



POTTERS
GUILD
of BRITISH
COLUMBIA

NEWSLETTER

bc potters

October, 2004

Volume 40 No. 9

Aging Sensibly or How to Keep Potting in Spite of our Bodies

It's interesting how, as we get older, the idea of what is 'old' changes. However, what is in the mind and what the body will tolerate get increasingly out of sync.

Despite the physical activity of potting being up there with gardening as a long-time help with overall fitness, it can be physically taxing. I like to think I'll be like Lucie Rie at 90 in that wonderful film

of her being interviewed by David Attenborough when an alarmed David leaps up as Dame Lucie - tiny and frail - almost disappears into her top-loading kiln in order to retrieve a pot.

My physiotherapist tells me that I'm paying for youthful, past abuses of my body, so now that I'm older I try to be smarter in the hope that I'll last longer.

Some studio devices reflect this philosophy. As a maker of big things my first major reconsideration was to rebuild the kiln as a car kiln so that I didn't have to crawl inside and handle shelves in a cramped, cantilevered position. As the new kiln was a bit larger and used the heavy silicone carbide shelves from the old Crane kiln, loading these was not easy - even for two people. A couple of pulleys, some rope and sliding door hardware made a simple, low-tech, fixed transom crane that combines with moving the kiln trolley to line up the shelf stacks. Loading and unloading 22lb shelves is a breeze single-handed.

After turning over large planters and heavy platters did no favours to my forearms, I designed a 'pot flipper'. It looks a bit Heath-Robinson but is a cheap and low-tech device using some scrap plywood and bit of piano hinge. In the restricted space of the studio it has to fold up out of the way when not in use.

The physio also blames repetitive movements over many years as a physical problem waiting to happen. It seems to make sense to understand the ergonomics of a task (throwing and turning on the wheel in particular) but to actually do the job inefficiently - building a mountain of pre-weighed balls of clay and then sitting at the wheel until they're all gone - is a thing of the past. Now, a much smaller mountain gives the opportunity to get up, stretch, walk across the studio to collect more clay before starting again, compromising the speed of production in favour of a potentially longer working life.

If you have any low-tech labour or body saving devices, send them in. We need all the help we can get!



Home made pot flipper



Car kiln and transom crane

Photos courtesy Keith Rice Jones

Keith and Celia Rice-Jones

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50th Anniversary

Everybody should be on board with the following:

The "Big Exhibition" at Burnaby Art Gallery (see details in this issue).

BC (Best Collection) in a Box (there were full details in the September BC Potters). \$20 covers the costs of the shipping display boxes and shipping to galleries around the province and possibly beyond in 2006. For more information about the BC in a Box show call Karen Opas at 604-874-7116

50 / 10 "Master Series" in Parksville at Easter. A day with BC masters and a great lunch. A 50th Celebration dinner in the evening. Full details and registration in next month's issue of BC Potters. **Keith Rice-Jones**

Editorial Virtual Tours

I guess it's obvious from the names; BC Potters, Potters Guild of British Columbia - we are a BC wide organization and we try to be inclusive. But the Guild's headquarters and Gallery is in Vancouver. There is therefore, regrettably I think, a skew in our focus. We tend to present mostly the activities of Lower Mainland potters. I hope that BC Potters can come to more fully present the works and activities of potters from all regions of the province.

For almost a year now I've been doing the design and production work for BC Potters. While I have many skills - printmaker, graphic artist, photographer, computerist - I am not a potter. But I have had a long association with potters, with my own collection of well loved pottery. My first experience with pottery was almost 30 years ago when I lived in the Shuswap and was documenting the work of many of the potters who were there. I spent many hours in potters' studios, amazed at their skill. I tried my hand; but even wedging clay, though it looked so easy in the hands of my friends, was beyond me. Yet I participated in many firings and once even assisted in a 3 day firing of an anagama kiln. I still vividly recall the wonder of opening a kiln after a firing. For me, pottery is a very deep art form, made all the deeper because it is often so humble.

It's natural for potters in each region of the province to associate with each other since they share common interests and experience and can get to know each other in person. In some respects, a BC wide association of potters is quite abstract in comparison. But there are advantages in such a broad range too - each potter is quite individual and it's often hard to find local people who are on the same wavelength. By having a wide asso-

ciation then everyone can find peers from whom they can learn and with whom they can interact in a productive way. Our hope, at BC Potters, is that we can facilitate that interaction.

Starting in October, I will be sending out email requests to potters around BC to give me a "virtual tour" of their studio. I'll start with an email questionnaire to start a dialogue with potters who are too far away for me to visit personally. Out of the resulting dialogues, I hope to gain a useful impression of potters and their practice; potters who I can never hope to visit in person. From these impressions I hope to write an ongoing series of articles about potters from all over BC. The internet is an excellent medium for this sort of dialogue. The net allows an easy exchange of words and pictures. But there is no reason to limit this dialogue to those who are comfortable on the internet. Regular mail can serve just as well. My early exposure to potters was to people who didn't even have access to electricity or telephones - but they all had mailboxes. Since BC Potters is delivered to mailboxes I hope that potters who are not connected to the Web will also participate in my virtual tour project via that old fashioned medium; the post office.

I can be reached in many ways. On the Net, I have a couple of addresses:

simulat@shaw.ca
or
production@bcpotters.com

By the post office:
Martin Hunt
c/o The Potters Guild of BC
1359 Cartwright, Vancouver, BC
or phone the Guild at 604-669-5645 and leave a message.

Martin Hunt
Acting Editor

Gallery of BC Ceramics

The October 15th Jury to sell at the gallery is now full, but we do keep a waitlist, just in case!

Shirley Inouye's beautiful lanterns will be illuminating our exhibition area during October. Join us on Thursday October 7th for her opening reception.

ALL BCPG members have the opportunity to sell their ceramic work in the gallery for the December's annual member's exhibition. All ceramic work must be foodsafe, free of cracks, and without crazing or sharp edges. Please try to drop off your work by November 22, 2004 so we can get it entered into inventory. It helps to call ahead so we know when to expect your delivery. Last year, we had 17 people dropping off inventory on December 1st and we would like more time to get the work on display.

For those of you juried into the gallery, please consider dropping off work prior to all your holiday sales so that the gallery continues to look abundant and plentiful! Remember that the US Thanksgiving holiday is November 25th, which brings many holiday shoppers to Granville Island.

Friday December 3rd the entire Granville Island community springs to life with carriage rides circling the island, Santa, carolers, free hot cider... Many studios, galleries, theatres, shops and restaurants will be open late that night for the launch of 'Yuletide Traditions'. The Gallery of BC Ceramics will be hosting the opening reception for our December member's exhibition and perhaps we will have a Raku U going on beside the gallery... Please join us.

Interim Gallery Manager

The position of Gallery Manager to cover a maternity leave is available at the Gallery of BC Ceramics. For more information, look in the gallery section of the website, or call the Gallery staff for a detailed job description. Deadline for applications is October 8th, 2004. Only those short-listed for an interview will be contacted.

Tamara Ruge
Gallery Manager

Special Thanks

Special thanks to **Coleen Dawn Dougan** for her volunteer work putting together the BCPG Membership Directory. Coleen worked diligently on this project as part of her work term for her Administrative Assistant program at BCIT. We thank her for her efforts and hope you enjoy using the 50th anniversary directory!

For all your pottery supplies.



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Cuban Canadian Ceramic Art Collective

Ceramic artists in the greater Vancouver area had the opportunity, August 4th -29th, to participate in a pioneering international project: the Proyecto Arte del Fuego's "Cuban Canadian Ceramic Art Collective," a collective

of ten ceramic artists from Canada, Cuba and the U.S. It was hosted by Kwantlen University College in Surrey, B.C. The event was organized by me, Catherine Merrill, (US) and Antonio Lewis (Cuba), co-directors of PAF, an ongoing international cultural exchange project whose goal is to promote peace through the international language of art. As the U.S. no longer grants visas to visiting Cuban artists, we chose to locate the project in Canada, a neutral third country, and worked in partnership for over a year with Alison Petty and David Lloyd, Ceramics Instructor at Kwantlen College. The other participants were: from Canada, BC Potters Guild members Cathi Jefferson, Judy Burke and Connie Glover and from Cuba, Xiomara Gutierrez, Jose Vasquez Xenes and Alberto Lescay, who is Cuba's foremost sculptor of monumental bronzes, world class painter and printmaker, and President of the Caguayo Foundation, permanent sponsor of PAF.

The project events consisted of an opening exhibition at Kwantlen College and a show at CityScape Gallery that featured the collaborative works in clay created during the residency. The Cuban artists presented two one-day workshops: "A Panorama of Cuban Ceramics" and "Contemporary Cuban Sculpture." Lewis and I gave a hands-on Figurative Sculpture Workshop working with a live model that concluded with a raku firing. We offered two Community Outreach projects: one for seniors at Century House in New Westminster and "Bounty's Gate," a ceramic archway sponsored by the North Vancouver Arts Council. We also invited the public to two Open Studios featuring videos by



Bean Pod - Cathi Jefferson, Judy Burke and Alison Petty



By David Lloyd and Alberto Lescay



Jose Vasquez Xenes



Cuban Canadian Ceramics Arts Collective

Joel Bennett and Robert Freimark and a panel, "How Art Can Overcome Cultural Barriers," which was greatly enriched by the eloquent commentary of Dr. Jan Walls, Director of the David Lam Centre of International

Communications at Simon Fraser University.

For us, to experience joy and inspiration, working in the studio as a community of artists from different cultures, exploring new directions opened up by the collaborative process, was truly magical. The Canadians created ceramic forms that we all decorated and sculpted: vases, platters, columns, seed pods and giant pears. A significant influence of the Cuban aesthetic, from a country where there are no ceramic supply stores, was that we worked with extremely basic materials, primarily black ink and charcoal, formulated for ceramics by Antonio Lewis, and a broad palette of colored clays.

The project was sponsored by Kwantlen College, the Fraser Valley Potters Guild, the North-West Ceramics Foundation, individual donors and countless generous members of the greater ceramic community, who worked tirelessly solving problems great and small, invited us into their homes, fed us, arranged special events, and were always there when we needed help, truly demonstrating how as artists we have the ability to connect people, cultures and countries.

Concerning the fate of our Cuban friends during hurricane Ivan: by a miracle the storm was deflected to the west and, although they suffered high winds and rain, it was not the extremely dangerous situation initially feared. However, the combination of Charley and Ivan has left Cuba devastated and in great need of help from its international friends.

Catherine Merrill

Photos courtesy of Jim Gunson

The Guild's 50th Anniversary " Big Show"

Making History: 1955-2005 The Potters Guild of BC at 50

The exhibition will be in August 2005 at Burnaby Art Gallery. Essentially it will be in 3 sections -

- 1 Celebrating our beginnings with photographs, video and pots
- 2 The 25th exhibition (recognized as a milestone), centred around pots and people from then, and some who are working now, and
- 3 The major contemporary section.

The contemporary section will aim to be a statement on the status of ceramics in BC in 2005 as reflected in the work of Guild members.

All Guild members will have the opportunity to be part of this record by contributing to a Source Book by submitting photographs of work and artists' statements. Al Sather will be coordinating this and will have additional information on how to do this. The Source Books will become part of the Guild's archival records so it is important that everyone making pots should be part of this.

Separate from the Source Books will be the Juried Show of

work to represent the Guild at 50. Space limitations will restrict the number of pieces that will be able to be exhibited. These will be juried from slide submissions as outlined below.

- ♦ Application deadline is March 1st 2005
- ♦ There is an entry fee of \$20 and you should include a stamped, addressed envelope for the return of slides.
- ♦ You must be a member in good standing as of Jan 1st 2005
- ♦ You must be a BC resident for 1 year
- ♦ Work must be from this century - ie since 2000
- ♦ You may enter up to 3 pieces. Submit a single slide for each entry. As jurors will be selecting from the slide please ensure that these are of the highest possible quality. Indicate name, size, material, method and date piece was made.

Keith Rice-Jones

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Shirley Inouye SEA ESCAPE

The October show in the Gallery of BC Ceramics

Shirley Inouye, a Richmond potter, visited her parents' homeland, Mio village, Wakayama ken, Japan (sister city of Richmond) in 1996 with her mother and sister. It was during this visit home that ideas found in her current work took root and Inouye has been carrying the seed of that experience with her, waiting for its germination.

Staying in the home her father grew up in, Inouye discovered four wooden boxes that housed the paper lanterns once used to light the way, before electricity came to the village. Opening the boxes and being mindful that the collapsed lanterns might disintegrate in her hands, she was delighted with her find. The paper lanterns offered her the form and metaphor evident in this new work.

Clay work is physically demanding. This is part of its allure, and for Inouye, this is certainly true. She is familiar with the statement: "In Japan you learn with your body, not your head". After years of pushing around what now must be tonnes of clay, she realizes that it "involves the soul" - a complete and continual absorption. Her devotion to tradition and craftsman-

ship underlie her persistent exploration of forms and new meaning within her work.

For this project, Inouye uses paper clay, exploring various manifestations of the paper lantern form. The surface of these works ripples and retracts, striations in the clay fluctuate in intensity, and small holes and slits punctuate the surface, allowing light to pass through. Small sea animal forms stud the surface and we are reminded that Inouye is a fisherman's daughter. So much of the water has overflowed into her life. In Akari, the Japanese word for light, the relationship between Inouye and her ancestors is illuminated. Though light may be fleeting, Inouye's connection with her ancestral homeland is firmly tethered.

Through "Sea Escape" she expresses the meditative rhythm of sand, sea and sea life and the joy of working with clay.

Nan Capogna
Cultural Programmer
Richmond Art Gallery



Photos courtesy of Bryan Melvin

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Digital Photography

As all the digital photos and images come in for the Guild directory, there are many common questions that come up about sending them in. It seems like a good techno tip idea to give everyone some idea of what to look for and think about when you send in a digital photo of yourself and/or your work.

Resolution



Image at 72 dpi - good for the Web



Image at 300 dpi - good for print

the printer and how many dpi it can print. For publications, the greater the dpi, the better, so you have the flexibility of printing them bigger and still looking crisp.

This is the number of dots per inch or dpi (also called ppi or pixels per inch) that make up the image. For the the GUILD'S website, we need 72 - 100 dpi. (72 has become the standard.) The computer screen usually shows only 72 dpi, so any more would not make much difference. For all the images you see on the web, we've edited and reduced the size and dpi to 72 before putting them up. This also helps to reduce the size of the file and make for a faster loading web page. For printing, a resolution of 300-400 dpi will produce a pretty good image.

A lot depends upon

Size

Size and Resolution have an inverse relationship. For a given image, you can increase the resolution by decreasing the size, or decrease the resolution by increasing the size. If you send in a large image (9") with 100dpi, it can be printed at 300 dpi, but it'll be reduced in size (3"). If in doubt, go a bit higher in size and in resolution; we can always cut it down, but we can never increase it later. The only drawback to more dpi, is the size of the jpeg file, but with high speed internet, relatively cheap harddrive space and CD burners we can handle 1000 kb files without much problem. For the website, the abc.jpg file doesn't need to be any bigger than 50kb. For printing, you can go up to 500kb or more.

Composition and cropping

When submitting a digital image of pottery, generally try to focus and center on the pot without too much background. If you have image editor software like Photoshop, you can crop and center the image after taking it. If you really want it to look good, use a graduated background and lighting boxes and reflectors to illuminate the entire pot.



Like this.

Contrast and shadows

Good contrast between the pot and background is best. Shadows are not good if your pottery is dark as the outline of the form can be lost. Try eliminating shadows with additional lighting and using reflectors (white or silver boards around the pot). Experiment with flash and no flash and fixed lighting to reduce the shine and glare off shiny glazes.



Not like this.

Naming, attaching and emailing

JPEG format is the easiest. Every digital camera should be able to produce jpeg images and it's the easiest to send, print and view on the web. It's best to attach an image to an email and send it. Don't paste the image into the body of the email...this limits the resolution and converts it into a bmp (bit map image).

IMPORTANT: You should name your image file with your name, title, year, size. e.g. "Don_Jung-polar_bear-2004-12x8cm.jpg". This ensures that all the relevant info is with the image and it won't become an orphan.

Cameras

Digital cameras are getting relatively inexpensive now. For web shots, almost anything will do 72dpi. For really good quality so that it can be blown up to 8X10 or larger, a 4 Megapixel or higher camera will do a nice job. Ask a salesperson; he'll tell you all about them. For pottery, handy features would be to control the flash, have some good optical zoom (not just digital zoom), have a tripod mount and be able to snap the shot with a remote control or cable (so your hand doesn't contribute any shaking).

Don Jung
don.jung@shaw.ca

*Photo illustrations by Martin Hunt.
Photos courtesy the Guild Archive.*

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Fusion of Business and Pleasure - Prairie Wheat to Kootenay Cedars

For 20 years Susan Janzen produced unique, hand-thrown pottery from the window-less basement of her farmhouse near the small community of Rosemary, Alberta. Even there, she surrounded herself with inspiration gained from the yearly family vacations to B.C. The cedar siding, vaulted ceilings, knotty pine interior and a steeply pitched roof of her home contrasted with surrounding farmsteads of stucco and vinyl siding. Susan found beauty in the relatively stark surroundings of the Alberta prairies. Wind-weathered barn doors and relics of the harsh prairie farming existence became art, wheat and cedar fence posts became the fire for pottery, wild rose and wild grasses were embossed on vases and bowls. But always there was a longing for the forest, mountains and lakes just over the Rockies.

At a small resort south of Nakusp (the valley of Hot Springs) on the Arrow Lakes that dream has come true for Susan and her husband Bill, resulting in a fusion of business and pleasure. Now her studio stands alongside the resort, nestled in the cedars overlooking the lake. The studio has lots of windows and, of course, cedar siding. Rock Island Resort and Pottery Studio are the result of this fusion, offering unique pottery vacation packages and one-day group pit-firing workshops. From September to November and April to June, Rock Island Resort becomes a potter's retreat offering packages that include: a private cabin on the lake, personalized instruction, unlimited studio access, and passes to the Nakusp Hot Springs. Susan has instructed all ages, from kindergarten to adult, and techniques from hand-building to wheel throwing, and has recently returned from an apprenticeship in New Mexico on advanced pit firing.

Susan continues exploring variations of alternative-firing techniques and for the last ten years has been focusing on primitive pit firing. A very interesting element that

was not present in Alberta, humidity, has created whole new colour palettes and has inspired experimentation in the firing process. Instead of rotted fence posts and wheat she uses driftwood from the lake and sawdust from the construction of the studio.

As the fall colours spread among the evergreens Susan's hand turn to the clay, drawing inspiration from the seasons, mountains, and lake.

For further information on Rock Island Pottery, contact: Susan Janzen at susan@rockisland.ca
Toll Free: 1-888-264-0040
Or check out the website at: www.rockisland.ca

Susan Janzen

Photos courtesy Susan Janzen



Announcements

Maggi Kneer Studio Sale

New work, orphans, experiments and less-than-perfect pots. All must go prior to studio renovations.

Friday October 8th & Saturday

October 9th - 11am to 5pm.

4125 Fairway Place, North Vancouver.

604-929-3206

Send email to maggikneer@telus.net for directions.

For Sale

Red 1989 Toyota pickup, 6 cylinders, cd player, canopy.

Telephone 604 319 4197.

For Sale

Brent model C potter's wheel for sale for \$400, in Ladysmith. Lois Ireland 250-245-0243

Opening at The Quesnel Art Gallery

Sue Griese (pottery), Maggie Dumais (painting), and Donna Williams (glass), have a show opening Friday, Oct. 1 from 7 to 9pm at **The Quesnel Art Gallery**, 500 North Star Road, Quesnel, B.C. V2J 5P6 (250) 992-8200. Gallery Hours: Tuesday to Saturday from 10 to 4 pm on Oct. 1 to Oct. 30.

Fall Pottery Classes

with Sue Griese

at The Roundhouse Community Centre
(604) 713-1800

Introduction to Pottery Monday Oct 18-Dec 6 \$106/ 8 classes A) 4:15 - 6:45 pm or B) 7:00 - 9:30 pm

Pottery All Levels Tuesday Oct 5 to Dec 7 \$154 / 10 classes 1:30 - 4:30 pm

Wheel-Throwing All Levels Tuesday Oct 5 to Dec 7 \$154 / 10 classes 6:30 to 9:30 pm

ADVERTISE YOUR SEASONAL SALE

In the November/December edition of 'BC Potters' we have traditionally made space for free ads from members for their sales/open studios. Do make a note to take advantage of this opportunity. We would like to publish information about studios we can visit all around the province. So send in a brief invitation, giving name, location, phone number and dates and times. Can I see pottery in Campbell River, Fort St John, Williams Lake and Kelowna? The deadline for this free advertising is **Oct 8th 2004**. Send text or an attachment to newsletter@bcpotters.com Gillian McMillan

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<l.kennett@telus.net>

50th Anniversary Committee

Keith Rice-Jones
604.522.8803 <keith@wildricestudio.com>

Membership

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.'

Questions?

Ronna Ander 604.921.7550 or
<membership@bcpotters.com>

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Gillian McMillan, 604.937.7696
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Dennis Vance, editor,
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Special thanks to **Rona Hatherall**, **Carole Matecha**, **Marie Smith**, **Lewis Kennett**, **Linda LeBrun** and **Billy Wittman** who make certain the newsletter is mailed.

Questions

Newsletter: <newsletter@bcpotters.com>
General: **Jay MacLennan** 604.669.5645
and leave a message or send email to
<generalinfo@bcpotters.com>

Gallery of BC Ceramics

Hours: 10:00AM-6:00PM
Tamara Ruge Gallery Manager
604.669.3606 or
<galleryofbcceramics@bcpotters.com>

Submissions Guidelines

We support a very wide range of file formats for text and graphics. We do not support Corel files directly, but we do support other file formats that Corel can produce. Contact us for help.

Text. The best text is unformatted text. We strip away the original formatting in any case, in order to apply our own. So don't worry about fonts, or bold type, etc;

Line endings. Use the enter key only at the end of paragraphs. Let your word-processor handle wrapping words at the edge of the screen

Tabs. Use the tab key for horizontal placement of text.

Graphics, Photographs. Pixel oriented graphics. Just about any format is OK. We support .tiff, .jpg, .psd, .bmp, etc. Continuous tone photos should be at least 200 dpi. Line art, including rasterized type, needs to be at least 300dpi.

Graphics, Vector graphics. Fancy text, logos, etc. We support .ai, and .eps vector graphics.

Fonts. If you submit ads using non-standard fonts, please include the fonts with your submission.

Zip files. If your submission has several components; like text, photographs, fonts, and graphics, please put them all in one folder and then compress that folder using Winzip (or similar). Then submit that compressed folder.

POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the 8th of each month. Unclassified and articles may be edited for space.

Membership Fees for 12 months (incl GST)

Individual \$50 Student (full time) \$25 Senior (over 65) \$30

Family Studio (2 max.) \$70 Institution or Group \$100 Corporation \$100

Advertising Rates (not including GST) Please submit ads as .tiff, pdf, or eps files. Full Page \$170, 2/3 page \$115, 1/2 page \$85, 1/3 page \$55, 1/6 page \$30.

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

Unclassified Rates: Members Free!

Insert Rates (not including GST)

Members: \$75. If overweight, pay additional postage costs. First come basis.

Outside groups: \$200 corporate/\$100 community

Guild committees: free if within postage; pay for overweight.

Advertising and insert rates subject to change.

Website: www.bcpotters.com Email: <generalinfo@bcpotters.com>



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