



POTTERS
GUILD
of BRITISH
COLUMBIA

NEWSLETTER

bc potters

June 2006

Volume 42 No. 6

Viktor Schreckengost

(Tacoma, WA) - Most Americans don't know his name, but nearly every American's life has been touched in some way by Viktor Schreckengost. The work of this artist, educator, and industrial designer spans from pedal cars to watercolors, dinnerware to military research, ceramics to bicycles.

To celebrate Schreckengost's 100th birthday (1906 -), over 100 locations across the country have his work on view in the world's largest simultaneous exhibition. Tacoma Art Museum represents Washington in Viktor Schreckengost: The National Centennial Exhibition as the only participating venue in the state.



Blue Revel

Two of his pieces are included in *The Great American Thing: Modern Art and National Identity, 1915 - 1935*. One of his most famous works is *The Jazz Bowl*, which Schreckengost produced in 1930, when he worked for Cowan Pottery in Rocky River, Ohio. The first Jazz Bowl was created for Eleanor Roosevelt to celebrate her husband's recent election as governor of New York. Ralph Cowan liked the design and produced a small edition of similar punch bowls. When Art Deco began to be rediscovered in the 1980s, *The Jazz Bowl* quickly emerged as one of the masterpieces of this 1930s style.

Schreckengost's *Blue Revel* also appears in *The Great American Thing*. The cubist-inspired painting expressed his enthusiasm for the jazz scene, portraying how African-Americans' influence provided a distinct character to American culture as jazz music swept through the U.S. and Europe, and African-American dance halls became the rage. Inspired by visits to Cleveland's Globe Theatre, Schreckengost painted *Blue Revel* in 1931.

Schreckengost has been called an "American da Vinci" because the extensiveness of his work is so staggering it can be compared to the great Leonardo. This pioneer of modern American industrial design, painter, ceramist, and sculptor, has created work included in major private and public collections. Over 750 Schreckengost pieces are being displayed at locations in all fifty states. America will find Schreckengost in a variety of venues beyond art and ceramics museums. Pieces are on view in pedal car and bicycle collections, restaurants, libraries, historical societies, military museums, parks, churches, public schools, private homes, and even a stable. The diversity of audiences reached by the National Centennial Exhibition illustrates Schreckengost's far-reaching impact into a myriad of industries and art communities alike. Most especially, it pays tribute to the artist's creed that "good design should be available to everyone."

The Viktor Schreckengost National Centennial Celebration is being organized by The Viktor Schreckengost Foundation (<http://www.viktorschreckengost.org>)

One-hundred different venues will show Viktor Schreckengost art and design works between March 18 and June 26, 2006. For a full listing of venues and for more information, visit www.americandavinci.org

Tacoma Art Museum



The Jazz Bowl

Photos courtesy Tacoma Art Museum

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Important notice to Advertisers.

The Potters Guild of B.C. is changing our Newsletter Advertising policies. We require pre-payment for all advertisements placed in the *BC Potters* monthly newsletter.

Payment can be arranged when first requesting and submitting an ad, either by phone or e-mail. A secure form is also available on the website for secure transmission of payment information.

This is an industry standard policy and we've had to learn the hard way that it is also the best policy. Thank you for your understanding.

President's Message

First, I want to apologize to the Arrowsmith Potters Guild. In my 2005 Annual Report, I omitted tying in our 50th anniversary with Arrowsmith's 10th on the occasion of the BC Masters Symposium and wonderful dinner with Paul Mathieu as speaker.

My next apology is for omitting to mention the life memberships presented to Robert Weghsteen and Carol Mayer for their contributions to the guild and the larger ceramics community. We did so much last year. I hope I haven't missed anything else.....

As for this year, it's a bit quieter. But that doesn't mean we are not planning for the future! The Board will be focussing on *2007 - Canadian Year of Craft*, and looking forward to 2010. Do you have any ideas for upcoming guild activities or events? Would you like to see another BC in a Box touring exhibit? What about a printed version of the Source Book? Is there a gallery in your region that could host a juried ceramics exhibit? What other activities could we organize? The Board is holding a strategy meeting at the end of June, so send your suggestions to me (vwhitehead@shaw.ca) or any other board member.

Last month I mentioned a Pottery Market at the Lougheed Mall. This has been tentatively scheduled for October 7 & 8, with a cost of \$75 per eight-foot table. If you think you would like to participate, please contact me. I need to hear more expressions of interest before I proceed further with organizing this event.

Jinny Whitehead

BC in a Box

Please pick up your work from the Gallery of BC Ceramics. If you can't do it yourself, perhaps you have a friend or family member who could collect it for you. If noone can come in, please advise the gallery and we will mail it back to you. *Thanks to everyone who contributed to making this a wonderful show.*

U2 Can Raku.

The Potter's Guild of BC will be holding our annual Raku Event on Granville Island Canada Day Saturday July 1st 2006

Volunteers needed.

Call Markian Kyba @ 604-254-4008

Reminder

The next issue of BC Potters will be for July/August. The deadline for the summer issue is June 8, 2006.

2006 Gallery Exhibitions

June:

Tableware Exhibition and Sale
"DINNER PARTY"

June 1 - 26

July:

Geoff Searle
COLOURS IN FIRE
June 29 - July 31

August:

Gordon Hutchens
(tba)
August 3 - Sept 4

September:

Clive Tucker
A STING IN THE TAIL
September 7 - Oct 2

October:

Keith Lehman, Ron Robb and Jinny Whitehead
CERAMIC MUSICAL INSTRUMENTS
October 5 - 30

October-November:

IN THE PALM OF A HAND;
B.C. TO JAPAN TOURING EXHIBITION
November-December
BC to Japan
Oct 19th – Nov 15th

November:

Jay MacLennan
(tba)
November 2 - 27

December:

HOLIDAY EXHIBITION (various gallery
& guild artists)
All December.

"Dinner Party"

June 1-26 Exhibition featuring various gallery artists showcasing everything one would need to host a splendid Dinner Party: Tableware, Home Decor and Sculptures.

Customer & Guild Member
Appreciation Day,

Saturday June 3rd, 25% discounts on all gallery ceramics (discount valid on purchases made June 3rd only).

Gallery Manager's Report

Congratulations to the Skin Deep exhibition artists and curator for coordinating such an attention grabbing opening that was fun for all!

Customer Appreciation Day: Saturday June 3: 25% on all ceramics. Obviously this discount is applicable to members who purchase gallery ceramics that day as well!

April saw a growth of 18% in regular stock gallery sales. We have a wide variety of high quality ceramics, good customer service, and good gallery displays which all account for such fabulous sales .

Brenda Beaudoin

Skin Deep Opening

The 'Skin Deep' opening was met with a packed crowd, great weather and fantastic support from everyone who came along.

Thanks to the dancers at Arts Umbrella who provided such great entertainment for the evening. Sales from the show have far exceeded expectations.



Katharine Ducker



Top photo: Jewelry on display within the 'vanity room' set up

Bottom photo: A few of the several movement dancers greeting visitors at the opening

Bisc ware donations are needed for the Raku event on July 1, 2006.

Please drop off donations at the Gallery of BC Ceramics clearly labelled for

U2 Can Raku.



Jeannie Mah

I have been a full-time studio potter for over 30 years working exclusively in porcelain making one-of-a-kind and production items. Together with my husband Tim De Rose, a potter and painter, we operate Wilton Pottery in an old limestone schoolhouse near Kingston, Ontario.

I approach the glazing of porcelain in a painterly manner, using many glazes and colours. My work ranges from multi-coloured plates and bowls, to sinks, teapots, and a complete range of dinnerware items.

Since 1976 I have been working with crystalline glazes. Finding there was very little written information on the process, I applied for and received a grant to research these glazes. The material was the basis for a book called *Crystalline Glazes*, published in 1997 by A & C Black, London, England and the University of Pennsylvania Press, USA. This was the first book written exclusively about crystalline glazes. In the spring of 2005, the second edition of *Crystalline Glazes* was published.

I have taken part in numerous shows, symposiums and pottery events across Canada, the U.S.A. and Europe. I was the guest speaker at the International Exhibition of Crystalline Ceramics in Vallaurais, France (2005) and Lattice Structures in Kansas City, U.S.A. (2005).

One of the things I enjoy most about being a potter is being able to control what I produce. I make the clay or have it made for me, design and make the item, glaze and decorate it and then sell it from my studio showroom. This is both a responsibility and a freedom, which keeps my career interesting and challenging.

For the Canadian Clay Symposium on March 24, 2007, I will be doing a digital slide presentation on the History of Crystalline Glazes. I will be showing

slides of historical pieces collected from museums and art galleries from dating from 1855 (when crystalline glazes were first discovered) to present day. In my collection I have several slides showing the work of Adelaide Robineau (1865-1929) one of the pioneers of this glaze process. I also have a collection of the work of contemporary crystalline glaze potters from around the world and several shows where this work has been displayed.

Jeannie Mah

Kinichi Shigeno

Kinichi Shigeno majored in ceramic design at the Aichi Ceramic Institute in Japan. Later, in 1973 he entered a seven year apprenticeship and concentrated his work on ceramic sculpture. His "objects" were influenced by Henry Moore, Brancusi, and the Sodeisha Contemporary Ceramic Sculpture Movement. During this period he concentrated on the beauty of forms rather than accidental surprises that could be created during firing. In 1981 he moved to Canada where his ceramic work took a different form of sculpture. He started to make and change everyday items into ceramic art. An apple became an elegant form decorated in gold and polychrome enamels. Other items included fish which were turned into magnificent serving pieces for special occasions. Even a shoe and boat became forms that were turned into functional pieces of art. His use of polychrome enamels, blue and white brushwork became his palette to decorate his everyday objects.

In 1991, Kinichi won the "Place Setting Competition" sponsored by Murchies Tea Merchants and created his "Blue Birds" for Government House in Victoria. The 84 piece place setting graces many official government functions and was even the designer's choice to serve lunch for dignitaries at the APEC conference in 1997.

In the late 1990s he concentrated his art pieces on murals and wall installations as well as continuing with his sculpture. He took a departure from his Japanese inspired motifs and in his 1997 solo exhibition entitled "Levitation" he experimented with large tiles and presented the public with a new dimension inspired by his sense of the west coast spirit. With cool blues and warm earth tones he depicted the sky and water in a minimalist fashion. Perhaps unconsciously he was being inspired and influenced by his adopted country, Canada.

His recent work is focused on a series of wall hangings called "Transition". These ceramic murals are geometric in shape and are an abstraction from his "shoe series".

Kinichi's presentation at the Symposium will consist of a digital slide show, demonstration of slip casting, underglaze brush decoration, airbrushing and use of stencils,

Rachelle Chinnery



Kinichi Shigeno



Jeannie Mah



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Craft Year 2007

Canada has a spectacular contemporary craft culture and a long history of craft practices. You might be surprised to know that there are more than 22,000 professional craftspeople currently working in Canada, producing work that is worth more than \$700 million (exporting about \$100 million) each year.

Craft Year 2007 Année des métiers d'art is a nation-wide celebration of professional Canadian Craft. It will be a fantastic year-long festival of events exploring Canada's craft culture in all its diversity and creativity. Exhibitions, forums, seminars, publications, web sites, exchanges and other ventures are being planned to enchant, engage and educate Canadians about craft practice as a unique cultural activity.

British Columbia's Celebration of Craft: Did you know that BC has cities with the highest per capita of artists in Canada so we are literally a "hot bed" of artistic creativity? In partnership with the Roundhouse Community Centre and local craft guilds and associations, the Crafts Association of BC (CABC) is pleased to announce Celebrating Excellence within Diversity -- Contemporary Craft in BC as its main project to celebrate Craft Year 2007 Année des métiers d'art, September 9 - 26, 2007. This exhibition will take place at the Roundhouse Community Centre in Vancouver with a juried show of exemplary work by BC contemporary craft makers. This show will represent a range of mediums and diversity of traditions/cultures along with demonstrations, public participation, workshops and seminars. A call for entry and other program details will be sent in January 2007.

We hope this exhibition will be a catalyst and springboard for other events and programs around the province of BC and throughout the year. We encourage everyone to take part and get involved in this project and/or create one for your local craft association, museum, gallery or library. As a coordinating organization to promote the development and appreciation of all craft disciplines in the province, CABC will disseminate and promote events/programs related to the Year of Craft at the provincial and national levels.

A chance to participate in "The Biggest-Ever Exhibition In The World" The Cup & Saucer Exhibition July 14 to 31 2007.

Where I Fell in Love Gallery in England is inviting all the potters and ceramists around the world to send us 1 cup and saucer to organise the biggest ever exhibition in the world. Who knows we may receive 40,000 pieces in the next 15 months. Or maybe even more...

Conditions

Open to all potters and ceramicists all around the World
The cup and saucer have to be hand-made by you from clay (not mass produced)

The piece does not have to be functional

The deadline for receiving the piece is 14th June 2007

We need your name, address including country, telephone no. and email

An artist statement in not more than 30 words in English

Artist Price in £ sterling

Unsigned or unstamped pieces must come with a certificate of authenticity

Prizes up to £500 will be awarded to the best three cups and saucers in the show

We will photograph each piece as it arrives and it will be put on our website immediately. If you do not see your piece on the website within three weeks of sending, please contact us. We hope this inspires you. So start potting and have fun. We are open for receiving pieces as from today. The gallery is a secure site and fully insured. We will return any unsold pieces, following the close of the exhibition. We hold no responsibility for breakages in the post.

The Shambles, Market Place, Shipston-on-Stour, Warwickshire, CV36 4AG
01608 663809
www.whereifellinlovegallery.com

Bruno & Fiona

For those of you planning 2007 programs/events, here is an opportunity to connect your local program or festival with a national celebration of craft.

The Potters Guild of BC is working closely with the CABC to promote this celebration of craft. To include your program information in Year of Craft 2007 please send it to me at vwhitehead@shaw.ca. By channelling the information through the Guild, we can create and promote a concurrent "ceramics program of events" for 2007

Jinny Whitehead



Orto Wichman vase.

A Couple Of Favorites

Most collectors are continually assessing the boundaries of their collections. As I've told you in the past, my collection is limited to pottery made in B.C. but within that boundary there are more lines to be drawn. Compared to other parts of the world, the time boundary is easily set because there really isn't a history of pottery in B.C. before the 20th century. In most parts of the world, and I always think of the mystic of the Mesopotamian or Nile valleys, there is much to be learned from the shards of ancient pottery found by archeologists as they dig to study origins. Here in B.C., however, the indigenous peoples do not have an ancient history of pottery but rather made their tools and gathering and domestic implements from cedar and bone and other naturally available materials. I could limit my collecting to a decade or a 20-year period or half a century, or I could limit it to a particular region within the province. Someday for the sake of space, I may have to strike those limits but for the time being, I keep with the pieces I like best and try to make choices when I have too much of one particular potter. Even that is not always accomplished and there are those few whose work I keep adding too, find after find. I've written about a few of these before and I want to mention just a couple of more.

Axel Ebring has had a great deal written about him over the years with the informative dedication to him in Bob Kingsmill's 1978 *Catalogue of British Columbian Potters*, a picture and brief history in *Made of Clay* published by the guild and Gail Crawford's section about Axel in her more recent book *Studio Ceramics in Canada*. I have a fairly good sized collection of his work and am always excited when I find another piece. I have sold a few pieces to other collectors who wanted an example or had a particular liking for his work. One collector, even, was born in Vernon near where Ebring lived and has always been fascinated with the lore and tales he had heard of the potter who used to live down the road.

In his catalogue, Bob Kingsmill says Ebring seems to have been a craftsman of some considerable skill and other potters and writers appear to agree. Many collectors, however, are familiar only with small pieces that used to be frequently found in thrift stores and had lots of chips and damage and to many seemed primitive. Ebring's work is often chipped when you find it, and I assume that's due in part to the materials and equipment he had available when he worked. Add to that the 50 or more years it has been in use and a few chips are not surprising. What does always surprise me though is the variety, subtlety and nuance of color in his glazes. I have a number of jugs and creamers and pitchers etc. and when I first find them I think, "I have one like this", but then when set side by side they each stand up as unique. Besides the endless color variations there are also many unusual and graceful shapes. Ebring's work was produced to sell for household use and not only did his neighbors buy it, but it seems people travelled great distances to purchase work at his studio. Pictured here are some of his more standard table wares and a couple more unusual, but useful, vases.

The crystallines pictured here were by Otto Wichman.



A shelf of Axel Ebring pots.

He lived and worked in White Rock and one resident has told me he arrived there in the 1940s. I don't really know much about him though, and have found him in no books or catalogues. His crystallines came in a wide variety of colors and his many shapes seem very classical. If you have anymore information about Wichman or just want to be in touch you can reach me at my shop, DoDa Antiques 434 Richards St. Vancouver, (604)602-0559, or e-mail me at jdis@telus.net.

John Lawrence



Ebrings first studio in the mid 20s to early 30s was at Notch Hill. It is suspected his clay ran out there when he moved into Vernon. Most of his pots were than marked Vernon with his name being rather more rare.

In the last few years of his life, it is said, Ebring suffered from severe arthritis and could not work at his wheel so he made handbuilt figures like this dog.



Otto Wichman crystallines

Questionnaire

This is questionnaire about a replacement for "Made of Clay" which was formerly the Guild's main fundraising event.

Please consider these questions and email your responses to: events@bcpotters.com or snail-mail to: Tanya Mitchell, Apt 4, 1093 Nicola Street, Vancouver, V6G 2E3

Proposed Event:

A juried show and sale featuring work from the members of the Potter's Guild of B.C.

-prizes and awards for artists T.B.A.

-possible concurrent show/exhibition

Hours:

Friday night opening event; appetizers and beverages provided.

4-6pm valued clients, press and wholesale buyer preview.

6-9pm public opening, no admission fee.

Saturday & Sunday 10am to 5pm

Booths:

-choice of 5' x 5' or 10' x 10' sizes

-unified booth walls and signage (vinyl lettering) provided

-no skirted tables will be permitted

Promo:

-paid advertising: to be determined

-targeted poster

-postcard invites (approximately 50-100 per artist)

-email invitation available

-website presence (online preview)

-press release

-press kit targeted to local and national press, including national magazines

Questions

1. a) Have you previously participated in the (former) Made of Clay show?

☐ yes ☐ no

b) If no, why not?

☐ cost too high

☐ not juried

☐ location "

☐ time of year "

☐ too busy/ not ready "

☐ not enough advertising "

☐ other "

2. Would you be more inclined to participate if the show were juried?

☐ yes ☐ no

3. a) If the organizers provide a backdrop and standardized signage for each booth, would that encourage you to participate?

☐ yes ☐ no

b) If no, why not?

4. What would you be willing to pay for a three day event as described?

5x5 booth:

☐ \$150 ☐ \$200 ☐ \$275

10x10 booth:

☐ \$300 ☐ \$350 ☐ \$450

5. If you are from out of town, how can we assist you in participating in this show?

☐ place to stay

☐ assistance manning your booth

☐ assistance setting up

☐ other

6. Comments:

A response from Nanaimo.

Dear Gillian,

We always enjoy reading the newsletter at our monthly meetings. Your question of the month sparked a lively discussion and we are submitting our solutions.

The first responses were, "they sit on the back of the shelf forever". Virginia said she mixes them together to make new colors and Ruth added, "mix the lights together then mix all the darks together. Sometimes the new colors are very nice." Another said she sends them to the recycle center and another mentioned he donates them to schools or to whoever. Al says he bisques a deep bowl then pours the glaze -to-be-discarded into this bowl then fires it. The glaze then becomes inert. The deepest would be about 1 inch of glaze.

David concluded the discussion with, "you should not be making glazes you don't intend to use!"
Thanks - looking forward to your next question,

The Nanaimo Potters Co-op.

Question of the Month

Throwing, handbuilding, assembling, decorating, glazing, firing, opening the kiln, displaying, selling, hearing feedback from admirers: which part of the process of working with this amazing material makes you happiest, and which do you wish someone else would do for you?

Send us your answer!

Please email your answers to: newsletter@bcpotters.com

Discovery Art Travel

FEATURING Denys James



UPCOMING CERAMICS EXCURSIONS

Turkey - September 14-October 5, 2006
Laos/Angkor Wat - January 26-February 13, 2007
Turkey - September 13-October 4, 2007
Oaxaca, Mexico - October 20-November 7, 2007

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

Project Empty Bowl

Project Empty Bowl still needs bowls suitable to serve soup and stews. An evening of beautiful craft and food will fully benefit A Loving Spoonful which delivers free, nutritious meals to men, women and children living with AIDS. Website to learn more:

www.alovingspoonful.org

The bowls can be dropped off at either A Loving Spoonful 100-1300 Richards Street 604-682-6325 or at the Gallery of BC Ceramics (please label clearly for Project Empty Bowl). Tickets for the event are \$65. It will be held on **Thursday, June 1st at the UBC Robson Square convention centre.**

Karen Opas

Claylines

Photos from Linda Sormin's opening at the Stride Gallery in Calgary.



SALT SPRING SUMMER WORK- SHOP.

July 26 to August 4.

Pat Webber, a potter with over 30 years experience is offering her annual workshop from July 26th to August 4 2006.

The workshop includes wheel throwing, hand-building and combining the two.

Students will make glazes and fire their pots in both high fire reduction and raku kilns.

For more information call 250 537 8871 or email to jwebber@saltspring.com

Judy Weeden Pottery Workshop On Saltspring Island July 17-29, 2006

This course is designed to be a time for total immersion in the creative process for students seriously committed to working with clay. Students at any level of previous experience will find invaluable stimulation and improved throwing skills. Primary focus is on form, its aesthetics, and its decoration, using traditional techniques as stepping stones to personal expression.

Tuition: \$550 Cdn

For further information see www.judyweeden.com
Or write for course outline and application form
Judy Weeden
125 Primrose Lane,
Saltspring Island, B.C.
V8K 1C1, Canada
Tel: (250) 537-5403

Sawdust Fired Ceramics

Jinny Whitehead

June 1-29, 2006

Sawa Tea & Craft

1538 W. 2nd Ave.

Vancouver

604 733 7900

Reception

Thursday June 1, 5-7 pm

Gardiner Ceramics Museum Reopens After Expansion

If you are travelling to Ontario this summer make sure you go to the newly reopened Gardiner Ceramics Museum.

TORONTO – The Gardiner Museum of ceramic art plans to reopen June 23 after a \$20-million expansion. The museum, located opposite the Royal Ontario Museum, has been closed for about a year, operating on a limited basis at a temporary location near the Art Gallery of Ontario. The expansion includes a new third storey with a special exhibition gallery. Other new areas include a modern ceramics gallery featuring work by Marc Chagall and Picasso, as well as Japanese porcelain and European ceramics.

The Gardiner, founded in 1984 by philanthropists George and Helen Gardiner, is considered one of the most important ceramic art museums in the world.

On the Web: www.gardinermuseum.on.ca

From Canwest News Service:

Tour of UK Potteries and Archaeology

Alan & Gillian McMillan are offering a tour again this year. Sept 17 to 30, 2006.

To see images of last year's journey and the itinerary for this September check Naturalheritagetours.com or phone Gillian 604 937 7696



Claylines

Containment / Lindsay Craig + Meg Ida Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam 604 927 6550 Opening Reception Sunday May 28, 4 to 5.30pm Gallery Hours: Mon – Sat noon to 5pm Meg will show 'Colonel Sanders and Chairman Mao (Andy Warhol) Salt & Pepper Shakers, 2004.

Featured in the 'Emerging Artists' section of the May 2006 edition of Ceramics Monthly; BC Clay Artists Lilach Lotan of Ladysmith and Alison Petty of Vancouver. Congratulations!

Clay Courses Summer 2006

Built By Hand

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

Instructor: Cheryl Stapleton

4 Sessions \$82.50

Sun, July 2, 1-4pm (451001)

Pottery - Level 1

Instructor: Murray Sanders

5 Sessions \$71

Thu, June 29, 7-9:30pm (450032)

Mon/Wed, July 10, 9:30am-12noon (450034)

Mon/Wed, July 10, 7-9:30pm (450033)

Thu, Aug 3, 7-9:30pm (450035)

Pottery - Level 2

Instructor: Murray Sanders

5 Sessions \$71

Tue, June 27, 7-9:30pm (454224)

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membership@bcpotters.com
Shari Nelson 604-987-2779 or
database@bcpotters.com

Renewals

- by Visa, cheque or cash in person at the Gallery of B.C. 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

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Special thanks to **Rona Hatherall**, **Marie Smith**, **Lewis** and **Hazel Kennett**, **Linda LeBrun** and **Billy Wittman** who make certain the newsletter is mailed.

Gallery of B.C. Ceramics

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

Brenda Beaudoin

Gallery Manager
604.669.3606 or
galleryofbcceramics@bcpotters.com

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

Volunteers

Shari Nelson, exhibition catering

Gallery Committee

Maggi Kneer

Sheila Morissette

Pia Sillem

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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. "All ads must be prepaid before inclusion in the newsletter"

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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