE BOX"

April 7- May 2

Opening Thursday April 7, 6-8pm

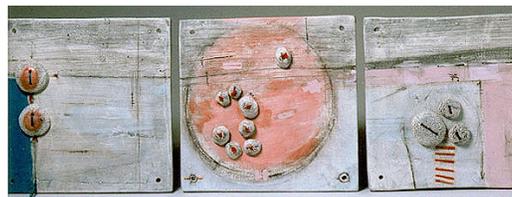
Generally, my work reflects a desire to bring together various elements that have intrigued me throughout my artistic career and are the foremost influences for these particular pieces; a childhood fascination with my father's architectural drawings; my own architectural, ceramic and sculptural studies; and the aesthetic of the urban landscape which surrounds me. The fact that my pieces take precisely measured planning lends a distinctly architectural feel to their creation. Their physicality and potential for interaction, and the idea that they are functional objects, and yet, not necessarily so, also inspire me.



control of the very last creative decision - an intriguing characteristic which I plan to explore further in my future work.

Specifically, the body of work at this show is quite private. It derives from the pages of my emotional diary - my mind's sketchbook. The objects are emotional landscapes where colours, textures and images intertwine to evoke my innermost desires.

Jasna Sokolovic



Photos courtesy Jasna Sokolovic

How these objects are experienced is highly contingent upon how and where they are installed. I have created them so that they are appreciated under many different conditions: solo, grouped, stacked or lined-up. In the end, it is you who has

Spring & Summer 2005 Programs at the Shadbolt Centre Register beginning March 16 by calling 604-291-6864

Clay Sculpture

Fee \$168.53, 8 sessions
Monday (Debra Sloan), 7-10pm, starts
April 11. Barcode #74064.

Continuing Pottery

Fee \$137.35, 8 sessions
Wednesday (Linda Doherty & Alison
Petty), 10am-1pm, starts April 13.
Barcode #73529.

Wednesday (Charmian Nimmo), 7-10pm,
starts April 13. Barcode #73528.

Daytime Pottery

Fee \$137.35, 8 sessions
Thursday (Sabrina Keskula), 10am-1pm,
starts April 14. Barcode #73530.

Focus on Function

Fee \$137.35, 8 sessions
Thursday (Rosemary Amon), 7-10pm,
starts April 14. Barcode #79704.

Focus on Surface

Fee \$137.35, 8 sessions
Tuesday (Fredri Rahn), 7-10pm, starts
April 12. Barcode #74115.

Soda Firing Workshop

Fee \$85.60, 3 sessions
Th/F/M (Linda Doherty & Jay
MacLennan), times vary, starts April 14.
Barcode #79777.

The Throwing Clinic

Fee \$58.85, 1 session
Sunday (Darrel Hancock), 10am-4pm,
starts April 17. Barcode #79976.

Throwing: Intermediate/Advanced

Fee \$137.35, 8 sessions
Saturday (Aaron Nelson), 10am-1pm,
starts April 9. Barcode #79702.

Using Shadbolt Glazes

Fee \$38.28, 2 sessions
Tuesday (Linda Doherty), 7-10pm, starts
April 26. Barcode #79708.

Wood/Soda Firing Workshop

Fee \$171.20, 4 sessions
Sa/F/Sa/W (Linda Doherty & Jay
MacLennan), times vary, starts May 7.
Barcode #79779.

Glass Fusing & Slumping

Fee \$235.40, 4 sessions
M/W/F/M (Alison Petty), 10am-3pm, starts
June 20. Barcode #79774.

Summer Pottery

Fee \$137.35, 8 sessions
W/M (Sabrina Keskula), 10am-1pm, starts
June 29. Barcode #79782.
Th/T (Fredri Rahn), 7-10pm, starts June
30. Barcode #79783.

Introduction to Pottery

Fee \$137.35, 8 sessions
Sunday (Jay MacLennan), 10am-1pm,
starts April 10. Barcode #73525.
Tuesday (Aaron Nelson), 10am-1pm,
starts April 12. Barcode #73526.
Thursday (Barbara Toohey), 7-10pm,
starts April 14. Barcode #73527.

Pots for Cooking

Fee \$69.55, 1 session
Sunday (D'Arcy Margesson), 10am-4pm,
starts July 17. Barcode #81339.

Soda Firing Workshop

Fee \$85.60, 3 sessions
Th/F/Su (Linda Doherty & Jay
MacLennan), starts July 7. Barcode
#79781.

Throwing Intensive Workshop

Fee \$103.90, 3 sessions
T/W/Th (Aaron Nelson), starts July 19.
Barcode #80146.



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Burnaby

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Email: denys@denysjames.com 182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

Reflection on Paul Davis Slide Talk at Emily Carr

Paul Davis is a potter who makes Hagi ware, a particular type of Japanese tea ware, which I greatly admire. He came to Emily Carr to talk about his experience in Japan and his particular beliefs concerning the apprenticeship of pottery making (which I happen to support wholeheartedly; if you really want to learn how to make production pottery, that is the way to go, although there is no excuse for the kind of bullshit and abuse some apprenticeship programs entail.)

What could possibly be the reasons for anyone to make exact "reproductions" or "imitations" of Japanese 17th century ceramics at the beginning of the 21st century? He is not Japanese, he is not from that particular historical time either. In any other discipline than ceramics, with its chronic lack of rigor, its buddy system, this type of work would be rightfully perceived as competent reproductions - imitations at best and fakes, at worst. I can somewhat understand that someone of Japanese descent might want to do similar work or even better, someone for whom it has been a family tradition for centuries. But then again, the results are largely nostalgic and conservative strategies to exploit naive buyers, somewhat like the Royal family does so efficiently. The fact that both systems imply a rigid hierarchical order comes as no surprise. I lived and worked for six months in

Japan too, and all the Japanese ceramic artists and potters I have met were of similar opinions.

When Hagi ware was first made in Japan, it incorporated an aesthetic coming from Korea but the aesthetic was totally transformed by the Japanese sensibility. These objects, masterpieces of world art, made total sense to these people, their life, their beliefs, their tradition, etc. They can still speak to us forcefully and eloquently over centuries. But to make similar objects today, especially if you are not from that culture and certainly not from that time, makes no sense whatsoever. This type of work is actually pretentious, since it pretends to be something it cannot possibly truly be. It can only look like the real thing, no mean feat mind you, but preposterous nonetheless.

We should be making pots that have meaning now, that speak of the particular place and time we find ourselves, the way Hagi pots did when they were originally made. I wonder what the original Hagi potters would make of this work since they were living in the present and Paul Davis (and too many others, unfortunately) lives in the past.

Paul Mathieu is a potter and teacher. He can be reached at pmathieu@eciad.



Photos courtesy Phyllis Schwartz

The Paul Davis Lectures and Beyond

In many ways February was a Paul Davis month. Certainly after hosting him for that time, the place is suddenly noticeably quieter.....

Feedback from all quarters indicates that his presence, pots and ideas have stimulated us all to question what, why and how we do things. No doubt there will be ongoing discussions and dialogue during the months to come, in a way that we have rarely seen before.

Paul's personal approach, work and aesthetic are strongly influenced by the workshop ethic, so much a part of his Japanese experience, where most unusually for a westerner he was adopted into the originally Korean Koraizaemon family to continue the unbroken 13 generation tradition, as there was no direct heir. Also his current status as a potter making a living almost entirely from sales of his work informs his approach. Part of his mandate of having the facilities at Sturt is that he operates a program of apprentice workshop training, returning to the original ethos of Sturt. In one sense this approach is at odds with his 26 years of University teaching and his ongoing weekly teaching assignment in Sydney. It certainly engenders a lively debate with his partner, who is head of the School of Fine Arts and herself a potter with a very conceptual bias!

These poles were the topics of his two slide / lecture presentations. The first at ECIAD, sponsored by the NWCF as part of their speaker series, looked at his own current work, his Japanese training and the whole workshop training ethic.

The second at Surrey Art Gallery illustrated the other side of the coin, talking about Contemporary Australian Ceramics and the development of an Australian perspective. What Paul showed and talked about was an incredible range of work, much of it with a strong conceptual basis.

Paul is currently working with Shadbolt on ideas for the establishment of artist residency programs there, similar to those offered at Sturt.

In addition he and I will be working on the idea of a group trip to Australia to wood fire at Sturt, attend workshops and make all sorts of other connections. Phone me if you might be interested so I can gauge whether it is an idea worth pursuing.

Also if anyone is interested in the Oxyprobe he used (approx. \$500), I should be able to get a good rate for you through him.

Keith Rice-Jones

604 522 8803.

Some Reflections on the Paul Davis Workshop on February 26 & 27, 2005 in Kamloops

One way to judge a workshop is how it actually affects your work. Sometimes we are content to come away with one new idea or technique which gets incorporated into our work (or not). Now that a few weeks have passed I can say that my pots (and I) are changing. I am newly inspired and encouraged to work in my studio. I don't sweep the garden for an hour before work or choose a fresh arrangement and vase every morning for my studio (as happens in some traditional Japanese potteries) but I still think about it and the thoughts affect my work. For starters... I need more vases. We were admonished to "tell our own story, charge more for our pots and use what we have (i.e. the maple leaf)⁵". I don't see Raku, Ten Moku or the Giffin Grip the same now. I enjoyed watching Paul's throwing techniques

and use of tools. I've already ordered a bull's tongue. Anyone know where to get tungsten carbide? Paul told us many amusing, insightful and revealing stories of his life and adoption into a Japanese pottery family. He painted a picture of a different paradigm. "I've dug up a rice paddy to give you your clay" and "\$10,000 for a tea bowl" take on new meaning for me when recounted from first hand experience. Thank you Paul Davis for your generous gifts of knowledge and wisdom. Thanks also to the TVPG and all those who helped make this landmark event possible here in Canada.

Stephen Plant

www.heaveninearthpottery.com

To the Potters Guild members:

Thank you all for the wonderful opportunity to attend the Paul Davis workshop. As a potter and a UCC pottery student I thoroughly enjoyed the whole weekend. Kamloops is very fortunate to have had such a well known potter share his knowledge, techniques, and finished work. I absorbed as much

as possible and went home pumped and full of energy. I cleaned my studio and have spent the week throwing. Thanks for the inspiration, and sharing.

Diane Mikalishen

His workshop was inspirational. I loved it! He is very knowledgeable and a wonderful potter. The time just flew by as he was so very interesting. He took the time to slip in some very entertaining stories about his time in Japan.

Jillian Venables

Paul Davis Workshop at the Shadbolt Centre

Over sixty participants were fortunate enough to attend a Paul Davis Demonstration Workshop at the Shadbolt Centre in Burnaby on February 12th and 13th. Thanks to the Potters' Guild of BC and its 50th Anniversary Committee for inviting Paul to British Columbia. A more entertaining and informative workshop would be hard to imagine.

The day started innocently enough with Paul demonstrating his method of throwing off the hump. We had an early indication of what was in store for us when he cut a bowl off the hump to discover a pair of boxer shorts wedged into the clay. Obviously it is hard to get good volunteer studio assistants in Canada!

Paul continued his demos, sharing techniques, tools, forms and aesthetics developed during his six years as an apprentice and potter at the Saka Koraizaemon pottery in Hagi, Japan. Tea bowls, vases, lid forms, plates and platters were all produced in quick succession while we were regaled with anecdotes and stories of the cultural differences he experienced and learned so much from while in Japan. Deceptively simple looking manipu-

lations and alterations of forms were demonstrated to create dynamic pieces that suggested motion while highlighting the suppleness of the clay. We were all amazed at the 75 pound thrown bowl and the four foot slab platter Paul created.

Slide shows Paul shared included his working visit to China as well as an overview of the programs he currently operates at the Sturt Pottery Workshop in Mittagong, Australia.

Many thanks and recognition to the always professional staff at Shadbolt Centre, including Adult Ceramics Programmer Sharon Reay, as well as Technicians Linda Doherty and Jay MacLennan, who kept the program running seamlessly. Huge thanks also to Keith and Celia Rice-Jones for their role in organizing Paul's visit, and for providing their impeccable hospitality to Paul during his visit. Keith was also apparently a great help with the gargantuan wedging needs for the workshop. Now if only he could account for the whereabouts of his boxer shorts.

Mike McElgunn

POTTERY WORKSHOP on SALTSPRING ISLAND July 19-31, 2004

Taught by Judy Weeden, studio potter with 32 years' experience with clay. This course is designed to be a time for total immersion in the creative process, for students seriously committed to working with clay. Students at any level of previous experience will find invaluable stimulation and new skills. Primary focus is on form, its aesthetics and its decoration using traditional techniques as stepping stones to personal expression.

Tuition; \$500 Cdn Includes materials, and 4 yoga sessions. One studio assistantship available.

For further information and application form see website at www.judyweeden.com

Or write for course outline and application

Judy Weeden 125 Primrose Lane, Saltspring Island, B.C., V8K 1C1 Canada

BC - Tajimi Exhibition

Change and extension of submissions.

After some negotiations with the Japanese, we are able to extend the submission deadline to Mon. April 11th.

Also the jurors are willing to accept other image types including photographs and digital images, as well as slides.

Please send digital images to keith@wildricestudio.com. All other submissions to the Gallery of BC Ceramics.

A reminder - The work must fit into a 7.5 cubic space. 50 pieces will be selected from those submitted and makers will be expected to cover the cost of shipping (approx. \$50). The work will be exhibited alongside 50 works by Tajimi potters and be for sale. Hopefully we will not have to ship work back.

In 2006 we would require replacement pieces for any work sold in Japan, to exhibit here, alongside the work to be sent here by the 50 Japanese potters.

Keith Rice-Jones



Oven and Kiln Fund Raiser

Once again the North-West Ceramics Foundation is pleased to announce its major fund raiser "Oven and Kiln". This year's event will take place at the Granville Island Hotel at 6:30pm on Monday, May 16. Tickets are \$55.00 each and will be for sale through the Gallery of B.C. Ceramics. For those who have never attended this event, it is a fun evening of fine dining and silent auction bidding capped with dessert on a handcrafted plate. The proceeds of this event enable the Foundation to contribute to events such as the Canadian Clay Symposium, and to bring international speakers to the province to further ceramic education.

The Foundation is looking for **plate donations** for this event, as the dinner will be capped with the gift of a dessert plate served, of course, with dessert. We are asking for small plates of a diameter of roughly 8-9 inches. We would also like to invite silent auction donations for the fund raiser segment of the Oven and Kiln. This silent auction will feature the work of many of B.C.'s finest artists in many media. If you are interested in participating in this auction, contributing plates or volunteering for the event, please call Rachelle at 604.874.8518.

Rachelle Chinnery

BC in a Box

BC in a Box will be touring across BC beginning in May. Over 130 potters sent in miniature masterpieces that demonstrate the breadth of our guild. You can catch the show at one of the following locations.

MAY : Blackberry Art Gallery -Port Moody Arts Centre

JUNE: Fran Willis Gallery -Victoria BC

JULY: Mark's Work Wearhouse -Salt Spring Island

AUGUST: Kelowna, Rotary Centre for the Arts

SEPTEMBER : SAGA Public Art Gallery -Salmon Arm

OCTOBER: Station House Gallery -Williams Lake

NOVEMBER: Quesnel Art Gallery

This is just one of the great events celebrating 50 years of the BC Potters Guild. We would like to thank Greyhound Courier and the Orton Foundation for sponsoring travel and poster costs.

Karen Opas

Pottery and Archaeology Tour of SW Britain

October 2005

Join archaeologist **Alan McMillan** and potter **Gillian McMillan** on a two week bus tour of potteries, galleries and archaeological sites in South-Western England and South Wales. We will start in London and wind up at 'The Potteries' in Stoke-on-Trent. More details and a brochure will be ready by next month. For a detailed itinerary etc. go to www.skiesunlimited.com or call Josephine 604 461 4289 or toll free 1 888 280 6890

"Elements IV: Fibre and Ceramics" The Architecture Centre Gallery

The most recent in the series of Elements exhibitions at the Architectural Institute of British Columbia at The Architecture Centre Gallery.

100 - 440 Cambie Street, Tuesday, March 22 to April 22, 2005,
5:30 - 7:30

Comox Valley Potter's Club

(Formerly "Island Potters")

The "Island Potters" as the club was first called, met in members' homes in the mid and late sixties. The first written minutes we can find were from 1971 & 1972. We had the use of a small room at the Courtenay Recreation Centre, where we met every Wednesday. We paid a membership fee to the CRA, and a portion went to our Club.

Somehow we managed to acquire two electric kilns, and two kick /electric wheels. The wheels with seats and tables were built by an elderly Belgian man and cost \$80.00.

The CRA even covered our electricity costs! Times have certainly changed. Records show that M 92 & M 95 clay cost \$2.75 for 25 lbs, while white # 100 was \$3.00 for 25 lbs.

The list of names we can find for 1971 are: Saxon Welsh, Marjorie Roberts, Jean Lust, Lisa Jensen, Peg Patrick, Nancy Allen, Nina Anderson, Jean Henderson, Kaye Hansen, Frankie Mitchell, Bonnie Rogers, Cora Quin and Marjorie Lever. By 1972 and 1973 there were at least a dozen new members and we had to expand to working on the stage at the CRA. When the CRA rebuilt and expanded, our little room was torn down and our supplies were stored temporarily at members' homes. At this time we found there was often confusion with the name "Island Potters" and the potters from Denman and Hornby Island, so the decision was made to change our name to "The Comox Valley Potters Club".

Eventually, we rented a small space that was not very suitable, but soon after had the offer to rent a large workshop from Marg and Chris Hansen on Leighton Ave. in Courtenay. This gave us the space to sponsor many workshops and we had some great ones.

Our club's first workshop while still at the CRA was with Wayne Ngan as well as Allan Burgess and Donna McLaren. Because of the tremendous interest, our workshop with Don Reitz was held at North Island College. Robin Hopper gave us a great workshop at the Native Son's Hall.

Cathy Gailloux's beach property was a perfect place for a sawdust-firing workshop with Bob Kingsmill. We had our first Raku workshop also at Cathy's beach, and Jim Thornsbury used an oil drip and a vacuum cleaner blower for the fuel! Our next Raku workshop was at Lynn Johnson's with Laura Wee Lay Laq.

While we were at Leighton Ave, we enjoyed workshops given by Jim Etzkorn, Denys James, Frank Boyden, Christine Husson, and Glenys Marshal-Inman.

Angela Meeson gave us a varied workshop at Sue Taylor's, where

we built and fired a "down under" kiln and experimented with Raku, smoke firing and crystalline glazes.

Walter Ostrom came for 5 days and made us one of his famous turtles. We made and tested low fire glazes on this and made chickens and fish from a live chicken model. (The fish was dead.)

Because the Club had grown in numbers, we were able to hold workshops at North Island College and had Jeff Oestreich, Sam Kwan, Yukio Yamamoto, Darrel Hancock, Laurie Rolland, as well as many others. We also attended down island workshops whenever possible. Can you imagine the incredible potlucks we've had at these workshops!

During the last few years we have had an arrangement with N.I.C. for the use of the Ceramic Dept. every Wednesday. We have made a four by eight foot mosaic mural of the four seasons in the Valley, and donated it for installation at the new airport. It was designed by Ev Johnston.

We give a bursary every year to a N.I.C. ceramic student, and the students are able to come to our workshops free of charge.

As a result of all these workshops, and an obsession with clay, there have to be some sales involved. We have held a Christmas sale at the end of November every year since at least 1971, and a "seconds" sale in January for the last few years. Spring sales were tried, and the last 3 years we have held a "plants and pots" sale at Meg Burgess' house, (followed by another fabulous "Pot Luck"!).

Every fourth year we have been invited guests, as a club, to take in the Filberg Festival in Comox.

A "spill over" from the club, was the formation of a retail outlet called "The Potters Place." Although it is quite separate from the CVPC, the majority of the members belong to both. It is run on a co-op basis.

We must have done something right to promote such an interest in clay, because our small group from the 60's and 70's has swelled to over 60 members!

See you at the next workshop.

Also, please note that The Comox Valley Club will display works at the Muir Gallery in Courtenay from May 6 to 28th. This is in conjunction with celebrations of the B.C.Potters Guild Anniversary Project. Each member will display a couple of special pieces.

Kaye Hansen for the C.V.P.C

JOHN CHALKE at Emily Carr, Summer 2005 "How to talk about pots and make them better." CRAM 204, August 1-19

The Ceramics program at Emily Carr intends to make all its three credit courses easily accessible to the larger community. This summer, from August 1 to 19, Calgary Potter John Chalke will teach a three week course on "how to talk about pots and make them better". To register for this course, phone the Registrar Laurence Lowe at 604 844 3800 ext. 3822 and ask for the ceramics course CRAM 204. Register after May 2nd until start of course on August 1st to secure a place. The cost is \$323.11 + \$40 lab fee for glaze materials and firings.

This is a not to be missed opportunity to work with one of Canada's best and most original potters.

Paul Mathieu

What About Collecting?

Collecting started in childhood — stamps, books, marbles, cards of all sorts — the same as with most of you and I guess there's always been something I'm collecting. I never really thought of myself as a collector until my house started filling up with stuff I found difficult to heave out. In the last 15 years more than 500 pieces of blown glass went through my place but I've given up that pursuit and there are only 3 rare pieces left that I haven't dealt with. The slack was quickly taken up with the search for studio pottery and in less than five years the collection has grown to well over 400 pieces.

Yesterday was a good example of a collector's day. There had been a collection of 50 or 60 pieces of Tommy Kakinuma's work in a recent auction and even though I did manage to buy a few pieces I couldn't afford to keep bidding at the time. However, the good fellow who did buy most of the larger pieces I really wanted was someone I know, so I let him know I'd be interested in the future. Yesterday he came into my shop with a beautiful tall TK pot ready to sell or trade. The pot is grey blue with some green and white highlights. The shape is simple and strong but the decoration is so different from all the birds and animals and red-orange pots of Kakinuma I already have. It stands 14 inches high and is striped horizontally in the blue over grey. Down one side is a splash of volcanic-like white and green— not a strident green but a subtle sea green like you see when you're looking at the blue

water but then it's green. On the other side of the pot he scratched through the blue to the grey to draw two converging spirals that intensify the movement of the surface. I know many potters want their work to be functional, and while this pot will hold a good deal of liquid and could look great with a long stem flower or two, its greatest function for me is as a piece of art. We made a trade for something I had in my shop at a considerably higher dollar value so he offered to include a sculptural piece by Gordon James he had also recently acquired. I haven't held it yet but I've seen a picture and I'm quite excited about it. The full figure of Elephant Man is 18 inches tall and appears to have a high gloss glaze in flesh tones and pink. I was given a catalogue of the 1980 retrospective of the guild and first saw pictures of a James sculpted head in there. I've since wanted to add something of his work to my collection and the day is soon to come.

This was a good day of collecting. I'm fortunate to have a shop because I can trade pieces back and forth from my studio to there and I have the opportunity to be offered pieces to buy. It is difficult to say no to taking home a new pot if it's by someone I don't know yet or someone whose work I'm particularly fond of.

Come by and say hello at DoDa Antiques, 422 Richards St. or email a comment to jdis@telus.net

John Lawrence

DAVID LEACH, potter, born May 7 1911; died February 15 2005

Potter whose independent style was built on the foundations of his famous father's work.

The last time I saw David Leach was in Spring 2003 by chance in the Gallery of The Devon Guild of Craftsmen in England.

David was setting up a retrospective exhibit of his work and that of his students. At 91, he still stood tall and straight and moved with easy grace. I wasn't sure he would recognise me - he was one of my teachers for 4 years when I was at Art College in England, but many years had passed and I had seen him only once between, when I visited Lowerdown about 25 or so years ago. "Ah yes, of course, Celia Wild. You'll have to speak up, I'm getting a little deaf." He was the same quick thinking, thoughtful, considerate person I remembered.

His work was very much grounded in his famous father, Bernard's traditions of the Anglo-Oriental sensibilities, but had made a slow evolution towards being recognisably his own. In 1930 he started in Bernard's workshop in St.Ives as a student, and later as manager and partner. He trained apprentices to be a team producing a standard ware of Bernard's original designs. The ware was of

an admirably consistent high standard, using glazes which were in total contrast to those used commercially in the frugal aftermath of the war. The idea of studio pottery was born, and has inspired countless potters to believe it was possible to make a living. At St. Ives they found it a constant struggle to make their idealistic dream a reality.

David's own pottery, set up independently in 1956 at Lowerdown, Bovey Tracey in Devon, was maintained on a smaller scale, training his son, John as his first apprentice. Latterly he worked alone on individual pieces, and spent part of each year travelling internationally to give lectures and demonstrations, seeing himself largely as a teacher. He exhibited regularly in U.S.A., Japan and Europe, and has work in many U.K. and European museums.

Celia Rice-Jones

The Guardian's February 26th 2005 obituary for David Leach can be seen at: <http://www.guardian.co.uk/obituaries/story/0,3604,1425659,00.html>

TransFormation Update

There are a good number of applications awaiting the jurying for the TransFormations show.

Applicants will receive a letter some time in April informing them of their status.

Good luck to everyone..

Heather Cairns

Made Of Clay New Dates

JUNE 17th , 18th and 19th

Same times: 10am to 6pm

Same place: Performance Works

Demonstrations, Raku U, Door Prizes

Co-ordinator: Dale Delansen
madeofclay@bcpotters.com

Jinny Whitehead

Port Moody Festival Of The Arts; Studio Tour

After you have checked out the pottery bargains at the guild's 'Too Good for the Shard Pile' Sale at the Lougheed Town Centre, Friday April 8, 10 – 9pm or Saturday 10 – 6pm you could head up North Road to Port Moody. On that weekend, Saturday and Sunday, April 9 & 10, galleries, studios and other venues are open to the public. See the work of potters Myrta Hayes, Gillian McMillan, Lewis Kennett, Clive Tucker and Martha Meimetis as well as other Port Moody artists.

Download a map and list of other events at:

www.pomoartsfestival.bc.ca

Or pick up a brochure at the Arts Centre, 2425 St. Johns street, Port Moody

Gillian McMillan

Three Phase Electric Kiln

Fires to Cone 8 Needs TLC.
Exterior Dimensions 34 x 42 x 27
(H). Interior Dimensions 27 x 35
x 20 (Deep). \$450 (obo)

Phyllis Schwartz

604 222 1229

Pat Webber Pottery Workshop

August 1-10

Pat Webber presents her annual summer workshop in her Salt Spring Island studio. Workshop includes: Wheel throwing, combining thrown and hand built forms and hand building with guest potter Louise Card

Bisque firing **Brushmaking**

Reduction firing **Raku firing**

Glaze application and decoration

For more information, and to receive a brochure, call Pat at 1-250-8871, or email to jwebber@saltspring.com

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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 an 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 a 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

Potters Guild of BC Board

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Suzy Birstein Maggi Kneer
Heather Cairns Rona Hatherall
Karen Opas

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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.'

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Gallery of BC Ceramics

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www.bcpotters.com

Brenda Beaudoin

Interim Gallery Manager
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Shari Nelson, exhibition catering
Penny Birnam, exhibition re-painting

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Maggi Kneer
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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

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Paul Davis Wood-Firing the OMBU Kiln

The Paul Davis Workshop was a unique and rewarding experience, for all the participants. Now that I have had a chance to look at the results of the firing, I can say that the success was as a result of the information, and expertise of Paul Davis, who took the time to ensure that we all had a successful firing, with beautiful pots, to show for it.

I won't get into the day by day details, except to say that it does take a communal effort to fire a wood kiln. The initial loading took place with Paul stacking each piece, carefully, with some, being placed on their sides, using clam shells, and clay wadding to stack pieces. With rice offerings to kiln gods, good wishes and fine sunny, cold weather, the lighting of the kiln began.

For the next few days we all busied ourselves with our shifts and

living with this "about to be"- fire breathing dragon. The OMBU kiln became the source of warmth against the night cold, and as well as a gigantic pizza oven for various snacks brought in to keep the crew fuelled. We were given the recipe for "Potter's Pie" which anyone can have if they ask me, and is a traditional food stuff for firings in Australia. While sitting around the kiln we shared stories, had lots of laughs, and kidding took place with a sense of humour and good spirit. When the kiln cooled down, we unloaded it, on a full moon. We are all in agreement, that it was a successful firing. We all received some beautiful pots with variations of colour, and texture, only arrived at by the wood fire.

D. Kostyshin

INSTRUCTIONS FOR ARTISTS GALLERY INVENTORY

1. Make appointment
2. Fill out a gallery inventory sheet with ACCU-RATE codes
3. Gallery Codes: 4 letter digit (the first three letters of your last name + the first letter of your first name) followed by numbers:
(Regular juried gallery stock) start at 000 to 999
(Juried show/exhibition stock) start at 1000 to 1999
(50th Anniversary Shelves stock) start at 2000 to 2999

(Emerging artist non-juried stock) start at 3000 to 3999

4.all ceramics must have stickers with accurate codes & prices on them

5.membership dues must be up to date

Please clearly label all Guild items received at the gallery but not gallery stock such as: BC in a Box, MOC, membership renewal, Japan, BAG exhibition, donations and NWCF. Following these procedures enables gallery staff to serve and assist gallery artists and Guild members to their full potential.

Sincerely

Staff, Gallery of BC Ceramics