

May 2008  
Volume 44 No. 4



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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**Granville Island Raku  
on Canada Day!**

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*Pilgrim Jar, by Judy Weeden, 2008 Niche Award Winner.*

*See Page 12.*



## Gallery of BC Ceramics

[www.bcpotters.com](http://www.bcpotters.com)

**Brenda Beaudoin,**  
Gallery Manager  
[galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com)  
604.669.3606

### Hours

10 a.m. to 5 p.m.

### Gallery Assistants

Anne Moore  
Amanda Sittrop  
Jessica Gilmore-Groome  
(Summer Gallery Assistant)  
[staff@bcpotters.com](mailto:staff@bcpotters.com)

### Gallery Committee

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

*The Gallery of BC Ceramics is a gallery by potters for potters.*

*The Gallery coordinates and curates nine exhibitions a year (artists must apply to be juried, 2009 deadline is Sept. 17,) showcases one featured artist monthly—usually an emerging artist—and sells the work of over 100 artists in the retail shop.*

To download and print a Gallery Jury Application, [click here](#).

For information on Gallery Policy, [click here](#).



## 2008 Featured Artists

The featured artist spot provides an opportunity for one ceramic artist / PGBC member to have a small display of non-juried ceramics for sale at the gallery for the period of one month (one time only.) Artist must comply with and sign the Gallery Policy before being listed as a featured artist. Sign up for 2008 is complete. The featured artists for this year are:

- **May:** Julia Greares
- **June:** Nathalie Strul
- **July:** Stephanie Simpson
- **August:** Marianne Chenard
- **September:** Dawn Vachon
- **October:** Jackie Frioud
- **November:** Gabrielle Burke

## 2008 Gallery Exhibitions

Exhibition Openings/ Artists Receptions are on Saturdays from 1 to 3 p.m., the first day of the exhibition. Refreshments served.

### May

**St. George's Student Exhibition**

**May 3 to June 2**

Resisting

### June

**Laura McKibbin &**

**Jasna Sokolovic**

**June 7 to July 1**

Se Souvenir /

Creating Memories

### July

**Matthew Freed**

**July 5 to 28**

Contemporary functional  
pottery for everyday

### August

**Holly McKeen**

**Aug. 2 to Sept. 1**

Crystals, Colour  
and Curves

### September

**Group Show of**

**Kootenay Artists**

**Sept. 6 to 29**

KSA Out There: Samantha Dickie,  
Robin Dupont, Maggie Finlayson,  
Julia Gilmore, Garry Graham,  
Katharine Hofmann, Lise Kuhr,  
Sarah Lawless, David Lawson,  
Pamela Nagley-Stevenson,  
Donna Partridge, Tanis Saxby

### October

**Second Annual**

**Vancouver Collects**

**Oct. 4 to 27**

TBA

### November

**Meg Ida**

**Nov. 1 to 24**

New works

## Gallery News

Over the past few years, I was always delighted to see ceramic instructor Rob Stickney bring in his students from St. George's High School to the gallery for a visit. I was very pleased to offer his graduating class the opportunity to show their work at the gallery. Working with students is very challenging (indeed!) but, by creating this exciting new exhibition, the gallery is furthering the PGBC mandate and will hopefully stir ceramic creative passions and appreciation for many years to come. 🍷

—Brenda Beaudoin

## President's Message

I just wanted to remind everyone of the upcoming AGM on Saturday, May 24, 2008. We do have a resolution on the books, and we do need a quorum of members to participate, either in person or by sending in your proxy. [Click here for proxy forms and for more information.](#)

Thanks to everyone who participated in the on-line survey. We got some good feedback and we are working on it! 🍵

—Jinny Whitehead

## May 2008 Gallery Exhibition

St. George's School, *Resisting*

Exhibition: May 3 to June 2

Artist Reception: Sat., May 3, 1-3 p.m.

By Mike Hole

Every second day for one hour, 18 senior-level students from St. George's School in Vancouver assemble for their scheduled ceramics class. Most students who attend this private all boys' school go about their daily routine from classroom to classroom following the traditions established over the past 75 years. However, these ceramics students have one class to break their routine, to resist the structured customs of their outside lives. While Saints is an outstanding school with a great community, it is also a place that can create stress and pressure in the daily life of a student, especially for graduating students who are vying for acceptance into their desired universities. Students at Saints are continually pushed to excellence and success is often measured with high standards of achievement and academic excellence. St. George's encourages the development of the all-around student, an image that is enhanced inside the studio. The ceramics studio is the place where pressures and stresses are disregarded, and for just over an hour students are able to forget about problems in their lives, inside and outside the school, and focus on their artwork.

Led by teacher Rob Stickney, the studio is a place of freedom where the only requirements are to be punctual for class and to complete works for



deadlines. The attitude in the studio is open-minded, as everyone helps and seeks assistance from each other. The strict manner in which the rest of the school is conducted does not exist in the ceramics studio, as students are granted the freedom to explore and have fun, a freedom that is never taken for granted or abused. Shirts do not need to be tucked in, or top buttons done up, and students are able to interact with great respect and as friends. Students are allowed to resist the St. George's status quo.

The artwork displayed follows the theme of resistance, as each form is finished with some sort of resistance(s) technique, whether it is putting wax resist on a form to stop a glaze from sticking on that area or using a paper stencil and spraying finish over top so that a shape remains on the form. There are so many different ways to use a resist, and each artist has not only used his own method but also created his own form. The individuality of each resistance technique is symbolic of how each artist is in the class for his own reason, resisting from different pressures in his daily life. In this class, each student has their own interests in life. In the class there are people

## ANNUAL GENERAL MEETING

The Potters Guild of BC invites you to attend the Annual General Meeting of members on **Saturday, May 24, 2008, at 2:30 p.m.** at The Western Front Society, 303 8th Avenue East, Vancouver, B.C. (located east of Main Street, street parking available.) **Registration at 2:15 p.m.**

### AGENDA:

1. Welcome and call to order
2. Approval of minutes of the April 2007 AGM
3. Annual Report and Financial Statements
4. Voting on special resolutions to change the categories to membership and increase membership rates
5. Nominations and elections of 2008-09 Board of Directors
6. Other Business
7. Adjournment and refreshment break

Following the break, Sue Lavitt, show manager of the *One of A Kind Show* will make a presentation of this new marketing opportunity. If you cannot attend the AGM in person, please complete and return the ballot proxy form, indicating your support or non-support of the resolutions.

who are prominent musicians, star athletes, top scholars, and all-around students. Every student has their own passions, but everyone comes together for ceramics class to enjoy the common passion of working with clay and being creative. The ceramics studio is the resistance room, where students become artists and forget about everything else. 🍵



# The Potter's Barbecue

## Exploring gas firing on a smaller scale

By Don Jung

I love a barbecue! Can't wait to fire up the propane burners and do some grilling. If only it could be that easy to fire up some pots, too.

Well why not?

There's a certain mystery about fuel-fired kilns, especially in reduction. When there are flames involved, there does seem to be a heightened element of danger and excitement, but with education, training and familiarity, I've found that a fuel-fired kiln doesn't have to be any more intimidating than your backyard barbecue. It can be safe, simple and even faster. I believe the rewards are worth the effort. I must admit, when I started I thought fuel-fired kilns were large, laborious, heavy, smoky, fire-belching and complicated. I remember the line from the movie *Apocalypse Now*: "I love the smell of napalm in the morning," and I associated that with a fuel-fired kiln for a while, especially after loading and stoking the Tozan Naborigama kiln in Nanaimo.

One of the reasons electric kilns are so popular is the ease with which they can be used. They are fairly clean, simple and reliable. They also don't take up that much space. So could I get that with a gas firing...something not too big and easy to fire? Well, I did find something—not perfect, but it's pretty close. Meet the Modified Oregon Flattop.

The basis of the kiln design can be found in Nils Lou's *The Art of Firing*. It's a scaled-down version of the Minnesota Flattop which has been built at the University of Oregon. I've simply adapted it to suit my purposes. It's simple, reliable and doesn't take up that much space. It can fire in oxidation as well as reduction and go to cone 10 in less than five hours. I believe this kiln fires well because there's adequate draft from the double venturi chimney design. Nils Lou makes a compelling argument for the use of the venturi principles to get adequate draw up the chimney. If you have a fuel-fired kiln and have problems with stalling

or firing speed, you should look into incorporating the double venturi into your chimney.

Back to the kiln. I've built it on a platform with castor wheels so I can move it around on my cement patio and store it in the shed when not in use. I've also changed the chimney so that it's not right against the kiln but is instead a couple of inches away and detached from the kiln. The heavier brick roof was also replaced with a lighter ceramic fibre one. It's a top loading configuration and I was always concerned about brick dust coming down when the roof was put in place. With the ceramic fibre roof, it's much easier to remove and doesn't crumble during the process.

The kiln is essentially a square box with two ports for the burners and an exit flue for the chimney. It's small enough to be top loading but I could see it being a car kiln



Don's kiln with the original brick roof.

(where the shelves are stacked on an interior moving base) to make it easier on the back. The cost for building a kiln like this (without burners, gas lines, gauges and tanks) is about \$1,200, which is mostly the cost of 300 K23 bricks. If you can source some cheap softbricks, you've got it good. The total (with burners and all) bumps it up to about \$1,600. This is with a set of build-your-own pipe burners to keep the costs down. You could purchase them from Greenbarn or Ward Burners but that will add to the cost. Building your own burners is another article in itself...look for it in an upcoming issue.

For the gas, I gang three ordinary 20 lb. propane tanks together and have a fourth one just in case. A normal firing in the summer uses two full 20 lb. tanks. In the winter, it'll take nearly three tanks as tank freeze-up happens much quicker.

*Continued on Page 5* **Small Gas Kiln**

It took a weekend to put the kiln together and over the years I've spent a couple of weekends modifying/rebuilding the roof and chimney. If you're excited about having your own kiln, but you're not into building it yourself, we can put you in touch with members or others that will do it for you at a reasonable rate. After 10 years, it's still going strong. Mind you, I don't fire that often, about once a month when we're into the mud. Most of the wear and tear comes from moving it in and out of the storage shed. If I had built it to stay put, it'd be in great shape. It holds three 8" x 16" shelves for a firing space of 16" x 24". Sometimes, when I make some nice big platters, I wish I had made it big enough for 24" x 24" shelves but usually, it's more than enough space for the two of us.

An addition that I would recommend to others building this kiln, is to include a couple of baso safety pilots on the burners. The baso valves will turn off the gas if the burner flame gets blown out by the wind. It's only needed during the beginning of the firing as the heat of the kiln will keep the gas ignited once it reaches red heat. I'm there to watch the burners and the kiln very closely during the beginning of a firing anyways as it needs to be turned up gradually.

With large gas burners, there's hardly any noise and there's actually not much smoke or flame from the kiln either, unless you really reduce a lot and normally that's not required to get good glaze reduction results. Only when firing at night do you see the bright yellowish glow coming out of the ports. I'm in the middle of an urban residential area and my neighbours are fine with it. Usually they don't even notice I'm firing. I use a thermocouple



Don's home-made pipe burners.

connected to an amp meter and finish the five-hour firing by watching cone packs. The digital amp meter provides an approximate guide to the temperature by using a cross reference table (milli amps to celsius) but, more importantly, it shows me the progression in firing rate. It took a little experimenting to get the right damper position and gas pressure combination to get the best rate of burn, but after that, reduction was fairly simple. Just give it more gas.

Glazing and loading takes about the same time as firing, so in one day, we can get it all done. Cooling takes just 18 to 24 hours until we can unload all of the goodies. Those exciting copper reds, cool green and blue celadons, deep temmokus and wonderful shinos can make my ordinary pots really special. The long wait for the kiln to cool and that unloading-the-kiln feeling is the same, no matter what kiln you fire.

*Plans for the approximately nine-cubic-foot Modified Oregon Flatport kiln are on the guild website at:*

[www.bcpotters.com/Guild\\_Kilnpage.htm](http://www.bcpotters.com/Guild_Kilnpage.htm) 



Cone-viewing port.

## Clay Workshop at the Surrey Art Gallery

### Pots for the Kitchen Workshop with Jim Etzkorn

Sat, May 24, 10am-4pm & Sun, May 25, 12noon-4pm

Using the potter's wheel, learn to make a range of pots for cooking and serving. You'll focus on a variety of vessel forms and techniques.

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Jim Etzkorn is a graduate of the Alberta College of Art & Design, and has completed several residency programs, most recently at Medalta. Over the past 27 years, he has developed his studio-based practice while teaching and lecturing at many art schools and organizations throughout western Canada. Etzkorn is influenced by historical objects, ceramic traditions and contemporary ideas as he explores the manipulations of materials and techniques.

#### REGISTRATION

604-501-5100 | [www.register.surrey.ca](http://www.register.surrey.ca)

Registration deadline: 4 days prior to start date



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## A Conversation with Gillian McMillan *By Lewis Kennett*

Recently I had a chance to visit Gillian in her home studio and we talked for a short time about her history. Growing up in rural England where people made and used handmade pottery, Gillian always had an ambition to go to art school. However, because of financial constraints she decided to become a teacher. Her first job was in Bristol teaching Grade Three. Teaching in the public school system meant a class size of 34 students. Searching for a more personal connection, Gillian tried teaching in a private school back in London where the classes were only 12 students, with one additional unique feature; all the students called her "Sir." Gillian then immigrated to Canada, and, in 1971, settled in Port Moody and started potting. In 1991, Gillian fulfilled her goal of attending art school and enrolled at Emily Carr for three years.

"The classes I took at Emily Carr were pivotal in my artistic development," says Gillian. In Port Moody she was a strong advocate for converting the old city hall building into an Art Centre, and was instrumental in setting up the clay program there. Gillian's current focus is her bird-shaped jugs that she creates in her studio and fires in her kiln at the rear of her property.

### **Lewis - Can you describe your creation process?**

*Gillian* - I love translating birds into jugs. They actually started when I was making jugs with large spouts. I noticed that these looked a lot like birds and it has been jugbirds ever since. Actually, the creation process is the fun part, I love colour and the birds let me really enjoy colour. I have an idea, draw the form and then work out the process to make that shape come to life. Function and the shape are the challenge, function is critical—my birds are not just ornaments.

I use about 15 grams of stain in 100 grams of dry slip, this is how I can achieve the colour depth that I am after. I make the base slip up in 5000 gram dry batches, and then make up small amounts using the stains that I need. I glaze my pieces with Deb's Clear glaze and I work with Darcy's earthenware clay as I find it quite forgiving. The making of the birds is a lot like dress making; you cut out the pieces then assemble them into the shape you have designed. I try to make the pieces as light as possible and I love doing things that you are not supposed to be able to do with clay.



### **L - Do you have advice for potters just starting out?**

*G* - Watch out or you will get hooked! But seriously, they should learn from more than one teacher, there is more than one way of doing everything. There are not hard and fast rules, there is no right way. To develop a sense of aesthetics look at other potters' work. Start with night school courses then sign up for more formal training.

### **L - What advice do you have for more experienced potters?**

*G* - To make a living you have to be in galleries or be a teacher. Take the time to play; everyone says it but take the time to really do it. Do something you have

*Continued on Page 7 McMillan*



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never done before. Even if you give workshops take a workshop from someone else.

**L - Where do you go for solutions?**

G – I talk to other potters, use the network of the potters I know. There is a depth of knowledge in our area. I don't really use the web for information sources. I would rather call Sam Kwan, a teacher at Capilano College or talk to D'Arcy Margesson.

**L – What is your definition of success?**

G – Being able to move the goal posts, always redefining yourself. I like pieces that are beautifully finished, show fine craftsmanship and that are just beautifully made. When you see or pick up a piece and you say I wish I had made that, the piece is successful. As Bill Reid said, "Joy is a well-made object."

**L – What frustrates you?**

G- Not being able to do as much as I would like to do, there is not enough time to follow up on all the ideas that inspire me.



**L – What is your favorite tool?**

G – A bamboo collar-turner sewing tool.

**L – Is there anything else you would like to say?**

G – I still find pottery fulfilling; I made it to where I want to be and there are still many more things I want to do. Opening the kiln is always enchanting. Oh, one last thing: photograph your work. Then you know what you have done, [and] it is often helpful to look back and see where you came from. 📸

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# FingerPlay Opening

By Dianna Waggoner

On Thursday, Mar. 27, the Port Moody Arts Centre was filled with people gathered for the opening of *BC In A Box: FingerPlay*. Potters, painters, weavers, other artists and their friends crowded into the Blackberry Gallery to admire 75 pieces, which proved that good things really do come in small boxes. Port Moody is the first stop in an almost year-long trip that 50 of these objects will make to seven other towns around the province.

The Award of Excellence was presented to Jackie Frioud of Vancouver. In their notes, the jurors (Liane Davison, Curator of Exhibitions & Collections, Surrey Art Gallery, and Julie York Head of Ceramics at Emily Carr Institute of Art & Design), remarked that it was chosen for many reasons including: excellence in craftsman-ship, and in its service as an object, displayed beauty, with a decoration that was minimal and fitting, enveloping and "mapping the form like string binding it together".

In their statement about the judging, the jurors wrote that the artists who had created the objects in the show used "amazing delightfully diverse techniques" and that "the only unity among the objects in this show is their sweet scale and the creators' sensitivity to the clay material." They concluded, "Considering all of this creative variety,



Jackie Frioud's entry, winner of the *Award of Excellence*, is a wheel thrown, three-layer porcelain box with inlaid slip, fired to Cone 6 in oxidation.

it's not surprising that it was difficult to make the selection of 50 items for the road show. We didn't agree on all the choices, and there was much bargaining and negotiating between us. However, we did agree on the piece to receive the award. There were at least ten strong contenders for second place. We commend all the artists for showing their work and for making our job so difficult. It was a pleasure!"

"The People's Choice" will be announced at the closing of the exhibition at the Blackberry Gallery. Visitors are encouraged to vote for their favourite piece and their ballots

*Continued on Page 9 FingerPlay*

**EARLY BIRD REGISTRATION EXPIRES MAY 31**

# Kelowna Clay Festival

**August 8-12, 2008** [www.kelownaclayfestival.com](http://www.kelownaclayfestival.com)

 <p><b>Jim Robison, UK</b> 2 day demonstration and 2 day hands-on workshop. Jim draws on the textures and patterns of the landscape in Yorkshire for much of his inspiration.</p>	 <p><b>Paul Andrew Wandless, USA</b> 2 day demonstration and 2 day hands-on workshop. Monoprinting, screening, relief &amp; stenciling on plaster &amp; clay slabs, along with stamping &amp; embossing.</p>	 <p><b>Tony Clennell, Canada</b> 2 day demonstration. Tony will teach the fine points of making great pots including throwing techniques &amp; surface embellishments.</p>
 <p><b>James Hibbert, Canada</b> 1 day demonstration on throwing technique, adding texture, stretching &amp; making alterations to the form</p>	 <p><b>Lorel Sternig, Canada</b> 1 day demonstration covering the various methods of creating large clay sculptures or wall pieces.</p>	

2 days of demonstrations, fun day openhouse, 2 days of hands-on workshops and exhibition at the Art Ark Gallery



Festival sponsored by The Okanagan Potters Association with the generous support of Greenbarn Potters Supply and Aftosa



Kelowna Clay Festival, c/o 2663 O'Reilly Lane, Kelowna, BC Canada V1W 3B7



will be tallied the weekend of April 26, when the exhibition will be taken down, packed and shipped to Quesnel.

As you probably remember, this is the second year President Jinny Whitehead has challenged Pottery Guild members to produce a work of art typical of their style with only one requirement: it had to fit inside a six inch cubic box. Potters from around the province responded with appropriately light-hearted results.

Gillian McMillan produced a jug sculpture of one of the bald eagles she occasionally sees flying over her studio in Port Moody. With his white head, fierce yellow beak and glowering predator eyes he would make an intimidating presence if it weren't for the fact that he's four and a quarter inches tall.


Clive Tucker, Senior Artist in Residence at the Port Moody Arts Centre, created an ironic sculpture of a car struggling to free itself from a section of traffic.

"It's a metaphor for trying to break away from the mainstream, the everyday, from the box we find ourselves in. But the irony is that we don't utilize a different vehicle," says Tucker.

There was also a small but perfectly outfitted Samurai warrior ready for battle, and nearby a perfectly proportioned dog with a gun in his mouth and a scattering of tiny bones and bullets at his feet is entitled "Man's Best Friend(s)".

There's elegance, too. A sensuously shaped white bowl reveals a golden interior and a turquoise coloured butterfly seems to have paused only momentarily to become a pendant for a necklace. There's a family of five spending a cozy evening reading and playing board games. A baby dragon warily clings to the eggshell he's just hatched from, and a small teapot and even smaller tea cup are encased in their own Lucite box.

Brenda Findlayson, executive director of the Blackberry Gallery, has reported that many people visited the gallery during the Port Moody Festival and coverage in the newspapers has been excellent. This exhibition provides an opportunity to see a cross section of B.C.'s best ceramic works. Check the schedule below and plan to come out to see what the best potters in the province have produced!

- Quesnel Art Gallery, June 6-July 4
- Pynelogs Cultural Centre, Invermere, July 22-Aug. 3
- Kelowna Clay Festival, Rotary Arts Centre, Aug. 8-30
- The Old Courthouse Bldg., City of Kamloops, Sept. 5-27
- Two Rivers Art Gallery, Prince George, Oct. 3-30
- North East News Bldg., Fort St. John, Nov. 7-28
- Dawson Creek Art Gallery, Dawson Creek, Jan. 12-Feb. 15
- Gallery of BC Ceramics, Vancouver, Feb. 18 

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## Relational Ceramics:

**Amy Gogarty**

7:30 p.m., Thurs., June 12  
Room 245NB, North Building,  
Emily Carr Institute of Art + Design


Amy Gogarty has taught Visual Arts History, Theory and the History of Ceramics; she has published extensively on issues relating to contemporary art and craft, and has participated in conferences and symposia relating to craft issues nationally and internationally.

In her talk, Amy will discuss the main ideas in French curator Nicholas Bourriaud's book *Relational Aesthetics*, using those ideas to propose a different way to think about functional ceramics as well as a different way to think about function in ceramics.

By focusing on what functional ceramics do—generate social relations; construct and signal identity; connect individuals and communities to sensual experiences as opposed to what they look like or how they are made, we can examine how they perform, by generating new links to



how other forms of relational art perform. The argument is not that ceramics fits in to Bourriaud's framework, but rather that looking at things in this way shows commonalities and helps to dissolve false binaries, especially those used by educational institutions and museums to eliminate ceramics from programming or collections.

The talk will be illustrated with examples of contemporary functional ceramic works. 



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## THE MAD POTTER

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## Stories from the Shard Pile *By Keith Rice-Jones*

Having been asked to give a talk on Canadian wood firing at *Sturt WoodFire 2008* in Australia, I asked people to give me some idea about why they wood fired. I have some understanding of what attracts me to wood firing but asking the “why” question has led me to a wider consideration of why the hell I struggle with this sometimes unforgiving material and the often frustrating process of firing. As it turned out, at a post-symposium discussion, kiln disasters were not an uncommon experience for the gathered “experts”...

Celia and I are fond of saying that we have over 80 years of experience between us and we still invent new ways to screw-up! You may remember an earlier article of mine, “Honey I Blew-Up the Kiln”. We went to England some years ago, not long after a particularly disastrous firing when a shelf had broken. On the trip, we visited one of the international gurus, Mick Casson. You would think someone like him would have it all figured out, after all he wrote a book! Well, Mick was trying to work out what had happened after losing a whole load in his salt kiln. And then there was Wayne Ngan who used lovely white beach sand in his kiln only to have it all fuse from the fluxing salt.

Another quite spectacular kiln disaster of ours involved a big order for Wildrice Restaurant. We’d taken it on at the request of another potter for whom the order was just too big and, well, Wildrice Studio making pots for Wildrice Restaurant was just too much to resist.

The restaurant had seen the other potter’s work which involved a glaze combination on a different clay from ours. We had a similar look from an

earlier test on our clay so decided to go with that, rushing everything through to meet their opening deadline. We had planned to get the whole order through two firings along with regular stock. At the time we were using full-sized Crane silicon carbide shelves for the back two stacks and, in the first firing, one broke and dropped, breaking the one beneath.

Fortunately it was early enough in the firing that we could abort and clean up the mess. Actually, we had lost very little. So now with even tighter timelines, we decided to restack and do the whole Wildrice restaurant order in one firing.

...we ask  
ourselves,  
“Why do we  
do this?”

The cones went down nicely and hopes were high when we opened the kiln three days later. What we found was that the glaze test which had looked fine on the flat surface of the test (we’d used a shard) had not coped with any sort of vertical surface and much of the load was stuck to the shelves. With some very careful work and literally hours of grinding we managed to salvage enough pots for the restaurant’s opening and most of the shelves. A lesson learned, to test thoroughly and not to take on other’s timelines.

Clay has a way of bringing you down to size when you have gotten away with something once and think you can take things for granted. Of course it would soon get boring if it was too predictable so we all find ways to push the edges a bit. Working with the hard-edge precision of my large complex sculptures and firing them to a point where the clay gets soft is, I guess, my way of living dangerously. What can I say, it’s a compulsion. And after a firing when there are more contributions to the shard pile than usual, we ask ourselves, “Why



Keith and Celia Rice-Jones work together as Wildrice Studio. Far right: *The Juggler* made in Australia during Keith’s Sturt Residency, 2006; 30” high; now in the collection of Jane and Martin Lemann in Bowral, NSW, Australia.

do we do this?” At the time we are usually too busy with a hammer or grinding kiln shelves to come up with an immediate answer, but when it’s all cleared up we head right back into the studio and open up another bag of clay... 🗑️



### Pottery Workshop on Salt Spring Island

July 17-26th, 2008

**Pat Webber is offering her annual workshop where potters hand build, throw, glaze and fire pots in high fire and raku.**

Pat has over thirty years of teaching experience and potting. To receive a brochure by mail call Pat at 1.250.537.8871, or email

[jwebber@saltspring.com](mailto:jwebber@saltspring.com)

For a full descriptive course outline see:

[www.PatWebber.ca](http://www.PatWebber.ca)



# ClayLines

Celebrating Success in our community



**The Ice Skater**, by Lilach Lotan of Nanaimo received a 2008 NICHE Finalist nomination in the Ceramics: Wheel-thrown Category.

## Are you taking part in a studio tour this summer?

Potters take holidays too, and we're always on the lookout for studio tours. Send us your info by the 15th of the month and we'll get it into *ClayLines*. Contact the Editor at [editor@bcpotters.com](mailto:editor@bcpotters.com)

## Niche Awards

*NICHE Magazine* announced the winners of the 2008 NICHE Awards competition on Feb. 17, 2008, during the Buyers Market of American Craft. The NICHE Award is open to any craft artist who is actively involved in the design and production of craftwork supplied to galleries and craft stores. It can be a good option for artists wanting to get their work into the U.S. wholesale craft market. Two B.C. artists won honours at this year's awards:

- Judy Weeden of Saltspring Island won in the Ceramics: Hand-Built category for her *Pilgrim Jar* (see cover photo.)
- Lilach Lotan's *The Ice Skater* received a Finalist nomination in the Ceramics: Wheel-thrown Category, and her *Driving Teapot* received a Finalist nomination in the Home Furnishings: Teapots category.

For more information see:

[www.americancraft.com/NICHE\\_Awards/introduction\\_page.html](http://www.americancraft.com/NICHE_Awards/introduction_page.html)

## Hungary Dog



**Dog Figurine Supersized**, by Debra Sloan; 20" tall by 24" long, 11" depth, 2007. Solid build with extensive hollowing, coloured slips and colemonite wash, cone 3, based on a Staffordshire figurine.

One of Debra Sloan's large ceramic dogs has been selected for the "International Triennial of the Silicate Arts - Symbolic and Narrative," an exhibition in Kecskemet, Hungary. The premise of the show is "... To give scope to the industrial and artistic application of new materials and technologies, encouraging the widening of directions in the 21st century in the silicate arts." The jury was: Aage Birk, Denmark; Monika Gass, Germany; Janet Mansfield, Australia; Imre Schrammel, Hungary; and Janos Probstner, Hungary. Seventy-one pieces in clay, porcelain, glass, or cement, were selected. The show runs from May-June 2008. For more info see: <http://www.kitsa.org>



## First Thursday: Artist Talk by Sally Michener

*June 5 at the Surrey Art Gallery*

The Surrey Art Gallery Association is presenting an illustrated talk by artist Sally Michener on Thurs., June 5, 7:30 p.m. at the Surrey Art Gallery. Sally will focus on her experiences during a trip to China in 2007. Highlights include being one of ten Canadian ceramic artists who did a month-long residency to create permanent artworks for the opening of the Canadian Ceramic Museum ([www.ccca.ca](http://www.ccca.ca)), located in the Fuping Pottery Art Village. Michener also did a residency in the city of Jingdezhan, which has long been known as the 'capital of porcelain.'

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.

The Surrey Art Gallery is located at 13750 - 88 Avenue, one block east of King George Hwy.



**Jill Waterfall**  
saggar-fired pottery

**Daphne Jackson**  
paintings  
hand-pulled prints

presented by:  
**Genoa Bay Gallery**

May 3 to 19 11:00 to 5:00 Daily  
5000 Genoa Bay Rd. Ph. 746-5506  
Duncan, Vancouver Island

# ClayLines

Celebrating Success in our community

...Continued

## Lines on Clay

### Don Esteban

by Maria Tomsich

*The last of a long line of potters  
is Don Esteban, from the village of Pantoja.  
None of his grandchildren wants  
to wedge clay, either on that  
flat stone on the floor or anywhere else.*

*Crouched in his adobe hovel, Don Esteban  
with hardly any tools fashions  
graceful vessels; each one enlivened  
by the stylized figure of a deer,  
or an armadillo, or a bird, or a flower.*

*Would to God one of his grandchildren  
followed in his footsteps!*

*But how does one earn  
one's daily bread crouched  
in an adobe hovel  
in the domain of plastic?*

Don Esteban works in Pantoja,  
a hamlet some miles away  
from San Miguel de Allende,  
Guanajuato state, Mexico.



## Suzy Birstein Solo Exhibit



### "My DeLovely Fever"

#### Dance to the Muse

An installation of life size ceramic/  
multimedia figures and arty/dance  
film, framed with 2008 Oscar gift  
basket series "Motion Pitchers."

#### Seymour Art Gallery

4360 Gallant Ave., Deep Cove

May 13-June 9

Opening: Tue., May 13, 7-9 p.m.

## DO-U-RAKU?

The Potters Guild  
of BC needs vol-  
unteers to assist  
in the *U-2-Can  
Raku Event* on  
Granville Island,  
July 1. This is the  
Guild's largest  
fundraiser of the  
year and a great community event.



We're looking for volunteers to work with our event  
coordinator on the day of the event, collecting money  
and helping glaze and fire pieces for the general public.  
No raku experience required.

Volunteer with a friend for a three-hour shift and  
then spend the rest of the day enjoying the celebrations  
at Granville Island. It's the most fun you'll have this  
Canada Day!

For more information contact:

Donna Partridge

604.876.1120

[donnapartridge@telus.net](mailto:donnapartridge@telus.net)

## Unclassifieds

**MOVING. MUST SELL** contents of Kelowna home pottery  
studio. Includes Shimo Super Wheel (1/3 h.p.), Giffin Grip, books  
& periodicals, tools, some materials and miscellaneous. Nothing beat  
up or worn out. Will sell all as one lot or broken down into five lots.  
Please email me at [mehopkins@telus.net](mailto:mehopkins@telus.net) for complete list of items  
(and lots) for sale. No reasonable offers will be refused.

### BISQUE FIRING NEEDED ON VANCOUVER ISLAND

I will be making ceramic work during a retreat in Qualicum and  
need to fire one bisque (cone 06) at the end of June. I'll gladly pay  
for the firing but don't know who to ask or where to go. If you have  
any information, ideas or suggestions as to how I can make this firing  
happen, please contact me at [donnapartridge@telus.net](mailto:donnapartridge@telus.net). Many  
thanks!



See more ClayLines on the next page...

## ECIAD Undergrad Exhibition

**May 4 to May 11**  
**10 a.m. to 6 p.m.**

The Emily Carr Institute Undergraduate Exhibition opens May 4 and runs through May 11 at our Granville Island campus, 1399/1400 Johnston Street. This exhibition features the work of more than 350 graduating students.

**Opening reception:** May 3, 7 p.m. to 11 p.m.

Buildings are open to the public, 10 a.m. to 6 p.m. daily.

For additional information, please call 604.844.3075.

### Submissions & Advertising

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

#### Submissions:

Send articles, reviews, images, member news, letters and information to: [editor@bcpotters.com](mailto:editor@bcpotters.com) **by the 15th of each month** for publication the following month. Submissions may be edited for space.

#### Advertising Rates\*:

*All ads are payable upon receipt of invoice*

- Full page, \$170 + GST
- 2/3 page, \$115 + GST
- 1/2 page, \$85 + GST
- 1/3 page, \$55 + GST (horizontal, vertical, or column)
- 1/4 page, \$45 + GST
- 1/6 page, \$30 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: [http://www.bcpotters.com/Guild\\_Newsletter.htm](http://www.bcpotters.com/Guild_Newsletter.htm). Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$10 extra.

#### Unclassified Rates:

Members FREE! Non-members: \$20 + GST

*\*Advertising rates subject to change*

**Potters Guild of British Columbia**

**1359 Cartwright St · Granville Island**

**Vancouver, BC · V6H 3R7**

**tel: 604.669.3606 · fax: 604.669.5627 · [www.bcpotters.com](http://www.bcpotters.com)**

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### Membership

**Matthew Freed**, Chair & Database

604.899.3383 · [membership@bcpotters.com](mailto:membership@bcpotters.com)

#### Membership Fees

For 12 months, including GST:

Individual: \$50, Full-time Student: \$25,

Senior (over 65): \$30 Family Studio (2 max.): \$70,

Institution/Group/Corporation: \$100

#### Membership Renewals & New Memberships

- 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 either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

### Communications Committee

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**Andrea Maitland**, Proofreader

#### Are you a clay techie?

Why not write something for the newsletter, or answer technical questions from other members? We need your know-how!

Contact the Editor at [editor@bcpotters.com](mailto:editor@bcpotters.com)

