

BC POTTERS

October 2007 Volume 43 No. 8

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Down Under with Robert Barron

(Continued from the article: "Down under with Owen Rye" in the September/07 newsletter)

After leaving Owen Rye's studio, our journey down under continued. At the studio, I took a drink from one of Owen's personal mug collection. It happened to be made by Robert Barron, whose studio was our next stop. Sometimes we meet the potter before the pots but mostly we meet the pots before the potter. In this case, it certainly came down to the wire for my opportunity to "meet the pot" first.

It was only a short, scenic drive to Gooseneck pottery run by Robert Barron. His setup was idyllic and the display of pots outside his studio was jaw-dropping. Robert greeted us with a casual spread of cheese, crackers and olives for lunch in his studio and we shared stories over a glass of local micro-brewed beer.

Meeting Robert was like meeting an old friend—he was so welcoming, relaxed and outgoing. He made us feel right at home and we spent the afternoon talking to him, wandering around looking at his beautiful wood fired pottery, touring his kiln (the largest wood firing kiln in Australia) and basically fighting over pots. Jenny Ross and I both gravitated to the same pot—perhaps because we fire together, we have a similar *desired* aesthetic that Robert's pots had in bounds.

Everyone bought something(s) from Robert—I choose to buy a couple larger pieces when Robert agreed to ship them to me, as I was worried about hauling them around Australia for the rest of the trip. Besides, this made for something to look forward to once home again. (oh well—there goes my spending money for Australia—and it's only the first week!)

Because of the large scale of his kiln, much of his work is

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Large vessel fired using Robert's technique of pulling the pot over during the firing

Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,
Gallery Manager
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604.669.3606

Hours

10 p.m. to 6 p.m.

Gallery Assistants
Sarah Belley,
Roxanne Gagnon,
Marisse Aquilar and
Samantha MacDonald
staff@bcpotters.com

Gallery Committee

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




Sandra Dolph: Boundaries

Sandra Dolph—a maker of thrown pots and vessels for over 30 years—is completely taken by flat surfaces. In the beginning, these surfaces were made into pots, but they quickly evolved into two-dimensional pieces that were framed and hung on the wall. Her coastal and forest surroundings have been the themes for these new pieces. “I feel I’m just starting to scratch the surface of the potential for what I have to express in what I see and feel from these environments,” says Sandra. “I can see ‘growing old’ with this format of the flat surface, richly exploring my world in a simple, yet potentially profound form.”

Sandra has a BS in Art Education from New York State University College. She has taught at the Adirondack Centre for the Arts and owned and operated a gallery in upstate New York. She has also taught at a number of international workshops, and has given and hosted workshops at her studio on Galiano. Over the years she has guided many apprentices through their exploration of ceramics. Sandra makes an annual visit to Japan where she studies, makes pots and meditates in a Zen Buddhist temple.

Sandra shows her work in various galleries throughout the Pacific Northwest and in Japan. In the fall of 2003, she had a solo show at Kobo Gallery in Seattle, and the previous year she had a solo show at the BC Gallery of Ceramics in Granville Island, Vancouver. She has also participated in numerous shows and presentations, the most recent being a juried show of the best of BC’s contemporary potters in Burnaby. In 2006, she had work represented in the Japan/BC exchange show in Tajimi, Japan. October 2007 includes a solo showing of her new two-dimensional work created for the wall at the BC Gallery of Ceramics on Granville Island.

Sandra Dolph is best known on Galiano Island as a potter with an international reputation. While surface decoration of form has always been a large part of her work, during the past year, decoration of the flat surface has become a major area of exploration. She uses the rich color of under-glazes, terra sigillatas, and her signature lichen glaze to render impressions of the Galiano coastline: the waves, the sea, the sky, and the forest. She incises lines and texture with found natural objects, sometimes imbedding beach stones and other objects into the clay. The resultant two-dimensional but softly undulant works are vibrant and flushed with warm earthy tones that show her love of the island environment.

“Within the boundary of a frame, worlds can be explored, uncovered and revealed. Using this notion as my foundation, I am delving into the extraordinary images that are there to be found along the beaches and rocks and trees of the beautiful island that I gratefully live within.” 

President's Message

I've been so busy this last month that it is hard to focus on the next, but there is one subject that has been on my mind a lot.

There are a few members who year after year continue to allocate some of their busy schedule to benefit the guild. These are the people who think the guild is worth putting out for. These are people like Don Jung, who has spent so much time setting up and maintaining the web, sending out e-broadcasts, chairing the communications committee, serving on the board.

Debra Sloan has been sorting and cataloguing archival material and the hundreds of photos we have collected, interviewing and recording information about the guild and significant ceramists in B.C.. These are just two of a core of volunteers who help make the guild what it is today.

Now is the time for new people to step up to the plate and help lead us into tomorrow. Every time Don sends out an e-broadcast there is a request for volunteers. There hasn't been much response. In particular, we really need someone to take over maintaining the membership database; and we really need someone to look after distributing a few hard copies of the newsletter.

We really, really do need this help.

Please contact Don for the newsletter, Matthew for membership or myself for anything else. A few hours a month can go a long way to further the goals of the guild.👉

Jinny Whitehead

Mobile Structures: Dialogues Between Ceramics and Architecture in Canadian Art

Mobile Structures explores the connections between ceramic practice and the ideas of architecture. There are large-scale ceramic installations and sculptures by artists from across Canada. The artists provide intriguing examples of how ceramics responds to architectural ideas and how architecture might respond in return. Visitors will see works as diverse as a kiln designed to create ceramic graffiti on brick walls, a life-sized cherry tree complete with a tree-fort made with white porcelain, paper thin archways, and a mural made of water-jet cut ceramic sheet.

Showing now at the Surrey Art Gallery, this visual dialogue was organized by the MacKenzie Art Gallery with the support of the Canada Council for the Arts, the Saskatchewan Arts Board and the City of Regina Arts Commission; *Mobile Structures* continues to Dec. 16.

Artists represented: Ruth Chambers, Neil Forrest, Jeremy Hatch, Rory MacDonald, Jeannie Mah, Alwyn O'Brien, Gilbert Poissant, Christian Bernard Singer, and Linda Sormin. The Surrey Art Gallery is pleased to include a work from its collection by Vancouver artist Bill Rennie.👉

Gallery Update

Fall is here! October through mid-November is the ideal time to drop off Holiday inventory...this allows staff time for database entry and creating enticing displays for the mad rush of Holiday shoppers. Please do not leave it to December, as we cannot sell your ceramics if they are back-logged waiting to be entered into inventory.

Please come see Sandra Dolph's exhibition. She will be showcasing a new presentation of her very distinctive style. Her two-dimensional, coastline-inspired sculptural ceramics are framed and hung just as easily as paintings.👉

Brenda Beaudoin



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Store Hours: Tuesday to Saturday 10am to 6pm

Coming Soon: First Thursday: Artist Talk

The Surrey Art Gallery Association presents an illustrated talk by Adele and Sid Samphire on Thursday, Nov. 1 at 7:30pm at the Surrey Art Gallery.

Both are potters, yet have different ideas about using clay. They share a studio in Crescent Beach. Adele has been making pottery since the late 60s. A PowerPoint presentation will show some early work but will emphasize current ideas and objects that hold their interest.

Both artists were educated in England and pursued different specialties in their respective art school studies. Adele's interests were Dress and Textile Design. Sid studied painting and wood engraving. Their interest in clay developed in Canada. Adele uses porcelain and stoneware clays to make her mostly-functional tableware.

The surfaces of Adele's works are highly decorated with layers of color achieved by applying a number of glazes and stains. Sid makes hand-built objects from a variety of grogged stoneware clays. Objects are built of slabs and/ or coils and reflect his interest in form, space, line and texture. Flowers and vegetation provide Adele with

stimulus for decorating her work. Sid is influenced by nature and architectural ideas.

There will be time for questions and conversation after the talk. The event concludes by 9 p.m.. Everyone is welcome and admission is free. Refreshments are provided. This event is presented in partnership with the Surrey Art Gallery, and with support from the Arts Council of Surrey.

Surrey Art Gallery:

13750 - 88 Avenue,
1 block east of King George Hwy.

Workshops at the Surrey Art Gallery

Fall 2007

Guest Artist: Alwyn O'Brien Surface Decorating Workshop

Join exhibiting artist Alwyn O'Brien for a demonstration-based workshop on silkscreening and surface transfer techniques for clay. The workshop will begin with an illustrated artist talk in which O'Brien will discuss the conceptual and technical development of her work in the exhibition *Mobile Structures: Dialogues Between Ceramics and Architecture in Canadian Art*.

1 Session \$20 | Sat, Nov 24, 1 - 4pm | #570379

Mobile Structures continues at the Surrey Art Gallery to December 16.

Guest Artist: Cindy Morrison Fountain Making Workshop

Create a tabletop fountain for your home or garden.

No previous clay experience required.

2 Sessions \$94 | Sun, Nov 18 & 25, 10am - 4pm | #557365

Fee includes clay, firing and glazes. \$25 payable to instructor for pump and tubing.

Kiln Operations Workshop

Learn all about electric kiln operations from an experienced pottery instructor and kiln manager. Topics include: kiln loading and stacking, firing schedules, cones and temperatures, trigger adjustments, troubleshooting, maintenance and safety.

1 Session \$21.75 | #555285

Sat, Nov 17, 10:30am - 1pm

Instructor: Murray Sanders

Photographing Your Artwork

Learn how to effectively photograph your artwork (Digital or SLR camera) using mostly natural light and a minimal amount of equipment in this demonstration-based workshop. Basic camera knowledge is required. Co-presented with the Crafts Association of BC.

1 Session \$57 | #561321

Sat, Oct 20, 10am - 4pm

Guest Instructor: Barbara Cohen



Alwyn O'Brien, *Plenty of Sky* (Garniture Series), 2006
On exhibit in *Mobile Structures: Dialogues Between Ceramics and Architecture in Canadian Art*

Registration deadline:

4 days prior to workshop start date

REGISTRATION

604-501-5100 | www.register.surrey.ca



13750 - 88 Avenue

1 block east of King George Hwy

604-501-5566

www.arts.surrey.ca



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NeoCraft: Sandra Alföldy Modernity and the Crafts

The relationship between the crafts and modernity has long been characterized as difficult: the crafts are often perceived as occupying a marginalized role in the discourses of modernism. *NeoCraft: Modernity and the Crafts* seeks to challenge the assumptions surrounding this relationship by introducing a wide range of scholarly essays that explore the historical, contemporary and future positioning of the crafts within the broader scope of visual culture. The crafts occupy an important role in material, globalized modernity, and as such they must be understood through a multiplicity of gazes. With that in mind *NeoCraft: Modernity and the Crafts* unites an international, interdisciplinary range of writers who are actively contextualizing modernity

and the crafts. Drawing upon writings in the fields of craft history, art history, philosophy, museum studies, anthropology, fashion theory, history, women's studies, and design, this book explores in detail the shifting and influential cultural position of the crafts. *NeoCraft* is divided into five central themes: Cultural Redundancy or The Genre Under Threat; Global Craft; Crafts and Political Economy; Invention of Tradition: Craft and Utopian Ideals; and Craft, the Senses and New Technologies. Within each of these themes leading scholars, craftspeople and curators

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A conversation with Kinichi Shigeno

At the Clay Symposium this year, Kinichi offered to order some brushes from Japan for those who showed an interest. The brushes arrived and I took the opportunity to visit his studio when I picked up my order.

Kinichi's studio is located in a building he built behind his house in Steveston. Although it was built 24 years ago it looks brand new, it is bright and open, taking advantage of well-placed windows and sky lights. The building is divided into two general areas; the first is the kiln room with the working studio in the adjacent room. The shelving and wheel-work area look the same as the studios I saw in Japan. The work area is open, well-organized and clean—again just like studios in Japan. Kinichi has transported the Japanese work environment into his Canadian studio. He also has a small display area set up just inside patio doors at the back of his house. This area is very well-organized and highlights his new and traditional work.

We began our conversation by sharing common problems and issues with clay the fact that the quality and consistency varies often with unexpected and unwelcome results. No supplier seems to be immune from this problem. You are of course advised to test each new shipment of clay before committing yourself to it but who has the time to test all the glazes and forms in each new batch of clay.

L: *Your work is always new and fresh, what do you do to keep your work alive?*

K: I really feel that I am creating art work, craft work and I am always very curious and continually challenging myself to create work that no one else has made before. I find that approach keeps me challenged and interested.

L: *What Cone do you work in?*

K: I fire my current electric kilns to Cone 8 -10. However I would like to build a large gas kiln so that I could create larger work.

L: *You were trained in Japan; do you have any comments on how Canadian potters can learn the craft today?*

K: There are good schools and training facilities in Canada, learning and pottery information is easily accessible. Find a good ceramics program in a school, meet good teachers, take workshops and connect to the pottery community.

Learning is done visually but I believe watching and practicing with minimal dialogue is the key. Some dialogue is okay, but talking and not watching and working doesn't enhance the learning process.

This reminds me of a young man I knew in Japan, he was quite frail and if you pushed him he fell over. He went away for two years and earned his black belt in judo. Now when you push him, you move, but he doesn't. Training in martial arts is more doing and almost no talking; you watch and learn by repeating what you see. The change that occurred in him has always impressed me.

Of course it is still possible to become an apprentice to a potter in Japan. There are so many potters available. You could also attend a school in Japan and many Americans and others are doing just that. Japan is open to everyone; you have an opportunity to meet people, and to enhance your training or experience. There is one difference; in Japan they don't teach you everything at once where here in a workshop they show you everything that is involved in creating the final project.

In Japan you would go to college and then become an apprentice. Your apprenticeship could last three to 10 years depending on the teacher. During that time you are taught not only all the pottery processes involved in being a ceramic artist and the particular style of your teacher, but you would also be taught the business side of survival. You learn how to build your business connections and



how to network as an independent potter.

There are fundamentally three types of ways in which you can focus your ceramic work in Japan. The first is traditional work, work related to the tea ceremony or other traditional activities. Second, there is the new ceramic sculptural work, unrelated to the past which tends to be modern and often non functional. The third is manufactured pottery; this is work that is made in a factory. It may be hand made or machine made but it is still mass produced. This kind of ceramics is developing a following if it is well made and well designed.

Most of all you have to realize that in Japan, recognizing crafts as works of art is built into our bones. People will pay money to buy the treasures that the potters produce; it is not uncommon for a single tea bowl to sell for \$200,000.

L: *How can we build this kind of recognition in North America?*

K: Canada does not have the history of the tea ceremony; Canadian culture is different, it doesn't have a cultural history that is directly related to objects made in clay. In comparison Japan has a number of esteemed people who are revered for their work as potters and artists. Some of these people have become "national living treasures". This is an acknowledgement of the importance of ceramics as a legitimate art form and to its place in the world of art. We don't have anything like that in Canada.

Dale Chilhully, the glass artist, is an example of someone whose work has taken the next step; we need someone in pottery to take a similar leadership role.

The other difference is that in Japan there are a dozen major juried ceramic and craft competitions each year. They are very tough; lots of people try to get into the competition

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also very large scale. We were all intrigued by his unique approach to firing these pots: they are loaded upright in the firebox but when red hot, gently pulled over onto their sides onto the ash beds when the conditions are right that the pot won't be fused to the kiln floor. The textures and colors achieved on the surfaces of these huge vessels were incredible and unlike any wood fired pots that I've seen in North America. The Australians certainly do have a unique aesthetic when it comes to wood firing.

We have been lucky to have both Janet Mansfield and Paul Davis lead firings at the Shadbolt centre. I've participated in almost every firing there and am always amazed to see how different the approaches to firing the same kiln are.

During our visit, we worked hard to charm Robert Barron in hopes that he might consider coming to Canada to share his knowledge with us. Sharon Reay from the Shadbolt Centre has confirmed that he will be coming early next year to lead a firing and conduct a workshop. I know that I will be the first registered and am looking forward to it eagerly!

We ended our inspiring day with Owen and Robert by visiting a nearby beach that Robert recommended for a swim; and had a lovely sunset walk while contemplating and embracing our lovely day.

To find out more about Robert Barron and his pottery, please visit his website www.gooseneckpottery.com.au and if you are interested in his workshop, please register early so that the number of participants needed to run the workshop can be confirmed in time to arrange his travel plans in all corners. He was very gracious and warmed up to us. 🙏

Sheila Morissette



Pottery laid out for sale



Sheila Morissette with Robert Barron holding some of the pots she purchased

Aussie Potter Robert Barron Coming to the Shadbolt Centre in February, 2008

In Feb. of 2008, we are very pleased to host two workshops with Robert Barron at the Shadbolt Centre for the Arts. Robert was born in England, but began potting full time in the family pottery in Australia in 1976. Two years later, he embarked on a five-year, worldwide journey to explore potteries in New Zealand, North America, England, Europe and South Korea, spending time with Michael Cardew in England and apprenticing at Cornwall Bridge Pottery in Connecticut, as well as frequenting workshops, art schools, galleries and museums. He returned to Australia in 1984, to establish Gooseneck Pottery at Kardella, Victoria, where he built a 1,000 cubic foot, five-chambered wood kiln, which he fires two times per year.

Robert's work has been widely exhibited and collected and he has been the recipient of numerous Australian ceramic awards and grants. He has a passion for pots made by traditional crafts people throughout the world and he continues to develop ideas and techniques and share them internationally through an extensive record of lectures and demonstrations. 🙏

Call 604-291-6864 for more information or to register for the following workshops:

Robert Barron: Direct From Down Under

Sa/Su, February 23/24,
10:00 a.m. – 4:00 p.m.

\$84.80

Barcode: 146897

Wood Firing With Robert Barron

Th/F/Sa/W,
March 6/7/8/12,
times vary

\$318.00

Barcode: 146898

Note: Registration is now underway at the Shadbolt Centre for both Fall 2007 and Winter 2008 programs. You can register by phone at the above number, or online at www.burnaby.ca/webreg



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and fail, getting into a competition is recognition in itself. It is a learning process and you can judge yourself how your work compares. All of these competitions have very good exposure for the beginning and mature ceramic artists. It actually becomes the standard of how successful you might be.

There are no similar competitions in Canada; maybe one in Quebec, but that is all. We should have similar competitions, in B.C. first then nationally.

L: *Is it difficult to promote yourself in Canada?*

K: In Japan, you have an agent who sells the artists' work. To get into the New York market, you need an agent—in Canada you don't need an agent, but it is very different and more difficult. When I go to a craft market and sell directly to customers, it is difficult for me to promote myself.

L: *What glazes do you use and how do you produce or refine your glazes?*

K: I use clear glazes with my work and I am refining them all the time. I am always working to make the glaze whiter/clearer to give me a brighter cobalt, I really want bright colors. Clear glazes tend to be yellow, buff white or mat.

I learned glaze calculation in Japan, but when I came to Canada, I couldn't translate my training in materials and temperatures to what I found here. The cones were different, the temperatures were different. I had to go right back to the basics and build from there, just make it work.

I also like to test natural materials; I am always on the look out for natural sources and I am very curious about using natural materials, I am currently experimenting with some materials that I brought back from Whistler and Kamloops.

L: *When you have a problem where do you go to find solutions?*

K: I just work it out myself. Basically, I find out how to solve the problem by working harder and longer until the issue is resolved. Work seven days a week, as long as it takes just working through the process.

L: *Who are some of the potters you admire and whose work you follow?*

K: There were several Japanese potters that I admired, but they have all passed away.

L: *What work are you challenging yourself with now?*

K: There are several pieces that I am working on (we went into his display area and he showed me examples of his new work.) This sculpted hand and shoe piece is something I am working on right now. I sculpted the hand using my own and my daughter's hands and arms as examples, and then I cast them in plaster. The clay in the finished form is translucent and I have cut small holes that are filled with clear glaze which enhances the appearance of translucency. I like to work with modeling the form first and then casting the original in plaster then slip casting the finished pieces. This is what I did in Japan and I find it quite exciting. 🏺

Kinichi Shigeno's website <http://members.shaw.ca/kshigeno/index.htm>

Levis Kennett

POTTERY & ARCHAEOLOGY TOUR OF SOUTHWEST ENGLAND

Alan and Gillian McMillan have once again organized a holiday in England, primarily for potters.

The tour is planned for next Spring, May 25 - June 6, 2008 and will start and end in London.

It is scheduled at that time of year for lovely weather and to avoid the peak season cost.

We plan to visit the **studios of Walter Keeler, John Leach and several others**, Fine Craft Galleries and take walks around interesting archaeological sites and castles in the West Country.

The comfortable journey in a 24-seater coach will take us to **St. Ives, Salisbury, Wells, Bath, the Wye Valley and Stoke-on-Trent** to see Pottery Museums and factories.

Accommodation in good quality hotels, most meals and all entrance fees are included.

If you would like to know more please e-mail or phone us for a full itinerary and price.

Gillian McMillan
mcmillan@sfu.ca 604 937 7696

Greenbarn's catalogue is
now available online.

In an effort to be more environmentally friendly, by reducing our use of paper, we are phasing out our printed catalogue, in favour of a downloadable version available on our website.

Now you can check prices and item descriptions just by logging onto

www.greenbarn.com

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International Ceramics Festival Well Worth It!

Aberystwyth, Wales

Not rain, wind and cold, nor travel problems for the presenters kept the show from going on this June 29 to July 1. Although it was the first time there for both Rosemarie Greedy and myself, Lynda Jones, I'm sure this year's festival was one of the best. It was well organized, had great presenters and great food.

It took over 45 volunteers and 15 staff to put on this festival in the Arts Centre of the University of Wales. Twenty four presenters from UK, France, Hungary, Netherlands, India, Japan, Mexico and USA demonstrated their special talents or spoke on their favourite subjects. We learned about the Japanese Tea Ceremony and the meaning and correct making of the tea bowl. Special kilns were built and fired and an almost life-size terracotta horse was built, fired and auctioned.

There were four spectacular exhibitions including the demonstrators' work, 50th Anniversary of the Craft Potters Association, 17 Prime Makers from Ireland and Wales, North and South Wales Potters Association as well as the permanent Craft and Design Shop—all a pottery buyer's Mecca and an opportunity to see work from such greats as the Leaches, Lucy Rie, Mick Casson, Michael Cardew, Ray Finch, Ruth Duckworth, Walter Keeler, Phil Rogers and David Roberts.


Although Ruth Duckworth couldn't make it to the festival she was



Akera Yoshida frings minigama

awarded the 2007 Lifetime Achievement Award.

Separate from the festival we visited potteries, galleries and gift shops and a highlight was a visit and tea with Walter Keeler in his lovely home.

With the help of the Maureen Wright Scholarship and terrific friends to stay with our trip to the festival was a wonderful experience. Both Rosemarie and I are charged with ideas for our own work as well as possibilities to add to the Kelowna Clay Festival next summer.  Lynda Jones

Discovery Art Travel

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Sep/Oct 2008 **TURKEY**

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Techno Tip: Passing Gas

Gassing: it's unpleasant and you don't want to do it in public. Well, we all have it and it's all natural! Still, not a good thing to have, especially when it's trapped and then released at inopportune times. It can be very bad and even embarrassing... for your pots and glazes. Gas is the cause of those dreaded bubbles, pin holes and blisters, from tiny ones to big craters. All glazes have bubbles but it's the larger ones near the surface that create all the defects.

All this gas comes from:

- Air trapped in the clay body or glaze layer
- A by-product (i.e., water vapor, carbonates) from the heating of the clay body or glaze layer ingredients


It would not be a problem if all this gas just escaped nicely, quietly and left a nice fresh scent. The thing that gets in the way is the melting of the glaze. Once a glaze starts to melt, turn fluid and seal over, that's when the gases can no longer quietly escape. Instead, the gases are trapped and turn into bubbles. I often watch my oatmeal bubble and that's what I imagine happening to the glaze on a pot. Oatmeal is pretty gooey or viscous, but glazes are even more gooey, so the bubbles rise through a glaze very slowly. The smaller the bubbles, the slower they rise or not at all. Then when the bubble makes it to the surface, it has to burst and heal over.

So can you get a prescription that cures gas? Just as the doctor says... well... some remedies work for some types. We can reduce the gas production, help the gas and bubbles escape and help bubbles burst and heal over quicker. This is much easier to do with cone 10 type glazes, but some minor changes can affect lower temperature glazes as well. Use of a glaze calculation program can help too. In general, these are some of the things you can look for or try to change:

- **Reducing the gas-producing ingredients in the clay body.**
This is difficult unless you mix your own clay body. Select a porcelain or smooth white clay over the darker more grogged bodies.
- **Reducing the gas producing ingredients in the glaze**
Replace carbonates like whiting (Calcium Carbonate) with wollastonite.
- **Replace talc with dolomite and barium/strontium carbonates with frits**
(The glaze calc programs come in handy here)
- **Raising the melting, sealing temperature of the glaze**
(closer to the maturity temperature.)
- **Replace alkalis**
(Sodium, Lithium and Potassium), nepheline syenite and boron (gerstley borate) with other higher temperature fluxes like calcium, magnesium and zinc.

- **Reducing the surface tension and viscosity (gooeyness) of the glaze**
allows the bubbles to burst and heal over easier.
- **Look for or make an addition of zinc oxide and/or magnesium oxide in the glaze.**
Note, a little zinc is great, but too much and you get different problems.
- **Making the bubbles join together into bigger bubbles so they can rise through the glaze faster**
Look for or make an addition of zinc oxide in the glaze. A thinner layer of glaze will be easier to rise through, so try not to apply too thick a glaze layer.
- **Allow time for the gas to escape as well as the bubbles to rise, burst and the glaze to heal over.**
Fire slower until you reach 1000 degrees C. Then hold the kiln temperature at a slightly lower temperature after reaching peak temperature.

If you wanted to be a rebel and take a different approach, you can create a glaze that is very viscous and gooey that will not permit the gases to bubble up and escape at all. The result is a lot of trapped tiny bubbles in the glaze. If it's a clear glaze, it will have a cloudiness to it and if you look closely, it's because there are tons of tiny bubbles in the glaze. The surface is still nice and smooth in most cases. Glazes with lots of boron or gerstley borate are like this. It'll be super stiff... never runs off a pot but it'll have lots of tiny bubbles.

I hope these tips point you in the right direction so you can do more research and/or testing to help relieve your trapped gaseous condition so you can go about without worry of embarrassment... about your glazes. I'm still working on mine.  Don Jung

Clay Lines

Celebrating Success in Our Community

UN-OBJECTIVE: From the Wall to the Floor

A juried exhibition of wall-mounted and floor-built ceramic work. The public is invited to meet the participating artists at the opening reception, Thursday, October 4 from 7 to 9 p.m. Everyone is welcome and refreshments will be served.

October 1 - 29

The Gallery Cafe

at Cedar Hill Rec Centre

3220 Cedar Hill Rd, Victoria BC

Faro Annie Sullivan

Unclassifieds

Studio Closure in Victoria

Large amounts of materials, kick wheels (one motorizes), electric kilns, home made pug mill, cones, kiln sitters, tools and other items. Many are for free, just pick up. Phone 250.478.4146, or e-mail: jhgrove@shaw.ca

FOR SALE: Estrin Electric Pottery Wheel

\$150 Call Lewis at 604.469.2252 or e-mail

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continued from page 5...

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Call For Entries SECOND INTERNATIONAL TRIENNIAL OF SILICATE ARTS

Following the success of the first Triennale, ceramic, glass and concrete artists from all parts of the world are invited to participate part in the Second International Triennial of Silicate Arts. This international event, featuring some of the world's finest artists, will be based on celebrating the traditional values while creating new directions and fields in the silicate arts for the 21st Century. The Second International Triennial will be held from May 4 to June 8, 2008 in Kecskemét, Hungary.

THEME: SYMBOLIC AND NARRATIVE

The aims of the triennial are to stimulate both fine and applied artists to create primarily objects which could be adapted for possible industrial mass production and to give scope to the industrial and artistic application of new materials and technologies, encouraging the widening of directions in 21st century silicate arts. Although this is not a condition of the competition.

Organised by the Foundation for Contemporary Ceramic Arts and the International Ceramics Studio, this International Triennial will include an international competition, the exhibition and an international Ceramics Workshop.


Each author can submit ONE work no larger than 50 kilo in weight or 1 metre in any dimension for the possibility to several prestigious awards and prizes.

- 1st Prize - 1,000,000 HUF plus solo exhibition
- 2nd Prize - 750,000 HUF plus solo exhibition
- 3rd Prize - 500,000 HUF plus solo exhibition
- Emerging Talent Award - Three months free residency at ICS with materials and firings provided.

APPLICATION DEADLINE 30th NOVEMBER, 2007

For full information and to download application forms please see the Triennial website at: www.kitsa.org

A distinguished international jury comprising of professional artists from each discipline, art critics, museum curators and magazine publishers will select the successful exhibitors and present awards to outstanding works.

The venues for the Triennial are based in Kecskemét, a large market town 80 kilometers south of the Hungarian capital, Budapest. The county town of Bacs-Kiskun, Kecskemét has long been renowned for its support of cultural events and has a long tradition of artistic endeavour. The Triennial exhibition will take place in the Erdei Ferenc Cultural Centre and Art School, a large concert and conference venue in the centre of the town. 

For more information please contact Emese Kormos: info@kitsa.org



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Potters Guild of BC Newsletter

Published 10 times yearly, the PGBC Newsletter is an information link for members.

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- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with 'Membership Renewal'

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Use the two methods above. If you submit by mail, mark the envelope 'New Membership'

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