

BC POTTERS

February 2007

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THE NEW DARK AGES AND DIRTY LITTLE SECRETS: UNUSUAL MATERIALS INTRIGUE AUSSIE POTTER

In this age where everything is a cheap import from China and nothing has any real value anymore, where every foreigner coming here is a potential terrorist, our politicians have terrorised us into sacrificing some of our hard fought for rights and freedoms, and we seem happy to meekly sign them away as long as interest rates stay low and we can have lots of cheap plastic junk. I believe that we are entering the new dark ages where humanism, education and the rule of science are being eroded, to be replaced with the new voodoo, ignorance and superstition.

I have been interested for some time in aspects of the real, the tangible, the hand made, a sense of place, the 'terroir' of a locality. I have no interest in the fast track and the cheap throwaway. I want real things around me, things that will stay around me and develop a patina of age and a meaning born of context and familiarity.

The work in the exhibition: "Dirty Little Secrets" (Legge Gallery, New South Wales, Australia) is the result of this approach and the last two years' research. It follows my last show here of local porcelains.

This new work is dark and not made from clay in the normal sense. The material is an interesting mixture of decomposing basic igneous rock fragments and dirt that I collect locally. This 'clay-like' unusual stuff does not respond to normal clay working procedures. It tested me and defeated me for some time, but as

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Steve Harrison

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,

Jennifer Houghtaling and

Samantha MacDonald

staff@bcpotters.com



Volunteers

Shari Nelson



Gallery Committee

Maggi Kneer

Sheila Morissette

Pia Sillem

Jinny Whitehead

Celia Rice-Jones



Gallery Manager's Report

New Year in the Gallery

We're kicking off this year's gallery exhibition line-up with jewellery; pendants, rings, bracelets, earrings and brooches. This exhibition will be on display from Feb 1 to 25.

2007 Gallery Retail Jury Submission Deadline

Submissions for jurying into the Gallery of BC Ceramics are due no later than noon, Monday April 16. Submissions should include:

1. Signed Gallery Policy
2. Artist Statement and Biography
3. Ten (10) printed images of a cohesive body of work with full descriptions: clay body, firing method, temperature, size and retail values.
4. A short description and explanation of why & how your work is:
 - Original (distinguished from current gallery artists)
 - Technical Competency (Quality and Production)
 - Design Concept
 - Suitable to Gallery (customer interest, pricing, able to keep gallery inventory fully stocked year round)
5. A self-addressed stamped envelope if you wish to have your submission returned to you – you can also pick them up in person after April 30.

Artists may submit more than one proposal. Only artists whose proposals are accepted will then be asked to submit a ceramic piece for approval of technical competency. If the ceramic piece passes approval, the artist's works will be accepted into gallery retail on a six-month trial basis.

Best Wishes of Health and Happiness for 2007 from Gallery Staff. 

Brenda Beaudoin

2007 Gallery Exhibitions

February

Jewellery Showcase

May

Jeremy Hatch

August

Lynne Johnson

March

Clay Symposium

Presenters

June

Sheila Morissette

September

Vancouver Collects

April

Amy Chang

July

Laurie Rolland

October

Sandra Dolph




Ceramic Jewellery

President's Message

Welcome to 2007! I wish you all a year of inspiration and success in your endeavours.

The start of a new year is a good time for reflection—a time to look at the art we are making, think about why we do what we do, and ask ourselves where we are going with it. It's time to try new glazes or try new forms, sign up for workshops, or look for new outlets.

It's the same for the Guild. It's a time to assess our activities and see how we can expand our horizons, reach new audiences and strengthen our community. Please contact me with any ideas or thoughts you may have of how our organization can do more for us as a community. Don't forget that the Guild is what we, the members, make it. 

Jinny Whitehead

Call for Entries 2007 Contemporary Craft in BC: Excellence Within Diversity

The Crafts Association of BC and the Roundhouse Community Arts and Recreation Centre invite B.C. craft artists/makers to participate in a juried exhibition, Craft Year 2007, to celebrate excellence in Canadian craft. The exhibit will be held at the Roundhouse Community Arts and Recreation Centre, Vancouver in September 2007.

The application form is available on the CABC website at www.cabc.net. Click on the Craft Year 2007 project button or go directly to the link at www.cabc.net/news/craftyear2007/craftyear2007.htm

THE DEADLINE FOR ENTRIES IS MARCH 15.

Selected works will showcase the diversity of B.C. Contemporary craft makers in their range of mediums, traditions and cultures while making statements about the past, present and future of fine craft in this province and country. The exhibition will encourage, recognize and support craftspeople by engaging public awareness and appreciation of fine craft in a landmark venue, the Roundhouse Community Arts and Recreation Society, that attracts a large, attentive audience locally and internationally.

Other unique components of this exhibition include: public programming - a speakers' series, demonstrations and workshops; a community additive project encouraging public participation; and an invitation to galleries, museums, colleges, universities and arts centres throughout the province to host fine craft projects throughout the year.

A catalogue will be produced for the exhibit.

For further information contact Yvonne or Calvin at 604-687-6511, or [!\[\]\(0d5ec72f61334709c3fc9450209b754f_img.jpg\)](mailto:craft2007@cabc.net)


We Want Your Chops

In 1998 Linda Doherty collected many of your chops, signatures, and marks, for the Made of Clay book. This is going to become an ongoing project. The Guild should make sure that they have on file all the marks its members have used during their making careers. Collectors and galleries struggle with ceramic recognition all the time. We often get curators sending us photos of signatures asking if we know who the potter was.

This is what we will need:

- Facsimiles of your signatures, marks, or chops.
- Your date of birth, and where you were born.
- Whether you are self-taught, or whom you apprenticed with, or where you went to school.
- Where your studio/s have been located.
- If you know the dates when you used particular marks please include that information.
- Anytime you change your marks, be sure to send in your new signature.
- Your email and your phone number.

When you come to the clay symposium, come by the Guild table. Please bring your chops. We will have paper and pens, stamp pads, plasticine, etc and we will record any and all of the marks you put on your work.

Anyone not coming to the symposium, just mail your marks to the Guild, mark the envelope: Chops and Marks. Even if you have your marks in the Made of Clay book, please send in the requested information with your signature. We will be starting a file at the Guild office. 

Debra Sloan



Canadian Clay Symposium


Surfacing: Saturday, March 24, 2007

Register Now - Early Bird Deadline ends January 31st!

There is still space available in the must-see ceramic event of 2007. The day not only features presentations, demonstrations and discussions by some of the top local, national and international ceramic artists of today, it also provides a great opportunity to share ideas with fellow potters from around the province and beyond.

Presenters include: Bob Kingsmill, Diane Creber, Mark Hewitt, Karen Burk, Robin Hopper, Kinichi Shigeno, Sam Uhlick, Jeannie Mah and keynote speaker, Magdalene Odundo. We will have the mug wall again this year to raise funds for the North-West Ceramics Foundation—so bring a mug to donate, along with your favourite piece to display for the day in the Ceramic Roadshow.

In addition to including lunch, we have added a social event from 5 to 7 p.m., with pizza and munchies. This is presented in partnership with the Canadian Clay Committee, the North-West Ceramics Foundation, the Potters Guild of BC and the City of Burnaby.

Diane Creber's **Crystalline Workshop** is nearly full, but there is still space available for Mark Hewitt's **Throwing Big and Small**. This is an opportunity to see a master at work and is Mark's first workshop in Vancouver. 

Sharon Reay



Robin Hopper

To register call:
Shadbolt Centre for the Arts
604.291.6864

Canadian Clay Symposium: Surfacing

(Barcode 124649) \$99.64 to Jan. 31.
 \$110.24 after Jan. 31.
 (No refunds after Jan. 31)

Mark Hewitt: Throwing Big & Small

(Barcode 125190) \$53.00.
 Sunday, March 25
 10am-4pm

Crystalline with Diane Creber

(Barcode 125234) \$217.30
 Monday, Tuesday, Thursday,
 March 26, 27 & 29

Sam Uhlick is also presenting a throwing workshop while in town (call Carole at 604.943.5987 for details)



Robin Hopper

Presenter Profile: Robin Hopper

A strange combination of Chickenpox and Adolph Hitler was what it took to set me on a lengthy career as a potter! It was part of a painful experience that I have only talked about comparatively recently. Much of the first six years of my life was spent dodging bombs in a surrealistic, childless, South London. Almost all of the children had been evacuated to other parts of England and other places to get them out of range of German bombers. I became infected with Chickenpox the day before the evacuation and wasn't allowed to go. I didn't see my older siblings for nearly two years. By the age of six, I had become a highly focused, miniature adult, with three years of serious clay work already behind me.

London is all built on top of blue clay. When the German bombs came down, the clay came up and, along with hot shrapnel, became my major preoccupation and plaything. There were no other kids around, so I became immersed in my own world of clay, hot metals, death and destruction. I had blocked out this period of time from my memory for over 50 years, but I have come to realize that my wartime experiences formed my character and future more than any other. They made me realize that, if possible, I should spend my life creatively, making things of beauty, from objects to environments. By the age of eight I was a passionate museumgoer, fascinated by the wide variety of objects that different cultures made for the rituals of life.

Observant teachers in high school suggested that a life somewhere in the arts would likely be the best avenue for me to follow. At fifteen, I started art school, initially in painting, drawing and printmaking. The following summer I got a job as an unpaid wedger at a local pottery. By the end of the summer I was totally hooked and made ceramics my central focus; after more than 50 years behind the wheel, it still is. I have always enjoyed the challenge of the technical nature of this medium and the ongoing research into both materials and processes. Initially used for my own benefit in exploring new avenues of work, the mass of technical and historical research gathered over many years led to the writing of books, making of videos and sharing of information, for the benefit of any who might be interested.

"The Journey of a Lifetime: On, Beneath and Way Down Deep", based on my most recent autobiographical book, is one of the presentations that I will give at the Canadian Clay Symposium. The other is "Making Marks: Discovering the Ceramic Surface", based on my previous book of the same title. 🔥



Robin Hopper

What's new on BCPotters.com

The rumors are true! The guild is offering members their own webpage. Checkout one of the first member webpages:
http://www.bcpotters.com/members/phyllis_schwartz/default.htm

If you don't have a webpage on the World Wide Web, we can put one up for you. Complete details will be on the website and in the next newsletter.

A collection of the Symposium Presenters' Profiles is available at:
http://www.bcpotters.com/Guild_Events_symposium.htm 🔥



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BC Ceramics Loses Long-time Friend Irene Berchetenbreiter

It is with great sadness that I write about the passing of a very special artist, **Irene Berchetenbreiter**. I had the pleasure of meeting Irene over a year ago, when my family moved here to Mission, B.C. Irene was introduced to me as a person I had to meet. At that time, she had just celebrated her 91st birthday; I was given her phone number and told that I just needed to say who I was and she would invite me to her home. That is exactly what happened, and I continued to visit her whenever I could, to bring her news of the potters' community, and hear her wonderful stories. I feel very fortunate to have had the opportunity to meet such an open, genuine and creative artist in our midst.

She will be terribly missed by many friends and family. 🏠

Marilyn (Molly) Magid



Irene Berchetenbreiter

About Irene Delores (nee: Lewis): May 15, 1914 to Dec. 15, 2006

Irene was an artist native to Vancouver whose favourite medium was clay. In California she worked and studied alongside Peter Voulkos, Paul Soldner and Beatrice Wood, whose works inspired her. Irene returned to Canada and lived in Surrey, then in the 80s settled in Mission. Irene's bold and whimsical art pieces inspired all those who came in contact with them. Nothing Irene enjoyed more was having someone drop by to have a coffee, talk art, world events and simply enjoy each other's company. The world lost a woman who lived and breathed art, it was everywhere in every aspect of her life, and she was always planning her next project.

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Giacometti once said, “every failure is one step closer to success.”

I found some similarities with the ancient Song dynasty Ge ware. As this has been an interest of mine for many years, I found the opportunity irresistible. Ge ware was produced exclusively for royalty. And uncannily, the first piece of this work that I produced was as a gift for a King. Here the similarities end and the romantic associations begin. The Song dynasty potters spent centuries developing and perfecting this very difficult technique. I have the benefit of modern technology to speed the process and have condensed the exercise down to two years.

Some of the subtle quality of the Ge wares was due to the use of a friable black clay body and the application of an unrelated pale felspathic glaze fluxed with slaked quick lime. This strange dirt is composed almost entirely of equal parts of silica, alumina and iron oxide. I have taken the Chinese references above (and these are the only Chinese imports in the show) and developed a series of works that reflect this venerable and ancient tradition. There are references to the traditions of the tenmoku bowl, which has been an enduring preoccupation of mine, the Song Guan bowl, Longguan celadons as well as the work of the late Ivan McMeekin.

In the Pacific region there is a term ‘mana’ with some currency that describes a power that can reside in objects. This power is created in the object at the time of its creation by the maker, sometimes it is bestowed on the object by an observer, and at other times it is passed into the object by association.

Not all makers create objects with mana and not all objects made by a particular maker are imbued with mana, but when these two circumstances coincide the result is powerful.

When an object charged with mana by its maker is passed to another, the mana is passed along with it and empowers the receiver. I don’t believe that this power in an object is so much like magic, as I am of the post industrial age, but rather, it is more akin to a sense of wonder in the beauty of some particularly special object that enriches the lives of those that are able to appreciate it both in its making and in its use.

These works are the dirty little secrets of the Southern Highlands and I believe that I have imbued some degree of mana into them.🔥



Steve Harrison



Steve Harrison

Steve Harrison

*Article contributed by Keith Rice-Jones,
courtesy of Steve Harrison and the Legge Gallery.*

To view more pots from this exhibition, visit:

<http://www.leggegALLERY.com/HARRISON/2006/Harrison4.html>

To learn more about Steve Harrison and his wood fired work, check out this podcast online:

http://www.anagama-west.com/fring_log/pics/20061118-fring_log-steve_harrison_podcast.mp3



Marketing in 2007: The Quest for WOW

Many people love to make pots...but making a living from your pottery takes business savvy as well as artistic ability. Once you have developed a quality body of work, the need to understand the business of pottery, including the marketing of your product, becomes equally important. Excelling in pottery as a business will require more than just the ability to throw a good pot. In today's market, it also requires the determination to build a WOW factor into the overall experience of doing business with you.

In last month's newsletter, Greg Lui and Amber Kennedy clarified the importance of creating this total experience, a "brand" that represents "the holistic expression of you and your pots". At one time, marketing was only about advertising, but times have changed. As our lives have become saturated with multi-media advertisements of all kinds, and an over-abundance of product choices, modern marketers have begun to realize that they must look for new ways to differentiate their products, to catch the interest of buyers, create excitement around the product and spread the word!

Today, there is much more to consider in marketing your pottery than the look of your business cards or show invitations – although these are important and tangible pieces of your overall marketing plan. In his new book "Purple Cow", Seth Godin focuses on the importance of being "remarkable" in all that you do in your business. Godin says "everything from service to design are now at the heart of what it means to be a marketer...Marketing is the act of inventing the product. The effort of designing it. The craft of producing it. The art of pricing it. The technique of selling it..."

In applying these notions to the business of pottery, our marketing actually begins with the making of a pot that is somehow different—noticeable

—remarkable. People are interested in finding products that they can get excited about, attached to, something they'll want to tell their friends about. Then, we need to consider what venues and activities will best add to that excitement - keep the energy up, be positive, fun, professional, noticeable - create an experience that will keep folks talking about this special new pottery – this interesting new Potter. The overall remarkable experience you provide will include essentials such as quality in the making, a positive personal interaction, integrity, great service, a satisfaction guarantee, and pricing and packaging that reflect the value of your pottery. Give your customers all these things, and you might just hear "WOW"! As they start spreading the word about you and your pots, you will see your sales increase, and your business grow.

When first researching ways to make a living from my pots, we considered the usual venues, and what might fit best with our lifestyle. I tried consigning pots in a couple of locations and went to some established shows, some large, some small. In thinking more about these experiences, we realized that we were fortunate enough to have a decent

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location and the ability to open a Studio/Showroom right here on our farm. The idea of building our own pottery business and marketing it ourselves, felt better for us than the other options, and so we created Greendale Pottery & Country Guest House.

Many artists prefer to leave the sales and business end of things to others, but I found the intricacies of owning & operating the business almost as intriguing as the making of the pots. I have enjoyed taking marketing courses, reading, testing ways to gain exposure, discovering how to bring people in, and more important, to bring them BACK with their friends! From the design and making of the pottery and glazes, to the showroom/studio setup, website design and optimization, to networking, advertising and media relations, we have worked hard to present an overall image of quality and excellence in the “total experience of doing business” with us. In 2006, our second year, we were excited to be nominated, and juried as runner up for the “Best New Business of the Year - Independent”, one of our Chilliwack Chamber of Commerce Business Excellence awards. When asked why we thought we should be considered for a business excellence award, we responded that our focus has always been on providing excellence in the overall experience our customers enjoy.

How did we go about this? Well, not surprisingly, folks have told us it's not just about the pots – although the pots have been a hit. We have found that, for our customers, it really is about the whole experience! Our clients love coming to visit our wonderful farm setting, seeing the pottery being made and catching my excitement over a new design or new glaze. They like the colorful stoneware glazes and amazing crystallines. They also get a kick out of picking up fresh eggs or organic beef while they're here. Our clients love being invited back into the studio area to see something new I'm working on. They feel a part of it all when asked for their feedback on design or practicality, and I gain a sense of the marketability before the finished product gets to the showroom. If it's a kiln opening morning, customers savor the opportunity to peek into the kiln with me and to lift out a still warm piece. It's fun to sell a piece right out of the kiln, and watch the excitement the new owner feels from being there when it was born! These shared experiences frequently build relationships, and provide the opportunity to educate customers on the process and the value of handcrafted work, another aspect of effective pricing as it relates to perceived value.

Our customers also tell us that they like that we keep dependable, regular showroom hours, although we chose to limit our hours to Thursday, Friday and Saturday, to provide uninterrupted production time the rest of the week. They also appreciate the consistent quality, availability and variety of stock. But all too often, we hear how much our guests love the energy in the shop and the chance to share in my excitement at how I am able to happily earn a living, right here on our farm! We want a visit to our pottery to be remembered as a positive and valuable experience, light-years away from a trip to the mall. These things are all part of our marketing strategy, over and above the quest to offer well-crafted pots.

Whether the customers are in your showroom, your booth, at your studio show or wholesalers on the phone, your marketing is all about “the holistic expression of you and your pots”. Think about ways you can enable your customers to experience that expression in a positive, memorable way that benefits them. When you are able to connect with customers who become passionate about your product, and engage them in sharing your passion for it, they will spread the word. Build that customer loyalty, get them talking to their friends about you, and watch your business grow! 

Holly McKeen

www.greendalepottery.com

**“Marketing
is the act
of inventing
the product.
The effort of
designing it.
The craft of
producing it.
The art of pricing it.
The technique
of selling it...”**

**—Seth Godin,
“Purple Cow”**



Galleries and Exhibits BC Potters Now Showing

Tangible Shadows: Intersections Ian Johnston at the RAG

Tangible Shadows: Intersections, is a series of sculptural ceramic vessels. The pieces reference Milagros, votive offerings generally shaped as body parts found in Hispanic folk culture. Using drape moulds to bring together human body parts with man-made components such as automotive and bicycle parts, Johnston produces sensuous organic forms in terracotta and porcelain. The intersections created are not only of the parts; there is also the fusion of the negative and positive spaces and the juncture between what is known and what is perceived. The installation of the works in the Gallery creates a chronological journey of the development of the series.

Ian Johnston is an architect turned ceramicist based in Nelson, BC. He has exhibited in Canada and in group exhibitions in the United States since 1997. Johnston studied architecture and education and is a self-taught ceramic artist. Prior to opening his Nelson studio in 1996 he spent five years working at the Bauhaus Academy in post-Berlin Wall East Germany. At the Bauhaus, together with two architects, he developed and facilitated a series of semester long international, interdisciplinary workshops around themes of urban renewal and public intervention in a tumultuous time of cultural transformation. 🏠

Showing at the Richmond Art Gallery: Jan. 15 – Feb. 25.

Ian Johnston Artist Talk at Emily Carr

February 22, 2007, 11:30 a.m.

Room 328 Lecture hall at ECIAD. All are welcome.

MIMESIS: Brendan Tang with Susan Bozic at the Nanaimo Art Gallery

Brendan Tang attended Malaspina, and while doing his diploma, was involved with the Tozan Kiln. He went on to NSCAD in Halifax to complete his BFA in Ceramics, returned to Nanaimo and he set up a studio called SiO2.

Brendan went on to Southern Illinois University of Edwardsville, USA (SIUE) and completed his 3-year MFA. He is now at Thompson River University teaching Ceramics. 🏠

Showing at the Nanaimo Art Gallery:

Jan. 12th until Feb. 10.



Ian Johnston

Upcoming Show? Promote it in BC Potters!

Have a gallery show this year? If you're a member, send us the details! We'll happily include it in a newsletter or e-mail broadcast!

It's a benefit not only to you in reaching nearly 500 members throughout BC with news of your show, but also a benefit to our membership—we all love to hear when a fellow potter's work is featured!

Just give us enough notice to include it, and we'll make sure there's room. Submission deadline for notices (and all other articles for the newsletter) is the 8th of each month prior to publication. Send your notices to: newsletter@bcpotters.com 🏠

Clay Lines

Celebrating Success in Our Community



Emily Carr Institute Annual Ceramic Silent Auction

ECI's Annual Ceramic Silent Auction will feature donated ceramic work from artists in the community, alumni and students of the Emily Carr Ceramic Department. This is a great opportunity to engage with ceramic art works from established and emerging Vancouver artists.

This is a student-run fundraising event. All proceeds raised help support educational field trips and lectures from visiting artists.

Friday, Feb. 9, 2007, 7pm - 10 pm

Emily Carr Institute

1399 Johnston Street, Granville Island,

Tickets: \$10 - Email: ceramics@eciad.ca



Call For Donations

Help support the ECI Ceramics department by donating ceramic work. To donate to the auction, contact the organizing committee by emailing ceramics@eciad.ca.

Special Thanks:

In reaching the end of an era as we transition from paper to electronic publication, the Communications Committee wishes to thank our loyal team of volunteer stuffers, without whom the newsletter would not have been mailed. Thanks go to: **Rona Hatherall, Marie Smith, Lewis and Hazel Kennett, Linda LeBrun, Shirley Inouye, Jenny Ross and Billy Wittman**

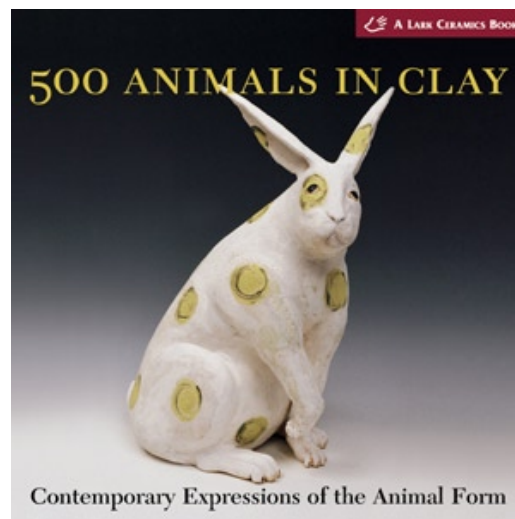
Unclassifieds

For Sale:

1) A large stainless steel drying cupboard 6 ft x 40 inches x 36 inches. with fan.. 2) A pallet load of new 16+ inch, kiln shelves. 1/2 price 3) A 36 inch heavy duty, Estrin slab roller, never used.
Location: West Vancouver. Interested parties , phone or email Randy at 604.921.9646 or arsymons@shaw.ca

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OLYMPIC TORCH BEARER - 9 CU FT (originally purchased from Greenbarn)
Natural Gas, 5 Burners, Shelves, Posts, etc.
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Asking \$500 for everything OBO
Tel: Robbi 604.946.6274



500 Animals in Clay

Eight BC clay artists are represented in the latest Lark Ceramics Book: 500 Animals in Clay.

They are: Suzy Birstein, Amourentia Louisa Leibman, Laura McKibbon, Gillian McMillan, Kathleen Raven, Ron Robb, Debra Evelyn Sloan and Clive Tucker. There are some wonderful creatures illustrated in this paperback book. \$32.95 CDN



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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: newsletter@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!

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.

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Membership

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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'

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