

The Comox Valley Potter's Club

The Comox Valley Potters' Club has had a very busy year. Our club is 70 members strong and is very active at North Island College where we rent the studio space for one day a week. Here we have access to the kilns, studio space, a meeting place and a venue for workshops.

Highlights for the year include many mini workshops put on by our own members, glaze tests and firings. Keith Rice-Jones was our outside workshop presenter for last fall. This past spring, many members attended the great workshops sponsored by the Arrowsmith Potters. The club had a show of members work at the Muir Gallery in Courtenay. It was the celebration of the 50th anniversary of the B.C. Potter's Guild and our own existence of 40 years plus.

This past spring, our club donated a mural to the new Comox Valley Airport Terminal. This mural was designed by Ev Johnson and it was put together as a mosaic over a period of six months by club members using pot shards. The design consists of four panels each being two feet by four feet. The theme is the four seasons in the Comox Valley. The mural is now displayed in the center of the arrivals baggage area at the terminal. The next time you fly into the valley, this mural will greet you.

Some of our club members have been active in the Potters Guild celebrations. Many are in the B.C. in a Box show. We are also represented in the Transformations Show and Creations in the Palm in Mino, Japan.



We are looking forward to a very active potting year. Workshops, Christmas Sales in Campbell River and Courtenay in November. The B.C. in a Box Show in January 2006. The next time you're on the island, drop into the Potter's Place in Courtenay. This is a co-op retail space run by some 20 members of our club, representing 35 potters from the north island. If you are here on a Wednesday, come out to North Island College, visit our members and check out the facilities. North Island College Fine Arts Department is now affiliated with Emily Carr and is now offering a degree programme.

Joe Stefiuk

*Ev Johnson with mural
Photo courtesy Joe Stefiuk*

Celebrating 50 Years: 1955 - 2005

Table of Contents

The Comox Valley Potter's Club	1
President's Message	2
Volunteer Needed	2
Gallery Manager's Report	2
Last Look at TransFormations	3
Clay reclaim system	4
Ruth Chambers Lecture	5
Studio Ceramics in Canada	6
More Thoughts About Collecting	7
Potters Marks	8
Member Web Pages	9
BC Tajimi Exhibition Update	9
Canadian Clay Symposium	10
Kelowna Clay Festival	10
December Member's Show	10
Time For Change	10
Panorama	10

Reminder Christmas Sales Notices

The November issue will contain our annual list of Christmas or seasonal sales.

Don't miss out!

Send name, time, place and pictures to:

editor@bcpotters.com.

**THE DEADLINE IS
OCTOBER 8, 2005**

President's Message

I had a great time at the Kelowna Clay Festival listening and watching the presenters and meeting and chatting to many other participants. The Rotary Centre of the Arts is a wonderful location for such an event. Thanks to the organizers for putting it all together!

October is usually an active month for potters. While many of you are busy preparing for the seasonal sales at the end of the year, don't forget that there are other events taking place around the province that shouldn't be missed. For those of you visiting or living in and around the Lower Mainland, I hope you have marked your calendars for the Ruth Chambers Lecture. This event will take

place in the auditorium of ECIAD on Oct. 7 at 7:30 p.m. After the lecture, participants will have a chance to talk to Ruth at a reception at the Gallery of BC Ceramics.

Northern residents can visit "BC in a Box" which will be displayed in the Station House Gallery in Williams Lake. Opening Oct. 7th the exhibit can be viewed until Oct. 29th. And on the Sunshine Coast, the Gibsons Public Art Gallery presents "Artistry in Clay" from Sept. 21st to Oct. 30th.

Spread the word!

Jinny Whitehead

Volunteer Needed

We are looking for a volunteer to create a database of institutions across Canada which have ceramics departments. You don't have to live in the lower mainland for this task, but you do need access to a computer. Please contact me if you think you can donate a little bit of your time. Thanks.

Jinny Whitehead

Gallery Manager's Report

Keith Rice-Jones Exhibition Opening

Great works, tasty food, fun turn out of attendees and impressive sales to kick off his latest solo exhibition.

Teapots

We're ready guild members, bring us Teapots for the Oct. & Nov. selection on the Guild's 50th Anniversary Shelves. Remember to phone ahead, bring accurate

gallery inventory and have all works labeled accordingly. If you are shipping your works, please label the box: 50TH SHELVES.

Gallery Artists

After a busy summer, we are ready to replenish gallery stock for Fall. Please inquire what ceramics are needed from your inventory and schedule drop-off appointment.

Brenda Beaudoin

TransFormations Ceramics 2005

August 9 to
September 11, 2005



Fall Workshops at the **Shadbolt Centre for the Arts**

Some space still available in our regular classes, for all skill levels. Call 604-291-6864 for registration and information. Here are some of our special Fall courses:



Raku Firing and Kiln Building with Richard Tanaka

An in-depth look at the ancient art of Raku - its history, philosophy, form and function, plus practical tips on glazing, firing and building your own portable kiln.

Sa. Oct. 15 & Su. Oct. 16, 10:00am-6:00pm
\$197.95 Barcode: #93007

Glass Fusing and Slumping: Introduction

Basic principles of glass slumping from design, to fusing coloured glass into a patterns, to making clay molds for altering the shape during firing. Su.

Oct. 30 & Nov. 6, 1:30-5:30pm
\$119.84 Barcode #93421

Registration now also taking place for Chris Staley, Feb. 11 & 12, 2006 (Guild members, to January 10, \$96.30) and Wood/Soda Firing with Janet Mansfield starting March 15, \$374.50.



Techno Tip:

Clay reclaim system:

Here's a quick way to recycle and reclaim all the throwing slop, clay trimmings and even the throwing water.

Sew a bag out of a tight weave kinda thick fabric like canvas. Wider at the top, 12" w (top) x 12" h x 10" w (bottom)

Double over the top to make it stronger.

Cut two holes at the top, one on each side and install grommets. This is to make the holes strong enough it up.

Leave all the sewn edges out so that the smooth side is inside.

Place the bag in a plastic ice cream bucket or bucket of similar size with the top of the bag rolled over the edge.

Place all your slop clay and trimmings from throwing in there.

Once it's almost full, pour all your throwing water into it as well. If you use a similar size bucket for throwing water, it works out well. Top up with water to cover all the clay.

In a couple of days, take the bucket outside, take the bag out and hang by the grommets on a galvanized nail (which won't rust). Under the porch is best, so that rain won't get to it. You could hang it indoors too, but will need a bucket to catch drips.

Check the bag once a day by poking with a finger. If the fabric is tight, water will drip and evaporate out while the clay stays in.

Note: If you waited too long and it's turned into a brick, resoak in a bucket of water. It will take much longer to soften as the clay has turned into a big lump. Once it's soft again, hang it up and don't forget to poke it once a day.

Once the bag is firm (like a new bag of clay), take it to the wedging table and flip out the clay. You can give it a quick soak in a bucket of water, if it's stuck in there. Wedge well, and you should now have nice lump of reclaimed clay with hardly any waste or mess

Put the bag back in the bucket and do it again. If the bag starts to get moldy, add a tiny bit of bleach to the water.

If you create incredible amounts of trimmings, slop and scrap...

Use a big bucket with no bag and toss all your bits in there.

Once the big bucket is over half full, fill with water until it covers the clay.

After a couple of days, use a drywall mixer and drill to mix/mash into a pouring slip. Using a lid with a small hole for just the mixing rod helps to keep things tidy - keep adding water until it's nice and smooth.

You need four or five bags (same size as above) for a five gallon pail. Larger bags are really heavy when filled and are a pain in the back. Go smaller if anything.

Hang and process as above.

Note: The big plus to this method is that the drill mixing does a lot of the wedging and deairing so you don't have to do as much.

Don Jung

Ruth Chambers Lecture for NWCF



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

Ruth will be speaking about and showing images from the forthcoming publication *Utopic Impulses: Ceramic Practice/Current Research*, an anthology of current criticism and representation of contemporary ceramics in Canada of which she is a co-author. There will be a no host bar reception following the lecture at the **Gallery of BC Ceramics** at 1359 Cartwright St. on Granville Island.

Ruth will also be speaking on **Thursday Oct. 6th at 12:00 noon** at the same location on the subject of Ceramic-based installation practice using examples from her own work and that of other Canadian and international artists.

Ron Vallis

www.jinnywhitehead.com

Wood Fired Ceramics

October 4 - 29, 2005

Jinny Whitehead

Opening:
Friday, October 7th 5:00 - 7:00 pm

Waterfall Building
1538 W. 2nd Ave. Vancouver B.C. V6J 1H2
TEL: 604-733-7900 FAX: 604-931-0738
Email: shimo@shaw.ca

茶話
SAWA Tea & Craft

Jinny Whitehead

Wood Fired Ceramics

October 4 - 29, 2005

Opening

Friday October 7th 5-7 p.m.

Sawa Tea & Craft

Waterfall Building

1538 W. 2nd Avenue

Vancouver BC

Tel: 604 733 7900

e-mail: shimo@shaw.ca

Discovery Art Travel

FEATURING **Denys James**



UPCOMING CERAMICS EXCURSIONS

THAILAND	December 15, 2005 - January 3, 2006
LAOS/ANGKOR WAT	January 27 - February 14, 2006
ITALY	May 13 - 29, 2006
TURKEY	September 14 - October 5, 2006

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

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

NEW RELEASE

Studio Ceramics in Canada

The full story of the ceramist's art in Canada

Gail Crawford

Art

0-86492-428-3 / \$45 CDN / \$35 US

310 pp / 8.88 x 10 inches

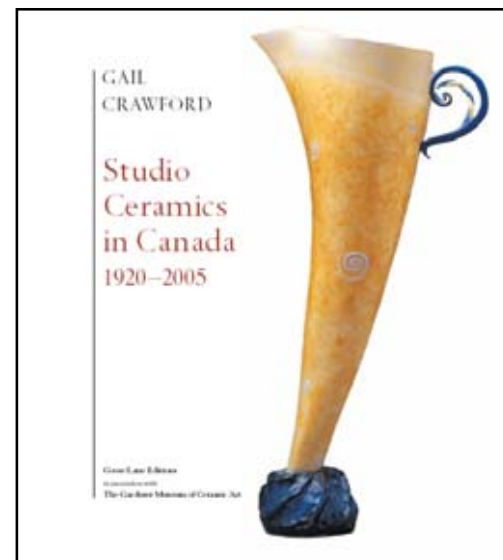
Publication Date: Oct. 25, 2005

"Clay aficionados, students, teachers, and future writers on the ceramic scene will find [this book] invaluable."

Alexandra Montgomery and Susan Jefferies,
The Gardiner Museum of Ceramic Art.

Studio Ceramics in Canada is a comprehensive history, a beautiful, full-colour book and much more. It is an in-depth look at the growth of ceramics and pottery-making as art forms, from their humble beginnings after World War I to the dynamism and diversity of today. Written by cultural historian Gail Crawford, a pioneer recorder of the history of fine craft, Studio Ceramics in Canada is the result of a decade of research. Conducting extensive work in the field of studio ceramics, Crawford travelled from coast to coast, undertaking countless interviews and combining public and private collections to detail the unique ceramics histories of every province and region. She touches on subjects such as clay deposits, teachers and mentors, as well as artisans and their specialties.

Linking clay practice in Canada with critical developments in England and the United States, Crawford also pays homage to the people who helped bring ceramics and pottery-making into mainstream culture. Writing about people such as Bobs Howarth, who helped Ontario's Central Technical School become the epicentre of pottery; Alice Hagen, who ran a pottery school out of her Mahone Bay, Nova Scotia, home for many years; Léopold Foulem, a Quebec-based ceramist and cult figure with a national and international following; Luke Lindoe of Alberta, one of the



20th century's clay giants; founding member of the Whitehorse Potters' Guild, Peter Royle; and a plethora of artists from points in between, Crawford leaves no stone unturned.

Studio Ceramics in Canada contains 170 sumptuous full-colour images of art works and more than 200 archival photographs of influential artists, studios and exhibitions. But it's Crawford's great attention to detail and love for the art form that separates this book from the rest. Destined to become the definitive history of Canadian ceramics and pottery, Studio Ceramics in Canada is the first book of its kind. It is both textural and visual, wholly delving into each region to introduce the artists, craftspeople, instructors, retailers, curators, teaching institutions and collectors who share a passion for objects transformed by fire.

About the Author

Originally from Nova Scotia, Gail Crawford has lived and worked in Ontario since 1959. She received her Master's degree in History from the University of Toronto and has undertaken extensive research projects on a number of historical topics. A highly respected fine craft journalist, her articles have appeared in *Fusion*, *Ontario Craft Magazine*, *Craftnews* and other periodicals. She is also the author of *A Fine Line: Studio Crafts in Ontario, 1930 to the Present*, the first book of its kind in Canada. She was recently awarded the Ontario Crafts Council Critical Writing Award.

Submitted by Rachelle Chinnery

Some examples from
Studio Ceramics in Canada:



Peter Jansons, Prince Edward Island, *Nep-tuna*, 1991, stoneware, 47 x 33 cm; selected for *Treasures of Canadian Craft*, the inaugural exhibition of the Canadian Craft Museum, Vancouver, which toured the country. The Island's most prominent artist in clay, Jansons has developed the Dunes as a multifaceted gallery and studio set amid splendid gardens.



Sally Ravinda, Nova Scotia, *Ship's Jar*, 1996, stoneware, coil built, rope, glaze, 73.6 x 38 x 38 cm. Ravindra came to clay from a career in social work and has forged a solid reputation as a ceramist and exhibitor. Here she recreates the large ceramic jars, packed with rice, grain, and oil and tied down with ropes, that once filled sailing ships in Halifax harbour.

More Thoughts About Collecting

Without a doubt the first thing you must do to satisfy a collector is to attract his attention. That sounds like a fairly simple task if you know what his particular criterion for collecting are. As an even more dedicated collector than retailer of ceramics I have given this some considerable amount of thought over the last few years and have recently begun to gather these thoughts.

Usually we start collecting without much conscious effort. Something about a piece of worked clay speaks to us. It could be its shape, color, function, or anyone of many stimuli that equate to beauty in the eye of the beholder. I have some pieces that amount to little more than a mound of clay and yet not only did I stop to look but I couldn't leave them behind. What are some of these criterion that develop as a collector realizes that is what he's become?

Often space is a considerable factor in the choice of whether or not to add a piece to a collection. My own collection has grown to 4 or 5 hundred pieces and even though I have a large space both at home and in my shop I am forced to focus more and more on what I want in a pot because of space restrictions. About a year and a half ago I decided I would only keep the work done here at home in British Columbia. That freed up a lot of space moving out not only some few works of other Canadians and North Americans but also those of English, European and especially Scandinavian potters.

Glaze and color are very important to most collectors. I know one man who's been collecting for several years and has quite a refined collection, but he doesn't like blue. Through trades or just because he's found them at such a good price he has bought some blue pots. He always ends up selling or trading them, however good they are, because they just don't work for him. I've always been attracted by crystalline glazes even though I know very little about them other than the sur-

face is like glass. Subsequently when I first saw the crystalline work of Otto Wichman I started collecting it. Wichman apparently moved to B.C. in the early 1940s and lived in White Rock. I don't know much information about him and his career but I have a couple dozen of his pots in beautiful crystalline blues, greens, pinks, purples etc. and all great shapes.

Many buyers of pots want them to function beyond just a beauty to look at. Just yesterday a couple from Pennsylvania were in my shop and bought a teapot and creamer by Cathi Jefferson. They collect and use teapots with cream and sugars. I sent them off to Granville Island to check out the Guild Gallery and other craft shops there. Not all collectors want to use the pots they buy, or maybe just occasionally like myself, fill a vase with flowers, or serve guests on a beautiful ceramic tray. To many, however, functionality is of upmost importance and will buy only pots that have been used. This is the same as collectors of native baskets who want only the baskets that show signs of use and wear.

Functionality can be over-ridden by decoration. A bowl can be exactly the shape and size that will work for you but you just can't live with the decoration. I like pots with no figures on them at all or maybe some abstracted brush strokes well another collector may want horses and deer, or cats and dogs, or flowers and trees.

I guess most potters /artists make what appeals to them and hope that the buyer/collector who shares that taste finds their work.

This is the beginning of putting together some thoughts I have on collecting and if it interests you or you have thoughts you would like share you can find me at DoDa Antiques, 434 Richards St. from 10am-5:30pm Monday through Saturday or email me at jdis@telus.net. Happy potting, Happy hunting.

John Lawrence

Potters Marks

Potters sign their work, as all artists do. The signatures range from calligraphic scratches to mysterious heiroglyphics. As time passes, the meaning of these marks can be lost, and when this happens, the linkage between a pot and its maker is broken. This year, the Guild's 50th anniversary has made many people aware how fast time flies and just how ephemeral the linkage between a pot and its maker can be.

Pottery is not an ephemeral art. Ceramics can easily survive for thousands and thousands of years. Painters may need to worry about the durability of their materials, but not potters. After all, a very large proportion of the knowledge that we have of our ancient ancestors comes from the ceramics that they left behind.

Pottery can be a functional art - people use it. Pottery is a durable art - it lasts a long time. These two perspectives raise a certain tension. Pottery is both

commonplace and special. When pottery is special, the artist's signature becomes more important. And yet, since pottery is common, the task of linking the signature to the artist is often not undertaken. The upshot is that the work endures, but the artist is forgotten.

John Lawrence, who is a collector of BC ceramics and proprietor of DoDa Antiques in Vancouver, is an example of someone who doesn't want to forget the potter who made the pieces that he cherishes. And he often encounters wonderful works with unknown signatures. Potters may well consider this. Do they want to be forgotten?

I've established a database to receive information about potters marks in BC. So far I have four records. The Guild has well over 450 members. By any measure, the record is incomplete. If we can gather a reasonably complete record then we can probably find

funding to publish a book about BC Potters' Marks. Once the first volume was established, it would be relatively easy to publish regular updates, so that the record of BC Potters marks would be secure.

What we need from each potter in BC is this:

- A picture of your mark
- An indication of the period when a particular mark was in use
- A short bio indicating where the work was created and when

This information can be sent by email to:

editor@bcpotters.

or by mail to:

Potters Guild of BC
1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7

Attention: Martin

Martin Hunt



Guess who stocks over 140 different Clays?

THE MAD POTTER

#6 - 3071 No. 5 Road, Richmond, BC (Near Bridgeport) ~ Tel: 604.244.3734

Store Hours: Tuesday to Saturday 10am to 6pm

Member Web Pages

The concept is pretty simple: create an automated system that will enable Guild members to have a World Wide Web presence. Many people don't need a full blown website. They just need a web page; a place where they can publish a bit of information, and a few pictures, about themselves and their work.

Now, as it happens, your humble editor is also the Guild's webmaster, and so the project fell to me. A project like this, simple as it may seem, is in fact pretty complicated. It is tricky enough to create a website 'by hand.' It is quite a bit trickier to write a program that allows normal people to make a webpage by filling in a form.

Cyberspace is a very inconstant sort of space. What works here doesn't work there. This can be a problem. But also, in cyberspace, there are very many dif-

ferent ways of doing anything. If you're stuck with this approach, then maybe that approach will work.

Well, I created a program that worked perfectly on my own system. So I uploaded it to the Guild's webhost (i.e. the company that provides the facilities that support the Guild's website) and it worked there too. Early users of the system revealed a problem - they could make their webpages just fine - but they couldn't change them! Not only that, but I couldn't change them either! Turns out that the webhost had, due to security concerns, configured their system so that my program could create pages, but not modify them.

We geeks have an expression that we use in a situation like this. We say "hmmm". This means "Geez - what do I do now?" Another expression we have

is "hehe". It's a response to a challenge meaning "It may seem like I'm stuck but I can get unstuck by doing . . .". So, I've said "hehe" to the webhost problem. Saying "hehe" to the webhost meant rewriting the whole Member Web Page system. A geek has to be tough.

So give it a try! If you don't have a presence on the internet, you can get it through the Guild for only \$15 a year and the hassle of filling out a webform. What a deal!

It's not hard. A short bio, a short artist's statement, a few pictures and you're ready to go. The form provides ample instructions, and is easy to use. There is a link on the Guild's website to the Memberwebpages data entry form.

Martin Hunt

BC Tajimi Exhibition Update

The BC-Tajimi in Japan has been well received with a lot of interest. 50 works from our Guild are being exhibited alongside 50 from Tajimi potters from Aug. 13 to Sept. 23. In 2006, we will be having a return exhibition when the Japanese potters will send their work over here.

The exhibition is at the Tajimi Creative Plaza.

Keith Rice-Jones



Canadian Clay Symposium Update

This is the time of year Symposium news starts to appear for the upcoming March event. We'd like you to know that we are moving to a triennial rotation, so the next Canadian Clay Symposium will be March 24, 2007. It's already in the planning stages and we have a number of very interesting presenters already lined up. So let your fellow potters and other guild members know that we will be back in one more year and we hope to see you all at the Shadbolt Centre in 2007!

*Rachelle Chinnery
Canadian Clay Symposium Collective*

Kelowna Clay Festival

Both our Shows page and the Clay Festival pages have been updated. The festival page now contains a summary of the 2005 festival and reviews written by some of the participants: www.okanaganpotters.ca <http://www.okanaganpotters.ca>

The souvenir CD of the festival with photos of each workshop, social events and recipes from the presenters will be available until Oct. 30th. If you want one please send your order - including snail mail address and phone number - and your cheque, made payable to Kelowna Clay Festival, for \$15 to Lynda Gant, 2663 O'Reilly Lane, Kelowna, V1W 3B7.

CD's ordered at the festival should be ready for shipping by the end of September.

If anyone got a photo of the Siegle-Haley silent auction table please send me a copy. Thanks.

Ardene Lund

Gallery of BC Ceramics Reminder December Member's Show

Please bring in ceramics with a Holiday Theme: ornaments and gift items keeping in mind price point.

This annual Holiday Show is representative of the Potters Guild. Staff will be ensuring that the work is of high quality and not all pieces dropped off will necessarily be showcased.

Lets make this the best Holiday show to date!

Bremda Beaudoin

Time For Change

The Guild's website provides a tremendous resource to the Guild membership. Members can use the site as an information source about Guild activities. The site provides resources so that Members can apply for shows or to present work in the Guild's gallery. The site provides a munication medium among Guild members through the forum and discussion board. The calendar provides a very powerful organizing tool.

And yet . . . and yet . . . maybe the site could be more useful. We'd like to hear from you. What resources could we add to the site?. How could our presentation be improved?

Send your suggestions to:

webmaster@bcpotters.

Martin Hunt

Artist Statement

PANORAMA

Take a look around

Beginning with a circle, a round bowl, fresco-like images of town and city dwellings move in toward the center. The many pointed roof tops join to create a star. Look up through the rooftops and gaze into a blue sky or a starry night or are you staring down into the center of a flower? City life and wild life come into focus while points of view multiply and blur. Movement is created.

Balance is in play.

Nancy Walker

*Nancy Walker will be showing in Oct. at the
Gallery of BC Ceramics., Oct. 6-31, 2005.*

Opening Oct. 6, 2005 6 - 8 p.m.

Metchosin Art School ENRICHED VESSELS

Thrown and altered pots with qualities of sensuality,
passion, humour and risk.

A demonstration workshop with **Nick Joerling**
November 19-20, 2005
9:00 am – 4:00 pm

\$135 plus 7% GST (\$144.45) includes lunches
Cheques, VISA or MasterCard accepted.

Please contact:
Meira Mathison, Director, Metchosin Art School
650 Pearson College Drive, Victoria, BC V9C 4H7
250 391-2420
missa@pearsoncollege.ca
www.missa.ca



WANTED: Used electric potters wheel, in good working order.
Contact: Gunda at 250-428-4803 or gwstewart@uniserve.com.

FOR SALE: Blue Bird Clay Mixer. In good working order.
\$1200. Contact: Gunda at 250 428-4803 or gwstewart@uniserve.com.

Sculpture is more divine, and
more like Nature,
That fashions all her works in
high relief,
And that is Sculpture. This vast
ball, the Earth,
Was moulded out of clay, and
baked in fire;
Men, women, and all animals
that breathe
Are statues, and not paintings.
- Henry Wadsworth Longfellow,
Michael Angelo (pt. III, 5)

Good Service Competitive Prices



Serving BC Potters for 30 years

9548 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604-888.3411
Fax: 604-888-4247

greenbarn
POTTERS SUPPLY LTD.

Monday-Friday 9-5
Saturday 9-1
Closed Long Weekends
greenbarn@telus.net

Potters Guild of B.C. Board

Jinny Whitehead, President
604.687.3590 <vwhitehead@shaw.ca>
Dave Kruyt, Treasurer
604.986.1162 <kruyts@telus.net>
Sheila Morissette, Secretary
604.484.5090
<sheilamorissette@mac.com>
Don Jung, Chair Communications
604.873.1836 <don.jung@shaw.ca>
Matthew Freed, Chair Membership
604.899.3383
Jay MacLennan
604.709.3263 <lumacpottery@aol.com>
Leon Popik 604.255.3580 lpopik@eciad.ca
Amber Kennedy 604.781.1940 celte_nouveau@shaw.ca

General Enquiries

General: **Leon Popik** 604.255.3580
and leave a message or send email to
<generalinfo@bcpotters.com>

50th Anniversary Committee

Keith Rice-Jones, Chair 604.522.8803
Debra Sloan **Karen Opas**
Suzy Birstein **Al Sather**
Heather Cairns **Maggi Kneer**

Membership

Matthew Freed, Chair 604.899.3383
<membership@bcpotters.com>
Ronna Ander 604.921.7550 or
<database@bcpotters.com>
Renewals
• by Visa, cheque or cash in person at
the Gallery of BC Ceramics or
• by Visa, cheque and mail to the Guild
office; mark the envelope and cheque
with 'Membership Renewal'.
New Membership
Use the two methods above. If you submit
by mail, mark the envelope 'New
Membership.'

Communications Committee

Don Jung, Chair 604.873.1836
<communications@bcpotters.com>
Gillian McMillan, 604.937.7696
<newsletter@bcpotters.com>
Martin Hunt, Editor, <editor@bcpotters.com> or <webmaster@bcpotters.com>
Andrea Maitland, Proofreader
Special thanks to **Rona Hatherall**, **Marie Smith**, **Lewis** and **Hazel Kennett**, **Linda LeBrun** and **Billy Wittman** who make
certain the newsletter is mailed.

Made of Clay

Dale Delansen, Co-ordinator,
604.255.0760
<madeofclay@bcpotters.com>

Gallery of BC Ceramics

Hours: 10:00 am-6:00 pm
www.bcpotters.com

Brenda Beaudoin

Interim Gallery Manager
604.669.3606 or
<galleryofbcceramics@bcpotters.com>

Gallery Assistants: **Sarah Belley**,
Roxanne Gagnon, **Aja Billas**,
Katharine Ducker and **Samantha MacDonald**
(staff@bcpotters.com)

Volunteers

Shari Nelson, exhibition catering
Penny Birnam, exhibition re-painting

Gallery Committee

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



POTTERS GUILD OF B.C. NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.
Submissions: send articles, reviews, images, members news, letters and information by the 8th of each month. Unclassified and articles may be edited for space.

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 basic 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>



**POTTERS
GUILD
of BRITISH
COLUMBIA**
NEWSLETTER

1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7
tel: 604.669.5645
fax: 604.669.5627