

POTTERS

BC

December 2007/January 2008 Volume 43 No. 10

INSIDE

Gallery News	2
President's Message	3
Pottery & the Uninitiated	4
Clay Lines	11

The Hand of the Other: Wood-fired Porcelain

Steve Harrison is an Australian potter specializing in wood-fired porcelain.

We find ourselves in an era of shallow consumerism and apparent wealth in a material sense, but we have never been poorer in time and quality. We seem to be losing our sense of locality and community, our corner shops and our independent Australian identity.

My response to this excess of meaningless consumption is to immerse my self in the hand-crafted, intentionally imperfect object as an antidote to this avalanche of new cheap junk. My recent work in this show is the result of many years of research. It follows my last show at the Legge Gallery in Sydney of black ware that I called 'dirty little secrets.' I was attracted to the intense blackness of this iron-rich rock. It was black, Rothko black, as black as Churchill's dog. The blackness suited my mood at that time, a period of intense introspection, from which emerged some lovely dark pieces, lifted by the use of paler pastel glazes, all made from my local environment.

My recent work has been described by Toni Warburton as "radical localism" as it is almost entirely made from locally prospected raw materials. Much of it is made from my local native bai tunze porcelain stone, this is not clay in the normal sense, but ground-up rock. Ground rock dust isn't the most promising material to work with, but apart from the limited plasticity, which restricts the scale and form of the pieces, there are many fine qualities that my materials exhibit when wood-fired. I am particularly fond of the intense red and orange flashed porcelain body colour. Flashed porcelain isn't all that common, it intrigues me

continued on page 7...



Steve Harrison, flashed porcelain



Gallery of BC Ceramics

www.bcpotters.com

Brenda Beaudoin,

Gallery Manager

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 p.m. to 6 p.m.



Gallery Assistants

Sarah Belley,

Roxanne Gagnon and

Samantha MacDonald

staff@bcpotters.com



Gallery Committee

Maggi Kneer

Sheila Morissette

Pia Sillem

Jinny Whitehead

Celia Rice-Jones



Opportunities at Gallery of BC Ceramics for PGBC Members

Gallery sales opportunities open to all individual PGBC members in good standing are: mugs, tiles (new!) and featured artist (formerly called emerging artist.) Gallery juries are open to all individual members in good standing: gallery retail jury is in April and the gallery exhibition jury is in September. Jury application information and gallery policy can be viewed and downloaded online at www.bcpotters.com.

2008 Featured Artist

This is 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 and sign Gallery Policy before they can be listed as a featured artist. Sign up is on a first come basis. (No featured artist in January or December).

- **February:** Claire Henry
- **March:** Vin Arora
- **April:** Carol Demers
- **May:** Julianna Greaves
- **June:** Natalie Strul
- **July:** Stephanie Simpson
- **August:** Craig Walker
- **September:** Dawn Vachon
- **October:** TBA
- **November:** TBA

The Gallery will be closed Dec. 24 to Jan. 3. Happy Holidays and best wishes for 2008!



Brenda Beaudoin

2008 Gallery Exhibitions

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

March

Martin Peeters,

March 1 to 31

Functional pottery in the tradition of 60s and 70s pots

April

Alison Tang,

April 5 to 28

Architectural themed sculptures

May

St. George's Student

Exhibition,

May 3 to June 2

Functional pottery in the tradition of 60s and 70s pots

June

Laura McKibbin and 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

Crystalline 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

President's Message

Many, many thanks to everyone who participated in the guild fundraising sale at the Lougheed Town Centre—to those who contributed work for the sale and those who helped out on the day. It was a successful sale and we made \$2,300! This fundraiser was necessary to make up for the increase in expenses we have experienced this past year.

I would like to express my appreciation for everyone who contributed time, energy and encouragement throughout the year—the guild is what we ourselves make it. I would also like to extend a special thanks to our great gallery staff, who do so much to support individual members and the organization as a whole.

Next year we will have a new BC in a Box exhibit: **FingerPlay**, traveling around the province. I hope you have already started working on your submission—I can't wait to see what we get!

I wish you all a wonderful holiday season and best wishes for the New Year.



Jinny Whitehead

BC in a Box: Finger Play

Commencing March 2008, touring Port Moody, Invermere, Kamloops, Kelowna, Prince George, Dawson Creek and more!

Deadline for Entry is Feb. 1, 2008. Late Entries will NOT be accepted.

The Potters Guild of BC wishes to thank the following sponsors for their support:

- The Mad Potter
- Greenbarn Potters Supplies
- Home Depot
- General Paints
- Allword Packaging Supplies
- Loomis Art Store
- The Granville Island Hotel

Application Details:

Entry Deadline:

Feb 1, 2008. *Late Entries will not be accepted.*

Member Benefits:

All entries will appear at the Blackberry Gallery in Port Moody. However, only PGBC members in good standing will be juried into the travelling portion of the exhibit.

If you wish your work to be included in the traveling exhibition you may become a member of the PGBC by enclosing, with your entry, a completed membership form downloadable from the Guild website: www.bcpotters.com accompanied by a cheque for the fee indicated on the website.

Current Work:

Work must have been created no earlier than January, 2007.

What, Where and When: Participant's Responsibilities

What We Need From You by Feb. 1, 2008:

- 1) Title & Description of Piece, Retail Value
- 2) Materials / Techniques / Process
- 3) Design / Construction Notes
- 4) How Did Clay Find You
(Please keep this portion to 50 words Maximum)
- 5) Digital Image of work
(color, 300dpi, finished size 3", jpeg format)
If you cannot send a digital image, please contact Niki Berry for instructions.
- 6) Please make sure you comment on the following two points in your entry:
 - a) If selected, I agree to my piece travelling to various galleries until 2009
 - b) If my works is not juried into the travelling portion of the exhibit I agree/disagree to offer the work for sale at the Blackberry Gallery while in Port Moody.
- 7) Work juried into the travelling exhibition will not be sold during the touring period. On completion of the travelling schedule, the opportunity may arise for work to be sold.
- 8) Payment - Entry Fee \$25
Cheque Payable to Potters Guild of BC must accompany your entry form or it will not be accepted into the exhibit.

What We Need From You on March 1, between 11:00 and 4:00 p.m.:

Work (no larger than 6"x6"x6") to be delivered or shipped to the BC Ceramics Gallery:

FingerPlay c/o Potters Guild of BC,
1359 Cartwright Street, Vancouver BC,
V6H 3R7

Note: If shipping you must include with your shipment, return postage or prepaid shipping charges. *The PGBC cannot not be responsible for the return of works to the artist.*

What We Need From You on December 8, 2008 between 11:00 – 4:00 p.m.:

Work must be picked up on Dec. 8, 2008 between the hours of 11 and 4 p.m. The Guild office has very little storage space. If the work remains in the office beyond Dec. 31, it will become an inventory item to be offered for sale.

We regret we cannot provide insurance coverage for breakage. We will make every effort to prevent that occurring. **If you have any questions regarding the entry or delivery of the exhibition piece email:**

events@bcpotters.com





Dear Santa,

Things I want for Christmas

1. Gift Certificate from **THE MAD POTTER!**
2. Sherrill Ribs from **THE MAD POTTER!**
3. A Giffin Grip from **THE MAD POTTER!**
4. Anything from **THE MAD POTTER!**

From your favourite well behaved Potter

THE MAD POTTER

#6 - 3071 No. 5 Road, Richmond ~ Tel: 604.244.3734

Pottery and the Uninitiated

“What were you looking at?” asked my musician friend as we left a potter’s studio on the Culture Crawl last month. It’s a simple, yet loaded question about pots, and what it’s like to view them from the perspective of a potter, compared to the uninitiated.

I imagine it must appear somewhat absurd to a non-potter, following a potter through a room full of pots: we pick things up, for starters (“Are you allowed to touch that?” a non-potting friend will ask me.) Not only do we pick things up to gauge the heft and balance of a piece in our hands, but we turn the pot over and examine the bottom—the dead-giveaway move that signals to any other potter that you’re a peer—and makes you look quite strange to just about anyone else!

This debate has come up before with my musician friend: as someone who is initiated into the language and processes of a craft—be it music or pots—do we have a different experience of our craft than someone uninitiated?

I don’t read music. I sing, but don’t play an instrument. I can’t imagine what would be involved in writing a song from nothing, because my mind is not trained to think or create in that medium. I love music—and I appreciate with more than a little awe those gifted (and disciplined)

continued on page 5...

enough to play an instrument. But I have strong suspicions that what I experience standing side-by-side the musicians in my life at a concert is somewhat different than what they're absorbing and appreciating.

Is the musician admiring their fellow performers' finger-picking technique in the same way a potter admires the break of a glaze over purposeful throwing lines? Is a gifted song-writer thinking critically about the phrasing of another artist's lyrics and wondering why they chose an obscure chord variation in the same way a ceramic artist wonders about the cause of the milky opalescence on a pot being the intentional addition of rutile or borate, or the serendipitous pooling of ash in a wood firing?

As a potter, can you remember what pots looked like—or rather, how you experienced them—before you learned to create in clay? Is the mystery and fascination more (or less?) because of what you know now about all the processes involved? Does it make a difference whether you have the vocabulary to discuss pots critically when it comes to how you interact with them? Once you've been initiated into your craft, can you appreciate a pot as a pot, without imagining its making?

Is it possible that the magic of the ceramic process that keeps potters enthralled for a lifetime is lost on the uninitiated? Does it matter to a non-potter when they choose a copper red porcelain bowl because they like the shape and the colour matches their décor that the potter agonized over getting the atmosphere just right to create that effect? Is it our job as potters to educate the uninitiated so they can experience the same magic we do? Perhaps it is simply enough to praise a customer on their good taste as they walk out the door having purchased the best pot you made this season.

I don't believe that my experience of music is diminished by my inability to play an instrument. But I think there is another dimension of appreciation that I am not privy to that comes with the initiation of understanding how music is made. Explaining a chord progression won't help me appreciate a song I like more; this makes me think that explaining glaze chemistry to a non-potter probably won't enhance their appreciation of a pot, either.

But appreciation of what we produce is subjective and my friend's question underscores an outsider's understanding that pottery is a love, a skill and a devotion. His question is chalk-full of curiosity—an attempt to build a bridge between artists. It reminds me that, no matter what medium we choose to express our creativity, it is not necessarily the design or precision with which we produce that connects with our audience, but our passion. I can't think of a more inspiring common ground to meet on.🔥

Amber Ahlyne Kennedy

**“No matter
what medium we
choose to express
our creativity,
it is not
necessarily
the design or
precision with
which we produce
that connects with
our audience, but
our passion”**



Clay Courses & Workshops at the Surrey Art Gallery

Winter 2008

WORKSHOPS WITH JIM ETZKORN

Hands-on Throwing Workshop

Improve your basic techniques on the potter's wheel through repetitive disciplined throwing exercises. Focusing on the dynamics of the basic cylinder, you will learn to have more control of this form, which will allow you to create a broader range of work.

2 Sessions \$80 | #591151

Sat, Jan 12, 10am - 4pm & Sun, Jan 13, 12noon - 4pm

From Handle to Spout Workshop

In this hands-on workshop, you will explore a variety of ways to create handles and spouts as you make a series of vessels with handles that pour. Learn how to place these components for practical purposes, and to achieve aesthetic balance.

2 Sessions \$80 | #591152

Sat, Mar 1, 10am - 4pm & Sun, Mar 2, 12noon - 4pm

COURSES

Built By Hand

4 Sessions \$86.50

Sun, Jan 20, 1 - 4pm #583192

Instructor: Cheryl Stapleton

Pottery - Level 1

8 Sessions \$120

Mon, Jan 14, 9:30am - 12noon #579531

Mon, Jan 14, 7 - 9:30pm #579532

Wed, Jan 16, 7 - 9:30pm #579533

Thu, Jan 17, 9:30am - 12noon #579535

Thu, Jan 17, 7 - 9:30pm #579536

Instructor: Murray Sanders

Pottery - Level 2

8 Sessions \$120

Tue, Jan 15, 9:30am - 12noon #579537

Instructor: Jodi Beazley

Tue, Jan 15, 7 - 9:30pm #579538

Instructor: Jim Etzkorn

Pottery - Level 3 New

8 Sessions \$120

Wed, Jan 16, 9:30am - 12noon #591148

Instructor: Jim Etzkorn



Registration deadline:
4 days prior to start date

REGISTRATION

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



Canada Council
for the Arts

Conseil des Arts
du Canada



BRITISH
COLUMBIA
ARTS COUNCIL
Supported by the Province of British Columbia



13750 - 88 Avenue
604-501-5566
www.arts.surrey.ca

continued from page 1...

that it can still be translucent and, when coupled with the right glaze, it can be sublime.

My most recent work concentrates on this lovely flashed, naturally impure porcelain stone. I have been honing my skills as an artist with these materials and feel that this body of work is the culmination of so much study and research, involving the hand selection of every stone, its crushing, grinding and eventual reforming to produce these unique pieces. Likewise the glazes are all created and fired using the same alchemy and attention to detail. Simple stones, ashes, clay and lime can be transmuted into soft pastel translucent colour with the hardness and durability of porcelain.

I've thought a lot about my bowls and how I work with them. Socrates urged me to examine my bowls well as the unexamined bowl is a bowl not made. Over the past 30 years of ceramic practice, wood firing and fossicking, I have made some good pots and many more bad ones. I have been inspired by the rich surfaces that I have been able to create from my unique approach, methods and materials, while being compelled to progress by my failures. Sometimes my pots come out much as I imagined them, and at other times, the pots were not as expected, but I recognised that they were still either better or worse than anticipated. Just every now and then I have made pots that I am not entirely able to claim credit for (in their finished form,) as they seem to have made themselves to some extent, and it is this precise quality that has intrigued me in particular recently.

These pots started life like any other, created with just as much attention to detail and then glazed, packed and fired with equal effort and consideration. However, because stuff happens, there are the inevitable kiln collapses, stray wood stokes, explosions and disasters. Unpacking events like these can be a bit depressing, perhaps more so than the usual post-firing blues and initially these pieces were consigned to the pot-holes in my driveway, where most of my work goes; all of the indifferent, the bad and the ugly.

Over time I have learned to look very closely at my work and I never crush anything in haste anymore. I have become practised at seeing the unexpected possibilities of beauty in these 'bads' turned 'goods'. These damaged goods can often be liberated from their cohort of dross and polished to an unexpected state of grace.

I make my work as perfectly as I can, as a lot of it is porcelain and must be thrown and turned evenly and precisely to allow the translucency to show evenly. I can't see any point in trying to compete with machine perfection, that is so readily and cheaply available. However, if I were to consciously twist or bend my pots on the wheel, I wouldn't be able to turn them evenly, and if I were to distort them after turning, I would feel a little self-conscious about it. Porcelain needs to be turned so much drier than plastic bodies and it would need to be re-hydrated to

continued on page 8...

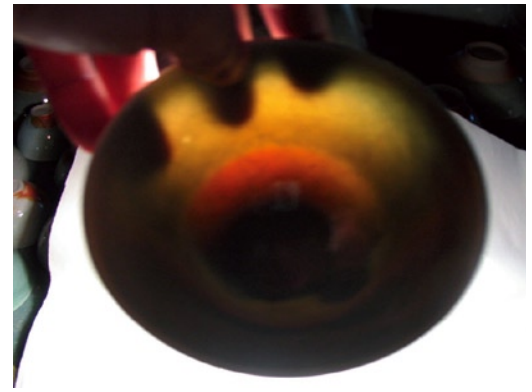


make it soft enough to allow for a fluid, plastic deformation.

There is something about an intentionally-distorted form that to my eye is never quite as satisfying as that naturally occurring undulation of a finely potted rim. If the warping occurs naturally in the fire, while it is pyro-plastic, then the movement can be very soft and elegant, but more importantly it can take on the aura of being enhanced by the very nature of its making, and not directly from my hand. These otherly enhanced works have a good measure of 'mana' about them, and I like that. They are a gift in the sense that they are not directly created, but become special by a process beyond self, a process where something other intervenes.

One of my unexpected discoveries is a deposit of halloysite bai tunze material. This halloysite has a mind of its own. I never know quite what to expect, and there is something very engaging about that. Halloysite clay mineral is very much like kaolin, with the distinction that it has an extra water molecule attached to the clay crystal that seems to make it curl up like a rolled up newspaper; it has a weird tendency to unwind on drying out in the early stages of the firing. This unwinding might be the cause of the strange and unpredictable warping and cracking that can sometimes be associated with its use. I love this unknowable quality, the intervention by the Hand of the Other.

Modern middle-class life in the western world has created the



expectation of 'everything on demand.' As viewed through our cultural lens we have been lulled into the false expectation that everything in our lives can, and will, be perfect. We lead perfectly controlled lives.

I, on the other hand, feel an attraction to the otherness of my mistakes, perhaps it's the out-of-self-ness of the accident. Perhaps it's a need to experience and express the unknowable, that is so little experienced in the lifestyle of perfection.

Nearly all of my favourite pots today have this otherness, they have been altered by the process of their making and it is something about this sense of the 'other' which is added to an already good pot that gives it its extra quality or 'mana.' This added value is true even where what is added is in fact a void where part of the pot is missing. It is said that a scar can make a man more intriguing or attractive, and Nietzsche observed that whatever doesn't kill us makes us stronger. The same can be true of some pots, just as a period of difficulty and trial can sometimes fashion our own character in a better way. Maybe these otherly beautied objects are an insight into Otto's numinous made tangible?

There are many ways of knowing, and perhaps Coue was right in affirming that every day in every way my bowls are getting better; or perhaps Harris, who maintained that my bowl is OK and your bowl is OK.

continued on page 9...

Greenbarn's catalogue is now available online.

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

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

www.greenbarn.com

9548 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604.888.3411
Fax: 604.888.4247

greenbarn
POTTERS SUPPLY LTD.

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

continued from page 8...

I don't know, but I've seen the light, and it comes through the wall of a translucent red-flashed porcelain bowl in such a way that I can see the colour of the outside flashed clay from the inside. I couldn't have imagined this was possible until it happened to me without warning. One of those moments that can change you.

Now that I am more aware of the possibilities of these damaged goods, I encourage a certain degree of uncertainty in the packing and firing of the kiln so that there is always the possibility of that little extra expected, but as yet still unknown something, an otherness, a something beyond the known that may be added.

I have become quite adept at placing my work in the kiln and firing it in such a way that can potentially transform an otherwise ordinary bowl into an outstanding bowl, and then again it can just be another bent bowl. Some people have called these events 'accidents,' but where they are planned they cannot truly be called accidents. This is an exercise in skill development, just as draughting, throwing or hand-forming is a skill. The art is in the intellectual exercise of decision making and the eventual judgement as to whether the pot is worth showing or not.

The results are always unknown but close to the limits of my technique and imagination. In calling up the numinous, I get a glimpse of The Other in my work and I like to believe that I have imbued some degree of 'mana' into these bowls.

When I was young I wanted to believe that there were some absolutes in life. I wanted to believe that there could be a definition of such concepts as truth and beauty. As I've grown up and out, I've come to realise that there will not be any absolutes in my life (other than death and taxes.) I have had to come to terms with the fact that good and evil, truth and lies, beauty and ugliness are all relative and co-exist in each of us all of the time.

I have learnt to accept the 'duality of light,' that it is both a particle and a wave-form simultaneously—the point being that you find what you look for. If you look for a particle, you find a particle. If you look for a waveform, you find a wave-form. I've been looking for the Hand of the Other in my work and I think that I've found it. 🔥

Steve Harrison



Shadbolt Centre FOR THE ARTS

Winter 2008 Programs at the Shadbolt

Register now for Winter 2008 programs at Shadbolt Centre for the Arts. Pick up a Leisure Guide at any Burnaby Parks & Recreation location or call 604-291-6864, or visit www.shadboltcentre.com. Instruction is provided for all skill levels. Participants must be 16 years or older, unless otherwise indicated. Register early to avoid disappointment!

Big, Bold, Beautiful Pots and Tools (NEW!)

Fee \$123.51, 6 sessions
Sa (Jay MacLennan),
10am-1pm, starts Jan. 19.
Barcode #146878

Clay Modelling Without Armatures (18 years and up)

Fee \$171.04, 8 sessions
M (Debra Sloan),
7-10pm, starts Jan. 21.
Barcode #146879

Chinese Brush Strokes for Beginners (NEW!)

Fee \$117.49, 8 sessions
T (Nancy Ruen-Fen Chen),
10am-12pm, starts Jan. 15.
Barcode #146880

Continuing Pottery

Fee \$148.78, 8 sessions
T (Rosemary Amon),
7-10pm, starts Jan. 22.
Barcode #146876.

W (Charmian Nimmo),
7-10pm, starts Jan. 23.
Barcode #146877

Daytime Pottery

Fee \$148.78, 8 sessions
M (Sabrina Keskula),
10am-1pm, starts Jan. 21.
Barcode #146875.

Th (Sabrina Keskula),
10am-1pm, starts Jan. 24.
Barcode #146874

Introduction to Pottery

Fee \$148.78, 8 sessions
Su (Jay MacLennan),
10am-1pm, starts Jan. 20.
Barcode #146872

T (Darlene Nairne),
7-10pm, starts Jan. 22.
Barcode #146873

Pots for the Home and Garden

Fee \$148.78, 8 sessions
W (Linda Doherty),
10am-1pm, starts Jan. 23.
Barcode #146932

Throw and Build

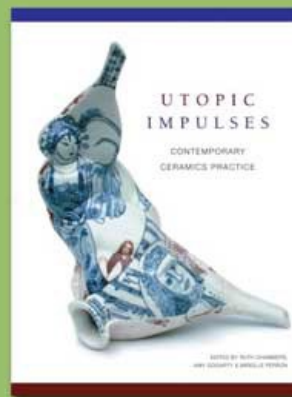
Fee \$148.78, 8 sessions
Th (Fred Rahn),
7-10pm, starts Jan. 24.
Barcode #146887

Robert Barron:

Direct From Down Under (NEW!)
Fee \$84.80, 2 sessions
Sa/Su (Robert Barron),
10am-6pm, Feb. 23 & 24.
Barcode #146897

Wood Firing with Robert Barron (NEW!)

Fee \$318.00, 4 sessions
Th/F/Sa/W (Robert Barron), times vary, starts Mar. 6.
Barcode #146898



Wine & Cheese Reception

Thursday, December 13th, 2007
6:30 - 8:30 pm

at the Craithouse Gallery

1386 Cartwright Street

Granville Island, Vancouver

Featured artists and writers
in attendance

Presented in partnership with the Crafts Association of BC
at the Craithouse Shop & Gallery 604-687-6511
www.cabc.net info@cabc.net

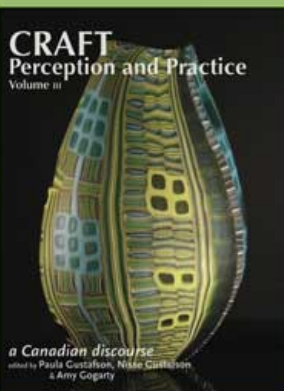


We gratefully acknowledge the support of
the Canada Council for the Arts



Canada Council
for the Arts

Conseil des Arts
du Canada



Come celebrate with us!

Join us for the launch of
*Utopia Impulses: Contemporary
Ceramics Practice*
and
*Craft Perception
and Practice, Volume III*,
two new books featuring
Canadian fine crafts,
published by Ronsdale Press!

~ a perfect gift for yourself and the craft
aficionado on your Christmas list!

Clive Tucker's 911 Kiln Rescue Service

Clive Tucker has been fixing kilns at the Port Moody Art Centre for the last seven years and boy is he good at it. So at last he's decided to share his knowledge and experience by offering this fabulous service to you. He will come and fix your kiln. He has experience in soft brick and kiln lid repair, installing new switches, new elements, kiln sitters, new relays and computer control.

Call him to oust your Kiln Gremlins.

\$45 /hour plus parts (Minimum 2 hours)
Serving the Lower Mainland: UBC to Maple Ridge and North Vancouver to Richmond.
(locations outside this area subject to travel costs)

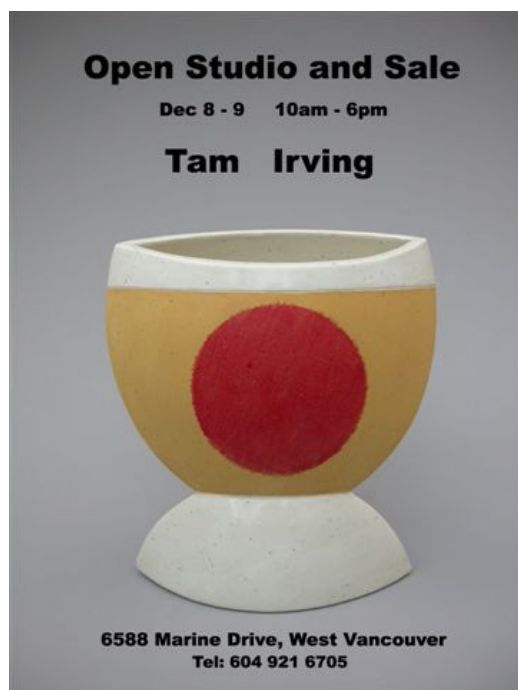
Clive 604.931.2008 ext:106
or email: clivetucker@shaw.ca

Register now by calling 604-291-6864
10

Clay Lines

Celebrating Success in Our Community

2007 Member Studio Sales



Fourth Annual British Columbia Creative Achievement Awards

These awards are a juried competition which recognize up to five individuals from the art and design community. Up to three awards will be presented to an established artist/designer and at least one award will be presented to an emerging artist/designer.

Submissions must be based on the following criteria: creativity, originality, innovative approach, aesthetics. The recipients exemplify committed vision, innovative enterprise, passionate talent and are an inspiration to their community and province. For more detailed information look at the website: www.bcachievement.com.

Please contact me by Dec. 31, at the latest, if you would like the Guild to support the nomination of one of our members.

Jinny Whitehead

Inspired by Nature: Cathi Jefferson and photographer Andy Chamberlayne

The Silk Purse,

1570 Argyle St.,
West Vancouver (on the sea wall)

Tues., Dec. 4, noon to 5 p.m.,

Opening 6 p.m. to 8 p.m.

Wed., Dec. 5, noon to 5 p.m. (closed Thurs.)

Fri., Dec. 7, noon to 5 p.m.

Sat., Dec. 8, 10 a.m. to 5 p.m.

Unclassifieds

Free Kick-Wheel.

Estrin kickwheel, no motor, a bit rusty but useable for waxing, decorating or throwing. Horseshoe Bay.

Call Ronda: 604 921-9888.

Wanted: Potter to Make Tagines

I am looking for a potter to make individual Tagines for our restaurants, approximately 8" in diameter. I have a sample that I would like recreated. Preferably one in high fired stoneware that can stand up to the rigors of a restaurant environment—highly chip-resistant and oven, dishwasher safe. I am looking for approximately four dozen at a price range of \$20- \$25 each.

Stephan MacIntyre, Forehand Foods Group,
Burgoo Bistro & Wing Nuts

stephmac@shaw.ca , cell 604.880.6887



Potters Guild of BC Board

Jinny Whitehead, President
604.687.3590 · vwhitehead@shaw.ca

Janet Smith, Treasurer
604.738.2954 · jrsmith@shaw.ca

Sheila Morissette, Secretary
604.484.5090 · sheilamorissette@mac.com

Matthew Freed, Membership
604.899.3383 · freed_matthew@hotmail.com

Don Jung
604.873.1836 · don.jung@shaw.ca

Leon Popik
604.255.3580 · lpopik@eciad.ca
generalinfo@bcpotters.com

Donna Partridge
604.876.1120 · donnapartridge@telus.net

Kathryn O'Regan
koregan@novuscom.net



Potters Guild of BC Newsletter

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 by the 8th of each month. Submissions may be edited for space.

Advertising Rates: *All ads are payable upon receipt of invoice*
Full page: \$170, 2/3 page: \$115, 1/2 page: \$85,
1/3 page: \$55, 1/6 page: \$30 (not including GST)
Please submit ads as .tiff, PDF or .eps files. 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

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 within postage; pay for overweight.

Membership

Matthew Freed, Chair
604.899.3383 · membership@bcpotters.com

Shari Nelson
604.987.2779 · database@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

Renewals

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

New Membership

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

Communications Committee

Don Jung
604.873.1836 · webmaster@bcpotters.com

Amber Alyne Kennedy, Editor
604.781.1940 · editor@bcpotters.com

Andrea Maitland, proofreader

**Advertising and insert rates subject to change*