



**POTTERS
GUILD
of BRITISH
COLUMBIA**

NEWSLETTER

bc potters

September 2005

Volume 41 No. 8

Connie Glover

On September 1st, Connie Glover will give a slide presentation of her recent public art projects in relief ceramic tile and mosaic tile at the Surrey Art Gallery at 7:30. Her first public art endeavor, completed in Richmond in 1999, was a West Coast seascape of approximately 350 sq. ft. of relief ceramic tile on a three-storey elevator shaft. Since then, she has completed several other projects, including three community public art projects. This fall she will be collaborating with Vallalee Hoffman in a community public art project in Newton, sponsored by the City of Surrey. This project will involve the fabrication of a glass and tile mosaic piece for each of the following facilities: Newton Wave Pool, Arena, Seniors' Centre and Youth Centre. If you would like to participate in free workshops to create mosaic pieces for these facilities, come out to the slide talk to learn more about the project and to register.

Connie has worked in clay for over thirty years, producing decorative and functional ware in addition to her public art projects. She was born in Kamloops, B.C., and studied art at Douglas College in Surrey and at Laguna Beach School of Art in California. She has completed two residencies at the Banff Centre and one in Japan three years ago. She has travelled extensively in Asia and South America. Connie has lived in Surrey for the past twenty years and has taught adults and children in her studio and at the White Rock Arts Council. Visit her website at www.connieglover.com to see her work.

Connie Glover

**Connie Glover Slide Presentation
Surrey Art Gallery
September 1, 2005
7:30 pm**

Photo: Courtesy Connie Glover



Celebrating 50 Years: 1955 - 2005

Table of Contents

Connie Glover	1
President's Message	2
Gallery Manager's Report	2
TransFormations as Metaphor and Culmination	2
Clay for Dummies - Part 1	3
Claylines	3
Making What the Eye Wants to Touch	4
Separate Skins : Double-Walled Vessels	5
Sipping Only What is Sweet	6
Ruth Chambers Lecture for NWCF	7
Exploring Decoration	8
Breaking all the Rules with Paper Clay	9
Collecting Continued	10

Gallery Manager's Report

Send us your 2006 Exhibition Proposals!

We are also accepting proposals of ceramic works for three possible thematic group exhibitions: musical instruments, jewelry and maybe a mini-ceramic exhibition (a la "BC in a Box"). Proposal guidelines and form are included with this newsletter or online at www.bcpotters.com.

Have you seen the gallery's advertisements featuring the Art of Ceramics in the latest issue of Artichoke Magazine and in the August 19th weekend edition of the Globe and Mail? If you have professional images of your gallery ceramics please forward them to us via email. We are building our image database for our customers and marketing promotions.

The gallery still has BC in a Box posters available for purchase (\$3). The gallery will soon carry the Burnaby Art Gallery's Transformations catalogue and disc for sale, please inquire at gallery for details and price.

Granville Island has been busy with many local visitors as tourism is down slightly. Despite the downward trend, sales at the gallery have been maintaining their steady rise from last year. Kudos to artists' participation and the gallery assistants knowledge and customer service.

Brenda Beaudoin

President's Message

I am writing this the day after the opening of our exhibit TransFormations at the Burnaby Art Gallery. It was a lovely evening for the 200 or so members, friends and family who attended the reception. It was wonderful to see such a crowd, which included many founding members. Under the direction of Carol Mayer, the show portrays the exceptional diversity of work in this province. As I said in my remarks, I believe it captures the very essence of our guild – an organic network of potters working together, inspiring and encouraging one another. The exhibit is open until September 11th, and I highly recommend you go and see it – you will be inspired.

A catalogue of the show has been printed and can be purchased from the Gallery of BC Ceramics for \$15 (including tax and postage). There is an image of each piece of work in the exhibit, artist statements, jurors comments and some essays. The Source Book was a great success. In order to make it accessible to the greatest number of people, we have made it into

a compact disc that can be purchased for \$10 (including tax), plus \$2 for shipping, also available at our gallery. The best way to order either of these items if you are out of town is to phone the gallery and pay by credit card and we will send it to you.

In its present format, the Source Book would be very costly to print – it is 240 pages with about as many colour images, so you would be looking at a pretty expensive publication. There were also requests for the 25th Anniversary catalogue as well as the BC in a Box and Tajimi shows. I am looking at all options, so check out your newsletter for more info later.

BC In a Box moves to Salmon Arm in September. So if you live in the area don't miss it; bring your friends!

Jinny Whitehead

TransFormations as Metaphor and Culmination

What a sense of celebration at the opening of TransFormations.

Although our 50th Anniversary year continues with the acclaimed BC in a Box show still touring the province and the BC-Tajimi show happening in Japan, our flagship show at Burnaby Art Gallery proved a worthy and fitting closure for our 50th Anniversary.

The pieces make an eloquent statement on the breadth and quality of work by our members and the included jurors' comments underline the historical significance of the exhibit. The celebration of our past and the various other source materials further underlines the significance of this exhibition.

Of course the title is very clever, but it wasn't until I was at the exhibition that the significance of the signature piece struck me. Not only is it a collaborative work made at a collaborative event, but also the three makers spanned three generations. What an astounding metaphor for the essence of "Guild." We have never been more vital and our future rests on contributions that members make to their organization. Several people approached me at the opening and said they had finally gotten around to joining, recognizing the importance of our provincial voice and the contributions of individuals.

Thank you to all involved on every level and in every way for the astounding amount of work that has gone into this and other events to make our 50th Anniversary so special.

Keith Rice-Jones Chair of 50th Committee

Clay for Dummies - Part 1

Clay is such an incredibly tactile and expressive medium. Yet there are far too many Art programs and especially elementary classrooms that do not introduce students to this fabulous material because teachers are afraid, sometimes simply of the mess but more often because they feel they lack the arcane and specialized knowledge necessary to cope with clay and particularly with the mysteries of the kiln and glazing. How many elementary schools are there across the province where a small pile of bricks sit mysteriously in the furnace room daring someone to open the lid? Read on: The mysteries aren't so deep.

Clay is very common. Over 90% of the Earth's crust is comprised of the materials that constitute clay. It's essentially decom-

posed rock and is literally "as common as muck". The inherent beauty and elemental magic of the ceramic process is that this decomposed rock can be reformed by hand and by heating to red heat made rock again. Huge deposits of natural clay exist across the world. This is mostly secondary clay that has been carried some way from source, picking up impurities on the way, mostly iron oxide (rust) which makes the clay fire that terra-cotta colour typical of Mediterranean and Mexican pottery. Much of the Fraser Valley is a huge clay pit.

Commercial clays are a blend of different clays and other materials so each clay body can be formulated with specific properties and firing temperatures. To start, let's stick to a low fire commercial terra-cotta. We're hand building, so we need some sand or grog (ground up fired

clay) to help the work dry out evenly without cracking.

Working with clay is no great mystery as long as you understand that as clay dries it shrinks. (See Fig.1) This means that you cannot join soft clay to dried clay, as the fresh clay will shrink and crack off. Firm clay (leatherhard) can be joined by deeply scratching and wetting at the join and ideally wrapping to give the local wetting time to even out. Water will do for this. For joining soft clay, scratching is still a good idea combined with using joining slip (a slurry of your building clay thinned with water - a little hand mixer is ideal for this). When clay dries out (Greenware) it is at its most fragile so it's a good idea if students don't touch it at this stage!

Keith Rice-Jones

Thank you Leon Popik for emailing notice of John Chalke's lecture at Emily Carr Institute on August 16th. With the ECI students, there was a good turn-out for a most interesting slide talk. Email Leon at lpopik@eciad.ca if you would like to be on their email list for further ceramic notices

Claylines

We are happy to announce that **Tam Irving** will marry **Rosalind McKeown** on September 10th 2005.

Port Moody Arts Centre

Fall 2005 Ceramics Classes



For more information or to register
contact 604-931-2008 or

www.pomoartscentre.bc.ca

Beginner/Intermediate Wheelthrowing with Clive Tucker

\$171.90 includes registration, firing fee and tax
7-10pm Mon (8 classes Sept 26 - Nov 21)

Ongoing Wheelthrowing with Clive Tucker

\$171.90 includes registration, firing fee and tax
7-10pm Tues (8 classes Sept 27 - Nov 15)

Introduction to Pottery with Clive Tucker

\$171.90 includes registration, firing fee and tax
7-10pm Thurs (8 classes Sept 29 - Nov 17)

Vases and Teapots with Clive Tucker

\$96.67 includes registration, firing fee and tax
7-10pm Tues (4 classes Nov 22 - Dec 13)

Prerequisite: An introductory wheelthrowing class.

Plates and Platters with Clive Tucker

\$96.67 includes registration, firing fee and tax
7-10pm Thurs (4 classes Nov 24 - Dec 15)

Prerequisite: An introductory wheelthrowing class.

Go Figure, the Figure in PaperClay with BW Finley

\$113.10 includes registration, supplies & tax
10am-1pm Mon (6 classes Sept 26-Nov 7)

Poetry and the Drama of Masks with BW Finley

\$113.10 includes registration, supplies & tax
7-10pm Mon (6 classes Sept 26 - Nov 7)

Bas Relief Ceramic Tiles with Pauline Doyle

\$107.70 includes registration, supplies and tax
7-10pm Tues (5 classes Nov 8 - Dec 13)

Clayworks with Pauline Doyle

\$124.80 includes registration, supplies & tax
7-10pm Tues (6 classes Sept 27 - Nov 1)

Raku Firing with Steve Maclean

Please note: pre-registration is required at least 4 days before the raku workshop is scheduled.

\$47.45 includes registration, glazing, supplies and tax
10am-4pm on the first Sunday of the month:

Oct 2 Nov 6 Dec 4

Clay Drop-In

\$42.45 for 5 visits includes registration and tax
10am-1pm Tuesdays (ongoing)
7-10pm Wednesdays (ongoing)

Making What the Eye Wants to Touch

A workshop with Chris Staley February 11th & 12th, 2005 Guild Members: \$96.30, prior to January 10th, \$107.00 after.

"When makers of clay objects come together they touch and enrich each other's lives."

The Shadbolt Centre for the Arts, the Potters Guild of BC and the Fraser Valley Potters Guild are pleased to present Chris Staley, professor of Ceramic Arts at Penn State University since 1990 and former member of the Archie Bray Foundation's Board of Directors. Chris holds an MFA from Alfred University, a BFA from Wittenburg University and was a Special Student at Kansas City Art Institute in 1977-78. For the past 24 years, he has taught over 100 workshops worldwide. He has pots in major museums - including the Smithsonian Institute in Washington and England's Victoria and Albert Museum - as well as in friends' cupboards. He has had 27 solo exhibitions. Chris once wrote an article entitled

"How a Handmade Cup Can Save the World".

In his own words, "The essence of making pots, for me, is about being human. It's about strength and fragility. It's about the intimate moment when the handle of a cup touches the hand. It is about making what isn't there compelling. When we stop to take notice of how handles feel or how some sculptures makes us think twice about what we are seeing, we slow down, take stock, become more aware of ourselves and things around us. We become more sensitive. I believe something good comes of this - we become more willing to understand and appreciate what life has to offer."

Chris has created works ranging from platters, cups and teapots to large, expressive bowls. His pieces appear to have been shaped by personal and natural forces - from useful to purely expressive pottery, whose shapes have evolved through many revisions and refinements over the years. Watch for further details on this workshop in upcoming issues.

For information or registration, contact the Shadbolt Centre for the Arts at 604-291-6864. Quote Barcode # 84946

Sharon Reay



It's **THE MAD POTTER's** Birthday!

We are combining our 4th Birthday with

**Mark your
Calendar!**

Clay Day!

On Saturday, October 1,

You can sample up to 4 different types of clay ~ FREE



Also . . . A Huge Store-Wide Sale, Cake and Door Prizes!

#6 - 3071 No. 5 Road, Richmond (Near Bridgeport) ~ Tel: 604-244-3734

*** **STORE HOURS: Tuesday to Saturday 10am to 6pm** ***

Separate Skins : Double-Walled Vessels

At the Gallery of BC Ceramics Sept. 1 to Oct. 3, 2005. Opening Reception Sept. 1, 6-8pm

The title refers to the inner and outer and outer surfaces.

These vessels suspend smooth bowl interiors in contrasting patterned or roughly textured supporting forms. They reference classic Mediterranean antiquity, the organic shapes of shells and my enduring fascination with modernist abstract ideas.



Although not strictly double-walled, some of the square-round bowls that I have been exploring for some years have the essence of what interests me in the bowl form, namely a smooth interior contrasted with either a textured or patterned exterior. Using a separate exterior form to contain the classic smooth interior bowl allows me to experiment with sculptural forms. The square-round bowls reference the basic geometry of my large sculptural work and at the same time are about abstract geometrical relationships. They are also about the vessel tradition and are entirely functional. The circular bowls are actually double-walled, the bowl being contained in a tube, which is covered by a hanging curtain wall allowing the form to appear to be floating above the surface on which it stands. Some rectangular variations strive for the same effect by containing the bowl element set into what is essentially a box, which sits on a foot ring. The idea of the bowl set into a box opens unlimited possibilities.

While I consider all my work to be sculptural, later work in the series began blurring the line between non-functional sculpture and vessels for use. In essence, this returns to themes of earlier containers that hinted of esoteric rituals. Another direction I am exploring with the double walls is extrapolating from classic forms and making more massive versions that, with the pocked, heavily textured outer surfaces almost have the sense of being carved from rock. Their weight belies the massive appearance.

A trip to Haida Gwaii had me reflecting on the numerous collected shells with their smooth interiors and rough textured exteriors. These form the basis of a parallel exploration of double-walled vessels based on more organic forms.



Technically, I am using a white stoneware paper-clay with coarse organic additions that burn out, in the clay used for the outer

surfaces. The great difficulty comes in marrying the smooth clay of the interior with the exterior. The work is fired to Cone 10 reduction using glazes, slips and oxides.

Keith Rice-Jones

Photos courtesy Keith Rice-Jones

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LAOS/ANGKOR WAT	January 27 - February 14, 2006
ITALY	May 13 - 29, 2006
TURKEY	September 14 - October 5, 2006

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

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

Sipping Only What is Sweet

Introduction

Last year I was invited to exhibit a solo show at the courtyard gallery at the Burlington Art Centre, for the summer of 2005. After much teeth grinding, the show was successfully completed and shipped to Ontario in May. In June I flew to Ontario to complete the set up and attend the opening. It all went very well. Now I'm famous and can retire. Below is an excerpt from the show brochure.

Clive Tucker

Imagine a lazy, warm sunny afternoon. The blanket is spread out on cool grass, the scent of flowers is carried on the breeze. Marveling at the beauty of your surroundings, you prop yourself up on your elbow and reach for another sandwich. Somewhere nearby you hear the familiar sound of a bee buzzing as it searches out its next flower.

Now imagine that there is no sound of bees buzzing - anywhere. Gone are the flowers and their scent. Gone are the tomatoes on your sandwich and any other vegetables. This is the premise of Clive Tucker's exhibit, *Sipping Only What is Sweet*.

In this show, he questions humanity's predilection for technological solutions to environmental matters and asks: "Are we just continually creating and solving problems with the advance of technology, or can we actually move forward as a species in a more holistic direction?"

To express this concern, Clive Tucker has populated the Burlington Art Centre's (BAC) courtyard gallery with ceramic pollinators split into three unique groups of sculptures. The first set is comprised of identical European honeybees. This species has been promoted largely at the expense of native bees, and major changes in agriculture policy have been made with virtually no regard for native bees. To add to the situation, European honeybee populations are now in decline.

The question now brought to bear is: "what will pollinate our crops?" The second set of sculptures is of robotic pollinators:

an artistic interpretation of a possible future. The third set is of native pollinators, all different and representative of the natural biodiversity of the planet.

"My current work explores that which we see everyday, and that which we don't want to see, specifically how we view the environment around us and what is actually taking place

within those surroundings," he explains.

Utilizing the site-specific garden space for this exhibition was crucial to Tucker's premise. He plays with the viewpoint of a garden as a place people seek to escape the complexities of their sociological environment. Once in the garden our eye travels languidly over the colours and shapes of the flora, and we are both amazed and lulled at its natural beauty.

Ironically, we seem to forget that the very gardens we escape to are another example of humanity's tinkering with nature.

Though proportionately accurate and detailed Tucker's sculptures are magnified to approximately 14", and presented at different levels on stands (between one to two metres high). Bees are instantly recognizable and suggest a simplicity that is deceiving. As well, the ceramic pollinators reflect the fragility of the ecosystem. Yet, so large are these bees that we cannot swat them away but are forced to consider their role in our surroundings. Like the garden courtyard, they too are colourful and pleasing to look at. However, their placement and magnification compel the viewer to consider what they are actually seeing and question how human activities may be impacting not only the species, but humankind itself.

Union of Art & Science

The scientific element of this installation reflects an important part in Tucker's art. Here, he combines two aspects of his interests into his work. He is one of those exceptional individuals with a background both in science and art. His initial education led him to a degree in physics and an MSc in applied energy (energy conservation) that he earned in his native England.

"I've always had an interest in finding out how things work," says Tucker. "But the job I was doing after getting my degree was routine. Art, and particularly ceramics, provided me with the challenge to figure out how to present an idea. There's a significant scientific component to ceramics, and always problems to solve in order to produce a finished piece."

To date, the bees are the most significant manifestation of Tucker's art and science background. "The challenge for this



show was how to present a serious subject but not make it dull. The bees in the garden are a marriage of art and science that results in both a visual and educational experience. It's an issue that's important to the welfare of the environment, but it's presented in a way that's fun to look at," he says.

Tucker first became interested in pollination when he was researching orchids. An avid grower, he came across Darwin's famous supposition that the Madagascar night-blooming orchid, *Angraecum sesquipedale*, with its 11.5-



inch nectar pouch must be pollinated by a Hawkmoth with a 12-inch proboscis. Forty years later Darwin's theory was proved. The idea of the symbiotic relationship between the environment and native pollinators began to germinate, and Tucker started to research the subject of pollination with a particular interest in bees. With the intended gallery space as the BAC's courtyard garden, he began to explore the phenomenon of human intervention in nature.

A serendipitous meeting led him to Lora Morandin with the Department of Biological Sciences at Simon Fraser University (SFU) in Burnaby, B.C.. Morandin arranged for Tucker to visit the apiary at SFU where he observed the bees in action. Donning all the protective clothing he experienced a day in the life of the hive. He was shown the university's bee hives and got to watch baby bees hatching, as well as the introduction of new queen bees to the hive. At the end of the day he was given frozen bees to study. Morandin notes that while there are "still a lot of native

bees around, their populations maybe in great danger from honey bee competition, but mostly from habitat conversion and pesticides. The big problem is that in North America we've focused almost all of our attention on trying

to promote honey bees, largely at the expense of native bees. We make sure that honey bee colonies are moved out of fields before

harmful pesticides are sprayed, but do nothing for native bees. We've virtually ignored how our land conversion for urban and agricultural development will impact wild bees."

This is something to seriously chew over considering that "researchers with the Forgotten Pollinators Campaign, based in Tucson, Arizona, estimate that one in every three bites of food is made possible by a pollinator," (from web article "*Pollination Services: No Food Without Them*," www.rand.org).

Clive Tucker has a website at <http://www.clivetuckerceramics.ca>

Christine Conroy

Christine Conroy is a Vancouver freelance writer.

Photos courtesy Clive Tucker

Ruth Chambers Lecture for NWCF



Canadian ceramics.

Ruth Chambers graduated from the Ontario College of Art and Design (AOCA 83) and the University of Regina (MFA 92). She has taught at the University of Regina since 1992 and is currently associate professor in the Department of

We are pleased to announce the third lecture in the North-West Ceramics Foundation speaker series. Our speaker will be Ruth Chambers from the University of Regina and the lecture will take place at the auditorium of ECIAD on October 7 at 7:30 PM. Her topic will be her forthcoming anthology of contempo-

Visual Arts and associate dean of the Faculty of Fine Arts. Her work incorporates a range of media, usually in an installation format, and often including ceramics. Recent work addresses ways we attempt to visualize and understand what is inside ourselves, both medically and metaphysically, and explores various medical, cultural and metaphysical endeavors that have aimed to transcend and reconcile concepts of the material and immaterial and the internal and the external. She is also a member of the interdisciplinary artistic collective Petri's Quadrille which investigates relationships between art and science. She has given numerous papers, participated in symposia, and chaired academic panels addressing such topics as contemporary ceramics and craft, art and science, and collaborative art practice, and is currently co-editing an anthology on contemporary Canadian ceramics.

Ron Vallis

**Adult workshops and open studio learning
with Elaine Brewer-White,
in the heart of Langley, B.C.
Starting September 24th,
every Saturday from 1-5pm**

Elaine will open her studio for adult drop-in sessions and special Workshops Intensives.

Open studio drop-in will be held on Saturdays, from 1-5pm, \$10.00 per hour, with a 3-hour minimum booking. Fees include instruction, glaze materials and firing. *Clay not included in price.

Special Workshop Intensives will run for 2 consecutive Sundays and include all materials, and also coffee, fruit and gourmet cookies from *Cafe Roberto* - Fort Langley's favorite deli.

Merbabes and Mermaids Sept. 25, and Oct. 2 1-5pm
\$125.00

The Theatre of Mask-making Oct. 23 and Oct. 30 1-5pm
\$125.00

Memory Boxes - wall work Nov. 13 and Nov. 20 1-5pm
\$125.00 *gst not included in prices.

Elaine looks forward to inviting in small groups of enthusiastic students to her studio. Book early to confirm your spot

ebrewerwhite@telus.net or 778-882-0120

SMOKE FIRED POTTERY WORKSHOP:

Exploring Decoration

Louise Pentz, Sept. 29 – Oct. 1 LaHave Nova Scotia

Tuition: \$255.00 Maximum 12

"Smoke-fired" pottery is a term given to clay that has been burnished and pit fired. The marks left on the work are from the smoke and preliminary surface preparations. Over the three day workshop we will demonstrate the burnishing, painting and firing techniques used by ancient Mexican and Southwest indigenous potters. We will also look at 20th century materials that can be used to mark and colour the clay both before and after the work has been smoke fired. This low tech method yields rich, earthy results reminiscent of very ancient pottery. The workshop will take place at the potter's riverside studio on the beautiful Lahave river. Louise has studied at the Nova Scotia College of Art, the University of Regina and the Metchoshin School of the Arts, British Columbia. She has also studied around the world, most recently in Phoenix Arizona with Michael Wisner an apprentice to Juan Quezada a master potter from Mata Ortiz. It was with Wisner that she learnt the art of smoke firing.

Please visit our web site <http://www.mahonnearts.com>
or contact: info@Mahonnearts.com,
or call Deborah at 902 624-9215

Clay Courses at the Surrey Art Gallery

Fall 2005

Built By Hand

Explore handbuilding methods using the slabroller and extruder, and learn decorating and glazing techniques.

Instructor: Cheryl Stapleton

4 Sessions \$82.50

Sun, Oct 2, 1-4pm #372292

Glaze Making Workshop

Unravel the mysteries of cone 6 glazes. You will explore how to fix glaze faults and how to achieve a wide range of colours and textures. Fired test tiles will be analyzed in the second class.

Instructor: D'Arcy Margesson

2 Sessions \$110

Sun, Nov 6, 10am-4pm #388275

Pottery - Level 1

Instructor: Murray Sanders

10 Sessions \$141.75

Mon, Sep 19, 9:30am-12noon #372293

Mon, Sep 19, 7-9:30pm #372294

Wed, Sep 21, 1-3:30pm #372295

Wed, Sep 21, 7-9:30pm #372296

Thu, Sep 22, 9:30am-12noon #372297

Thu, Sep 22, 7-9:30pm #372298

Pottery - Level 2

Instructor: TBA

10 Sessions \$141.75

Tue, Sep 20, 3-5:30pm #372299

Tue, Sep 20, 7-9:30pm #372300

Raku Firing

Enhance your pottery with beautiful iridescence, crackle glazes, and smoky textures. Info session then all-day firing.

Instructor: Cheryl Stapleton

2 Sessions \$81.75

Mon, Oct 3, 7-9pm

Sat, Oct 29, 9am-5pm #372302

All Fired Up (13-17yrs)

Create artworks using the potter's wheel, and learn about handbuilding, decorating and glazing.

Instructor: Murray Sanders

6 Sessions \$68.50

Sat, Sep 24, 10:30am-12:30pm #372303

Clay courses for elementary and preschool age children are also offered.

Registration: 604-501-5100 or www.prc.surrey.ca



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Pottery!

at
Lucas Centre Ceramic Studio
North Vancouver
Continuing Education

Open House! Classes! Drop In!

Studio Membership! Sale!

Open House - Sunday September 18,
11:00-12:30 pm

Classes

- Beginners: Monday & Wednesday 7:00-10:00pm
September 19 (10 sessions)
- Intermediate: Tuesday 7:00-10:00pm
September 20 (10 sessions)
- Advanced: Thursday 7:00-10:00pm
September 21 (10 sessions)
- A Taste of Clay I: Wednesday 9:00am-noon
September 28 (4 sessions)
- A Taste of Clay II: Wednesday 9:00am-noon
October 26 (4 sessions)

STUDIO MEMBERSHIP!

Tuesday - September 20 - 10:00-3:00pm (10 sessions)

SALE!

Saturday November 19, 10:00am-3:00pm

Lucas Centre Ceramic Studio
2132 Hamilton Ave.,
North Vancouver, B.C.



Please contact us for
more information at:

Tel: 604-903-3333

Fax: 604-903-3334

Web:

www.conted44.com

Breaking all the Rules with Paper Clay

Paper clay is simply regular clay with added cellulose pulp (paper). The addition of the paper fibres increases your working vocabulary and allows you to do some outrageous things with the clay.

I am not entirely sure of how it works, but the cellulose fibres seem to act like capillary wicks and allow a different sort of drying and bonding action. This allows you to join two completely dry pieces of paper clay with paper clay slip. I have even joined bisque with paper clay!

Another very useful property is greatly increased working and green strength. It is possible to roll out and manipulate very thin slabs and when the work is dry (greenware), it not only has greater strength but is also easy to repair if broken.

OK, so there are the advantages, what about the disadvantages?

It's extra work to add the fibres and if it sits around for a while it gets smelly! One way around this is to keep it in dried flat cakes and soften what you need by wrapping in wet towels. It will wet down more readily than regular clay due to the capillary action of the cellulose fibres. Another is to make up only what you need as you go.

Another disadvantage is that the strength of the fired piece is reduced proportionally with the amount of fibre added. If 20% pulp is added then after firing there will be 80% clay left. The flip side of course is that the piece is lighter!

Rosette Gault has written a book on *Paper Clay*, (A&C Black, 1998) which details intricacies and ideas. Initially I

used to make up batches from clay slip and pulped paper. Now I either throw an unwound roll of toilet paper into my mixer along with approximately the equivalent of 2 boxes of clay that I am recycling from the soak bucket (and then dry on a plaster bat) or I will add toilet paper to clay from the bag by slicing it up like a sliced loaf, sandwiching a layer of toilet paper, spraying with water and then wedging it. It gives an adequate amount of paper to get a useful effect from the added cellulose fibres. It's not rocket science!

Where everyone will find it a blessing is for greenware repairs.

Using your hand mixer (see '*Clay for Dummies*') mix up a slurry of your clay from slops in the soak bucket or from dry clay. Add some toilet paper, remix and you have paper clay slip.

To join broken greenware, wet both pieces with water (a quick dip or brush on) then put a generous brush of slip on both surfaces while they are still damp and push together. Do any clean-up when it has almost dried. Bisque as normal.

If you want to try joining bisque, follow basically the same procedure: ie. thoroughly wet both pieces, join with the paper clay slip, allow to dry and re bisque.

Because of the green strength and ease of repair, I have also used paper clay for figure sculptures over an aluminium wire armature, allowing it to burn out in the firing.

Good luck with your own experiments!

Keith Rice-Jones

Collecting Continued

Like painters and paintings, musicians and music, or singers at the opera and recital hall, potters continue to be the most reliable audience for other potters' work.

My thanks to the number of local potters who have dropped by my shop to see what's here, say hello, and maybe add a small piece to their own collection.

My collection continues to change and as I add something new to the shelves at home I try to bring a piece or two into the shop, increasing the chance of a new discovery for my customers.

It's almost like magic the way pieces will start to appear once a particular potter has taken a place in your thoughts. This happened to me recently when I found the most beautiful sculpture by Ron Tribe and was admiring his work a great deal. Within a month, having put no verbal notice out there, three more great pieces of



his work appeared from other sources. I added to my collection at home and brought several of his works to the store.

As always, many of the pots I find or those brought to me I can't immediately identify. I am always looking for help with mystery marks. Here is a slender necked vase I've been enjoying for a couple of years. Its decoration is very much a painting and though very simple conveys great depth to the eye. If you know this mark, please let me know at DoDa Antiques, 434 Richards St., (604) 602-0559,

or email me at jdis@telus.net. Thanks again and happy hunting.

John Lawrence

Photos: Left; Mystery Pot. Top right; Mystery Mark. Bottom right; Glaze detail. Photos courtesy Martin Hunt.

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I am proud to support the BC Potter's Guild and congratulate the members on this year's 50th Anniversary.

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Contact Oliver at 604-584-2529.

Dirty Girl Clayworks celebrates it's one year anniversary! Join Dirty Girl Faro Sullivan at the party (showcasing new functional & non-functional work) for food & music in the gallery garden from 12-4, Sat. Sept 17, at 5321 Old West Saanich Rd, Victoria.

Phone: 250.413.6782.

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SW England

Pottery/Archaeology Tour

There's still a chance to join the tour of English potteries and archaeological sites. Last week there were 3 spaces left. If you can spare the first two weeks of October for a stimulating bus tour to some of the best British pottery studios phone now: Toll free 1 888 280 6890, locally 604 461 4289

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Opportunity

Lark Books is currently accepting entries for a new book titled "*500 Animals in Clay*". For more information go to www.larkbooks.com/submissions/ArtistsEntryForms.asp. It would be great to see more Canadian Clay Artists in these beautiful books!

Pia Sillem

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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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POTTERS GUILD OF B.C. 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.

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