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# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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## Gallery of BC Ceramics

[www.bcpotters.com](http://www.bcpotters.com)

**Brenda Beaudoin,**  
Gallery Manager  
[gallerofbcceramics@bcpotters.com](mailto:gallerofbcceramics@bcpotters.com)  
604.669.3606



**Hours**  
10 a.m. to 5 p.m.



**Gallery Assistants**  
Anne Moore  
Amanda Sittrop  
Jessica Gilmore-Groome  
[staff@bcpotters.com](mailto:staff@bcpotters.com)



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



*The Gallery of BC Ceramics is a gallery by potters for potters.*

*The Gallery coordinates and curates nine exhibitions a year (artists must apply to be juried, 2009 deadline is Sept. 17), showcases one featured artist monthly—usually an emerging artist—and sells the work of over 100 artists in the retail shop.*

*To download and print a Gallery Jury Application, [click here](#).*

*For information on Gallery Policy, [click here](#).*



## 2008 Featured Artists

The featured artist spot provides 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 with and sign the Gallery Policy before they can be listed as a featured artist. Sign up for 2008 is complete. The featured artists for this year are:

- **September:** Dawn Vachon
- **October:** Jackie Frioud

- **November:** Gabrielle Burke

## 2008 Gallery Exhibitions

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

### September Group Show of Kootenay Artists Sept. 6 to 29

*KSA Out There:* Samantha Dickie,  
Robin Dupont, Maggie Finlayson,  
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

**November**  
**Meg Ida**  
**Nov. 1 to 24**  
New works

## September is membership renewal month

**Annual dues for all members are now payable in September.**

This change will make budgeting much easier for the guild, so please ensure that your payment is made before the end of September.

This issue of the newsletter contains articles about membership. Please share this edition with friends and colleagues who are not yet members. Forward it by email or print off a copy for your local community centre pottery studio; teachers, print off a copy for your students. There are many benefits to being a member of the Potters Guild of BC—please help spread the word! 📢

**Remember to  
renew your membership  
this month!**

## Gallery News

As the deadline for 2009 exhibition proposals fast approaches on Sept. 17, we eagerly await the creativity, innovation and public interest to be revealed in the submissions.

Coinciding with the PGBC membership drive, the September exhibition is a wonderful collaboration of eleven Kootenay members entitled *KSA Out There*. 📢

—Brenda Beaudoin



Recent work by Lise Kuhr, *KSA Out There*.

# President's Message

I'm not quite sure exactly when I joined the Potters Guild. It was 1996 or maybe 1997. I had been a member of the Pottery Club at the West End Community Centre and I always looked forward to the guild newsletter that was posted on the notice board. It was the newsletter that drew me in when I finally reached a point where I wanted my own copy to read, in my own time!

For several years, I volunteered for the Raku U event on Granville Island. It was a great experience; learning about raku and meeting other potters. Then Kimcha, the gallery manager of that time, asked me if I would join the gallery committee that she was putting together. Our role was to support the gallery manager in whatever way she needed. This mostly seemed to consist of painting the back wall and plinths every six months, moving a lot of pottery, office clean-ups, parcel runs to the post office, garbage disposal, and purchasing. The five-person gallery committee still supports the manager, but luckily we have already done most of the grungy

stuff like scraping paint off the cement floor, and Brenda makes sure things don't go out of control.

With a vested interest in the gallery, I decided in 2003 to join the board and work with the dedicated group of people who were striving to re-energize the guild for its 50th anniversary. Keith Rice-Jones asked me to work with him with a view to taking over as president in 2004. And the rest, as they say, is history.

It was a steep learning curve, as I had never presided over a board before and there were many challenges such as speaking in public, writing articles for the newsletter, understanding financial reports and the functioning of a gallery. I have learnt so much and met so many interesting people. It has been a wonderfully rewarding experience and I am so glad I made that first step.

There is always room for more members to participate on the board—why don't you check it out? 🏡

—Jinny Whitehead

## September 2008 Gallery Exhibition

### KSA Out There

*Samantha Dickie, Robin Dupont, Maggie Finlayson, Garry Graham, Katharine Hofmann, Lise Kuhr, Sarah Lawless, David Lawson, Pamela Nagley-Stevenson, Donna Partridge, Tanis Saxby*

**Exhibition: September 6 to 29**

**Opening reception: Sat., Sept. 6, 1-3 p.m.**

Three Kootenay School of the Arts clay instructors have selected the work of nine talented and diverse former students of the past decade who are working professionally in ceramics to join with us in this group show, *KSA Out There*.

It is fulfilling and fun to have this opportunity to affirm together the spirited creativity, passionate inspiration and high technical standards found at KSA Clay.

This exhibition celebrates each of the eleven individual voices as clay artists out there and our ever-evolving and expanding circle of connection through KSA at Selkirk College.

We hope you will join us at the *KSA Out There* opening at the Gallery of BC Ceramics on Sat., Sept. 6, 1-3 p.m. 🏡



Tanis Saxby



Robin Dupont



Maggie Finlayson



David Lawson

## Guild Fundraiser

*By Jinny Whitehead*

The guild fundraising sale will take place at the Lougheed Mall Oct. 18 and 19. I am looking for donations of your good seconds, trials and tests or pieces that you just don't like—maybe someone else will love it! Work can be clearly labeled and dropped off at the gallery on Granville Island or you can contact me at [vwhitehead@shaw.ca](mailto:vwhitehead@shaw.ca) to make alternative arrangements.

I need volunteers to work one of the four shifts, to help set up and take down, or to collect donations. Please contact me ASAP, as the dates will very soon be upon us. This is an important event for the guild and has been our most successful fundraising activity. It's fun, and some of the local residents have become regular purchasers and look forward to the sale. Come on—join the team! 🏡



# D.I.Y. Gas Burners *By Don Jung*

This is Part II of the Gas Kiln article in the [May issue](#) of the Potters Guild of BC Newsletter. To heat the roughly nine-cubic-foot soft-brick Oregon Flat Top kiln, the design needed a couple of robust burners. You can certainly purchase a pair of burners from your pottery supplier but, with a little research, it seemed to be a fairly simple process to build your own. Luckily for me, it was.

If you're interested in all the principles of gas pressure, B.T.U. calculations (British Thermal Units, a measure of heat,) orifice size (size of the hole or nozzle that the gas comes through,) the books are much better at it than I am. Suffice it to say, I wanted to be able to fire the kiln fully loaded from zero to 1300 degrees Celsius in five hours. I made my estimates and calculations for the gas power needed, then to ensure I had enough power (insert male grunt and huff here from Tim Taylor of TV's *Tool Time* fame,) I doubled the amount of B.T.U.'s. It just meant I went for propane instead of natural gas and a slightly larger drill bit for the orifice size and *voila...* there be a couple of big, bad burners.

I didn't want to put any kind of blower on it to force the air through but I still needed some way to draw enough air through to get a good fuel mix and to get a good flame. The venturi design found on most naturally-aspirated burners was the obvious choice. A venturi is a way of making gases go faster. When you make the gas go through a narrower opening, the volume of gas has to speed up in order to get a similar amount of gas through. It's like squeezing the end of a garden hose to make the water spray out faster. The other thing that happens is that a vacuum is created by the faster moving gas and that sucks more air into the torch to mix with the gas. It's really kind of neat that you can actually feel the suction of air at the primary air port when the torch is going.

But making the burners was a bit more challenging. I went to my local plumbing and heating supply store and checked out all their gas pipe fittings. They were looking at me funny when I told them what I was doing but were very helpful anyways in getting all the parts and threading the pipes I needed.



Home-made burner.

## Breakdown of components & cost

These pipes can be found at any plumbing, Revy or Home Depot store. A bit of gas tape on the threads, a couple of pipe wrenches and you're 90% done. The last 10% is a flame retention ring and is optional, but I think it adds a nice touch. The flame retention ring is a series of holes drilled into a big washer and welded to about an inch inside the end of the torch. This ring of holes creates multiple little flames around the big center flame. The multiple little flames act as pilot lights and keep the flame lit at the edge of the torch. It may work quite well without the flame retention ring, but it's not that difficult and, if you don't weld, try bartering for services with a fellow potter or friend. A garage/mechanic can do it easily enough, too.

I thought I'd need a cover over the side air vent to adjust and control the primary air. Not so. It works fine to leave it wide open. Adjusting the gas pressure and damper is enough to control the flame and reduction. If you want to adjust the primary air for some reason, just cover the opening with aluminum foil and it holds nicely.

During design, the critical components of these gas burners were:

- Orifice size, drill bit size and calculation of B.T.U. /hr.
- Venturi effect, primary and secondary air
- Baso safety valve and pilot
- Gas regulator, gauges, hoses
- Flame retention ring
- These are all explained in gory detail from these books: *The Art of Firing* by Nils Lou (unfortunately out of print), and *The Kiln Book* by Fred Olsen

Propane was selected over natural gas. Propane was just easier to use. It burns hotter and is readily available in compressed 20, 30, 50, 100, 200-lb tanks. To make it manageable by one person, I opted to use three to four 20 lb tanks, ganged or connected in series to a single gas regulator, gauge and hose. A typical firing will take between two and three tanks to complete. Unfortunately, propane gas has been getting more expensive and now costs about \$20 per tank to fill. If you can get a 200-400 lb tank, you can call to have someone come by to fill it. It may cost less than individual tanks. The most wonderful thing with a large tank is that it won't freeze up as much as smaller tanks do. You just won't be able to move the big tank anywhere.

*Continued on Page 5 / **DIY Burners***



Close up of insides tip/retention ring and orifice.

A typical firing consists of:

- Glazing and loading in the morning to afternoon. The kiln is closed up by about 4 p.m. The lid is put on, chimney attached, torches positioned.
- Open damper half way or half open.
- Open top spy hole.
- Gas pressure at about one-half pound.
- Light torches and set on low.
- Put in thermocouple and connect milliVolt meter.
- I check the reading every 15 minutes.
- When it reaches and passes 100 degrees Celsius, I turn up the gas to a quarter turn and the damper at one-quarter open.
- After 15 minutes, gas goes to one-half turn.
- When it reaches red heat, I turn the gas pressure to one-and-a-half lbs and the throttle to full and the damper to three-eighths open.
- I check it every 30 minutes and watch the time.
- When the temperature reaches cone 012, I turn the gas up to two lbs and start some body reduction.
- Start running water over the tanks to reduce freeze up.
- I just let it fire from here on till it reaches cone 10.
- Near the end, once the milliVolt meter says we're close, I watch the cones in the spy holes to judge when cone 10 is done.



Hoses, regulator, gauge and connectors.

- I shut off one burner, push in the damper all the way, shut off the second burner and then close up the burner ports.
- I also remove the chimney with some gloves and mitts and close up the chimney hole.

It takes about 18 to 24 hours to cool off, so you can unload the next afternoon/evening. 🔥



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## Why become a member of the Potters Guild of BC?

By Julia Gillmor

I joined the guild when I was a student at Kootenay School of the Arts in Nelson. I had been encouraged to join by one of my instructors, also a member of the guild. The year after I graduated, I spent nearly every waking moment in my own studio with the sole purpose of creating a production line of contemporary functional ceramics. I was smitten with clay and my intention was to become a professional potter. Despite the ups and downs of failed attempts and firing disasters, I managed to assemble what I felt was the beginning of a related line of pots.

With that first step accomplished, I started to look around for places to sell my work. I had no stores, no galleries and no professional resume. I turned to the guild and the opportunity to jury into the gallery as my first project. It seemed like a long shot but I thought it would be a good exercise in getting out there. I photographed my work as required, submitted an artist statement and profile, dropped



### Recent work by Julia Gillmor.

off my pots and waited. I was shocked and delighted to hear that I had been juried into the gallery. This was the shot in the arm my burgeoning career as an artist required.

Two things happened right away as a result of my work selling in the gallery. The first was that I was actually receiving money for the work I made. It wasn't a living, but it was validation that the endless hours spent designing and making in my windowless studio basement with the mice were of some value. Secondly, being in the gallery immediately started building my profile. My pots were getting exposure. People were becoming familiar with who I was and what I did. It also gave me the confidence to push forth and contact other stores and galleries. Due to my efforts at the guild, I already had a professional artist portfolio to send out to prospective clients. After a lot of phone calls and knocking on doors and beating the streets, I managed to slowly build the number of businesses who were willing to show and sell my work.

Almost 10 years later, the Gallery of BC Ceramics continues to be one of the best sellers of my pots. Through the exposure I have received there, I have made professional contacts and sales well outside B.C. I have attended workshops, made friends with other potters, participated in sales and shows and continued to build my profile all as a result of being part of the guild. As a potter starting out, it was more than just a shot in the arm for me. It was like being fired out of a cannon.

I periodically teach workshops in Nelson and at KSA. And there are two things I always encourage clay students to do outside of their studio work. One is to photograph their work and assemble a professional portfolio, the other is to join the guild and get in touch with what is happening in clay outside their studio.

B.C. is made up of small communities and cities dotted all over a rather large geographical area. When you spend most of your free time alone, with your head down, slinging mud, it's difficult to see beyond the studio door. The guild isn't just about sales, and you don't have to be selling your work in the gallery to benefit from its membership. It's a link to other potters and knowledge and events across the province, nationally and internationally. The guild produces the newsletter, which in itself is worth the price of membership. It is a place to find tools and equipment, pick up tips and tricks, and learn about workshops and incredible exhibitions. As well, it provides a forum where potters can share their stories and experiences. And, thankfully, the guild is staffed by a tireless band of volunteer potters and clay enthusiasts who recognize the benefits it provides for all of us. Without these people, there would be no guild at all. 🙌

**Julia Gillmor** lives and works in Nelson, B.C. For more information on her pottery and her studio see: [www.juliagillmorpottery.com/](http://www.juliagillmorpottery.com/)



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## Guild Members Far and Wide...

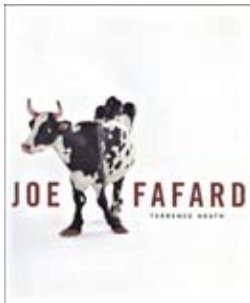
*By Jinny Whitehead*

So you think you live a long way from the centre of guild activity? Well, think again. Phyllis Fiendell lives in Whitehorse and joined the guild because she wanted to know about workshops taking place on Vancouver Island, so she could participate when she went to visit her relatives. She hasn't been able to do that yet, but it's just a matter of time before everything falls into place. In the meantime, she enjoys reading about other potters, events and keeping up with what's happening in the clay in the west.

Phyllis mostly gets her supplies from Greenbarn or Seattle Pottery, now that the exchange rate is closer to par. Her focus has always been to use what she can source locally and she has concentrated on several nearby natural deposits. Phyllis fires in reduction and oxidation to Cone 9 in a waste oil kiln.

Good luck Phyllis, I hope to meet you at an event somewhere. 🍷

## Book Review *By Patty Osborne*



**Joe Fafard**, by Terrence Heath  
Douglas & McIntyre, 2007  
ISBN 978-1-55365221-2  
\$55.00 (hard cover)

Terrence Heath's *Joe Fafard* tells of the artist's journey from a small franco-phone farming community in Saskatchewan to his ultimate recognition as one of Canada's most prominent sculptors.

Fafard started his education in a one-room school and did his share of chores around the farm. He went to art school in Winnipeg and at the University of Pennsylvania and eventually went on to the realization of his unique, evocative and accessible art forms. This well-written and absorbing story is enhanced by images of Fafard's heart-warming clay sculptures of the important people in his life ("Ma mere," "Mon père," "M. le cure"), his bronze sculptures of Diefenbaker and Chretien, and of course, his cows, horses, and copulating wolves. It was disappointing that photos of some of Fafard's larger works (such as his image of a workhorse that was transferred to a fifty-acre farm by cultivating it with crops that, when seen from the air, would fill in the horse and suggest sky, land and horizon,) were not included, but this is understandable since the book is intended to accompany an [exhibition of Fafard's work](#) that is traveling across Canada right now. Whether you manage to catch the exhibition (it's not coming to B.C.) or not, you'll want to read this beautiful book and look again and again at the images of Fafard's work. 🍷



## Michael Sherrill

**Extruding Workshop - Victoria, BC**  
**October 18 - 19, 2008 9:00 am - 4:00 pm**

Michael will primarily work around the extruding and manipulating of clay forms creating work that celebrates and responds to the natural world outside his studio.

Michael has taught at both Penland and Arrowmont. His work is in numerous collections including the Mint Museum of Craft and Design, the American Art Museum, the White House Collection and the Smithsonian. Michael Sherrill has designed a line of tools for potters under the name "Mudtools®".

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**Registration Cost : \$155**

**Friends of MISSA : \$145**

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# Exposing Yourself to Fame and Fortune

## Considerations on jurying for the Gallery of BC Ceramics *By Celia Rice-Jones*

There comes a time when you reach a certain level of competence and you want or need to measure yourself against other potters working “out there.” You have been, day by day, paddling happily in the slurry of your workspace with your solitary ideas. You ponder whether your work would fit into the gallery situation, whether the public will like it enough to buy and, if they do, whether you can keep your stock rolling in.

So you study the gallery submission guidelines and policy. The rules are neither complicated nor onerous but are necessary in order to be consistent and fair to everyone and considerate of the gallery staff. It is remarkable how many people, for exhibition submissions as well as the gallery submissions, just don't do what is asked.

A panel meets only once a year in spring for the purpose of **jurying work for inclusion in the gallery**, so you need a realistic and well-honed plan of campaign. After you have checked that your membership dues are paid up, you will need another \$10 for the jury fee. In addition you will need a succinct artist statement and biography along with really good quality images of your work. Snapshots just don't cut it; you want your work represented in the best possible light.

Apart from sound craftsmanship, what the jury looks for is a distinct body of work. It can be sculptural or functional, raku, earthenware, stoneware, porcelain, salt or soda, slipped, decorated or not—however you work with clay—as long as it has that spark of *je ne sais quoi* that reads clearly as yours. Diversity is built into the overall gallery displays by the variety of individual artists so rather than attempting to dazzle the jurors with the widest possible range of your virtuosity, it is much sounder to represent your work with pieces that relate to each other as a grouping, showing a common thread with an individual, well-developed style.

Importantly too, can you follow up? It is one thing getting six pieces together, and quite another to keep gallery stock refreshed in a timely manner, with a consistent standard, in sufficient quantity for the gallery staff to display for good impact.

There are also some elements in common if you are **submitting for a specific exhibition**. You already have a fantastic idea, sure-fire winner, and totally irresistible. Back to your check-list. This jury panel also meets just once a year, each fall.

Membership dues, gallery jury fee, artist statement and biography are still mandatory. Now you can go back to more creative plans—that idea. What the jury needs here is a clear understanding of your intentions and abilities. The chances are that the proposed work is not yet made, but your submitted idea must be at a refined level of development, with a theme, the promise of a professional standard of workmanship, in sufficient quantity for a good representative exhibition, plus some spare stock to fill sold gaps. What is the gallery going to do when the customer wants to take their chosen piece back with them to Florida, or they need it packed nicely for a wedding within the hour? You want to sell, don't you?

Now let's consider the “R” word. Rejection may simply mean that your particular idea just does not fit the rhythm and balance of the year, or that the work may not be considered to fit in this particular location. The panel reviewing submissions for the next year's slate of exhibitions has to consider the overall plan. Artists will often find that work can sit and get stale in one location and yet they have difficulty keeping another supplied. In this regard, initially selected artists for the gallery are on a provisional basis for the first six months to see how the work sits with the buying public. Unfortunately with the current business climate, salability has to be a considered aspect. Certainly, rejection can be disappointing, but once the next bag of clay is opened, you will be all right. As artists increase their exposure, their rejection file usually increases too. You can check out mine! 📧



**Celia Rice-Jones** has sat on jury panels for the Gallery of BC Ceramics and has also had her own work juried in (and out!) of various exhibitions. She and her husband Keith own and operate **Wildrice Studio**.

...what the jury looks for is a distinct body of work.

## Pottery on the airwaves

Guild member Bridget Fairbank (see article, **April 2008**, page 10) will soon be broadcasting a co-op radio show concerning craft in Canada. The show, called *It Ain't Easy: Craft in Canada*, will focus on the craft of pottery as seen by an emerging 20-something crafts person. It will be one hour long and roughly 50-75% dialogue and 50-25% music.

“I believe there is a large gap between the public and knowledge of craft,” says Bridget in an email. “Without understanding or a glimmer of public interest in any craft there is an ever-narrowing market. I think public education and interest is vital to all crafts people. But how can we bridge the gap? How can I convince everyone that their cuppa morning joe really does taste better out of that handmade vessel?”

The show will originate out of Halifax—where Bridget is now working on her BFA—and will air in the Nelson area on 93.5 FM and 96.5 FM on Saturdays at 2 p.m. starting the first week of September. You can also stream the show live at [www.kootenaycoopradio.com](http://www.kootenaycoopradio.com) or download past shows at [www.kootenaycoopradio.com/recent/](http://www.kootenaycoopradio.com/recent/)

For more information, show topic requests, song requests, tips, or if you'd like to be interviewed...or for anything pertaining even vaguely to the show contact Bridget at:

[itainteasyradioshow@gmail.com](mailto:itainteasyradioshow@gmail.com) 📧





## Relating to Relational Ceramics

By Keith Rice-Jones

One of the interesting things about Amy Gogarty's Northwest Ceramic Foundation Lecture in June was that it generated a lot of discussion for us. (See [BC Potters newsletter](#), May 2008, p. 10)

Based on some ideas of French curator Bourriaud, Amy was talking about a different way of looking at functional ceramics that allows it to be considered with similar parameters to some other aspects of art activity that are recognized to be within the fine art canon. The underpinning of this effort to reposition functional ceramics, is that ceramics are considered an unimportant part of museum collecting or educational programming, if considered at all. Relational Art is about activity, usage and involvement and can take many forms. Amy's point was that if we consider functional ceramics within that paradigm of how we use the pieces, rather than fundamental considerations of how they are made or what they look like, the work can be considered within the same framework as other Relational Art.

Being married and sharing a studio, my wife and I are involved in an ongoing intersection of our lives and our work. Our work is very different—mine being predominately sculptural and Celia's fitting definitely into the functional. Celia's primary concern is wrapping clay around food and the daily rituals associated with eating while my work, although I consider it connected to the vessel tradition, is concerned with abstract notions of form. We have done several tag team demonstration workshops where we work side by side in our different ways, trying to alternate the interesting bits so there is always something to watch. What is interesting about the ongoing dialogue that we generate is that the language is the same for both approaches to

the work—entirely sculptural considerations and aspects of the functional forms being made. It is the same sharing the studio, when we seek advice or feedback from each other as work shifts in new directions.

What is clear to me as a maker of sculpture is that what Celia does is also sculpture—pots are very subtle and abstract pieces of sculpture. By way of illustration, four of us were at supper with Hiro Urakami (Hiro was the first Gallery of BC Ceramics manager after running his own gallery) and the coffee went cold as we passionately discussed the various aspects of the different (humble...) mugs that were out on the table. As a maker of functional objects, Celia is faced with a whole range of considerations, difficulties and limitations that are less of an issue for me. As a sculptor, I can get away with all sorts of things that would put a functional object onto the shard pile.

I know that Amy is suggesting that we consider the functional objects within the paradigm of usage but all the things that are of concern for me as a sculptor are there in Celia's pieces with the addition of all the restrictions around function.

In one sense, Celia considers her pieces incomplete if they are not used—she talks about them “sitting quietly waiting to be picked up and used.” When we help with food at gallery openings, we often gravitate to Gunda Stewart's quiet but strong salt glazed work—food looks so good in it. This is less of a consideration with Laura McKibbin's plates from a recent exhibition. Certainly they are coolly functional, but with the city skyline transfers, they don't invite food in the same way. They are more about an idea, speaking about souvenirs of places we visit, which is part of what Amy was talking about—their usage. In this case, it's not about food. Does this make them sculpture or is the

*Continued on Page 10 / Relational Ceramics*

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# KELOWNA CLAY FESTIVAL 2008: What a rush!

By Liz Robison

The Okanagan Potters Association presented this unique and intimate festival August 8 to 12. Emcee Bob Kingsmill reminded us that ceramics represent a large community around the world, and that potters are known for their willingness to share.

**Jim Robison** from the UK showed the variety of work from murals to stretched dishes that he produces. His demonstration on Friday was spectacular for the collapse of a big slabware vase as he tried to stand up and join the two sections (the fault of unfamiliar clay.) What the audience will remember however, is his quick recovery and how the pieces were re-rolled and reassembled by next day. Many in the audience commented on how valuable it was to see how to recover from a blip. His square 'slam dunk' dishes, stretched footed dish and extruder demonstrations were all successful and useful to the audience.

**Paul Andrew Wandless** from Philadelphia explored different ways to address the surface of ceramic pieces. He told his audience that as long as you understand a process you can apply it anywhere and that is a more important thing to take away from a workshop than actual artefacts. He also pointed out that making art means you must respect criticism because you cannot expect everyone to like whatever you make.



James Hibbert wins the blind throwing contest.

**Lorel Sternig** from Kamloops presented on Friday only and worked on hand building and mosaics. Many of her works are commissions and she produces raku pieces also, such as animals and birds.

**James Hibbert** from Naramata amused the audience with a movie clip of him carrying buckets of clay as a child, reminding us what a heavy medium clay is. Experimentation is crucial to him and, he says, "Creative mess is better than tidy idleness." On Saturday only, James demonstrated throwing techniques—how to join two thrown pieces together. He likes to see strength in the rim of a vase because that is where the form ends. James also demonstrated his novel 'clayotone' which clamps a pot so that it can be cut in half without toppling over—useful to turn a bowl into two wall light covers.

**Tony Clennell** of Ontario was influenced by an aunt and uncle who started a pottery in 1947 and worked there until they died. Tony has made a conscious effort to move from the kitchen to the living room with the scale of his pots as he believes people will pay more to enhance their living rooms than for utilitarian kitchen pots—an important criterion when your whole living is made from pots. During his solo demonstration, Tony provided an entertaining commentary added to the strong and skilled work he put into producing larger-than-life casseroles and dishes with fine detailing on handles and knobs. He also talked about the importance of continued learning as he is working on a masters degree at Utah State, while teaching as well.

The audience was free to wander from demo to demo or concentrate on one presenter in more depth. There was a trade stand by Greenbarn. Yosuke Koizumi demonstrated a Shimo wheel and Japanese throwing techniques. There was also the opportunity to view the travelling exhibition *BC in a Box 2008: FingerPlay*, small works by members of the Potters Guild of BC.

Burt Cohen, representing Potters Without Borders, had a table set up to display information on Ceramic Water Filter technology as part of a solution to waterborne disease.

Social activities included the presenters and Okanagan Potters Assoc. exhibit opening at the Art Ark Gallery Friday evening and a barbecue social and pottery exchange on Saturday. Truly something for everyone.

On Sunday, the Festival broadened out with a Free Family Fun Day, where people were encouraged to throw or hand build a pot or have one raku fired. Potters and helpers were generous with time and patience and the event was punctuated by volunteers blind throwing cylinders and trying to pull the longest handle.

On Monday and Tuesday, 36 enthusiasts turned up for Hands-On Workshops with Paul Wandless and Jim Robison. Intensive or what?

Congratulations to all concerned with Kelowna Clay Festival 2008, it was a triumph. 🍷

**Remember to renew your guild membership this month!**  
And please pass this edition of the newsletter along  
**FREE** to anyone you think may be interested.

## Relational Ceramics / Continued from Page 9

umbrella of usage sufficient to encompass both Gunda's work and Laura's?

One of my concerns is that we can get into all sorts of intellectual gymnastics and end up with what could be considered, if I play devil's advocate, invented justifications. Certainly Amy's breathless address was very dense with ideas and it was only afterwards that we got to chew things around a bit. Within the scope of this short article I cannot hope to discuss all the dimensions of the issue but I would encourage a debate.

I have to admit to, in a sense, having a foot in both the practical and intellectual camps. I have just finished my teaching stint at SFU. One of the things I look at with my students is looking at and talking about Art. Most of them have little background and I try to lead them around the convolutions of "artspeak" and de-mystify the process by validating their perceptions and then putting some structure around ideas and perceptions. I use some of the work from a noted critic and writer about art ideas, John Berger. Berger defines mystification as explaining away what might otherwise be obvious. In one example, he compares the impenetrable and obscure writing of the most comprehensive work on Frans Hals with the discussions of a group of children looking at a Carravagio. The children go straight to the real issues of the painting and as Berger says, "It is the painting simply acting on them." If we are open to what pots will tell us we need to let them simply speak to us. 🍷



## What do you get as a member of the Potters Guild of BC?

### Networking Opportunities

- A Membership Directory available to all members.
- Invitations to social events, such as special openings.
- Opportunities to become active and work with other potters to build the guild and/or help organize guild events.
- Share advice & information and access a list of business services that members can provide to other members (listing is in development).

### Marketing and Sales Opportunities

- Submit your work to be juried as a regular presenter in the Gallery of BC Ceramics.
- Participate in the PGBC's open and juried public exhibitions and shows.
- Put forward a proposal to have your own showing in the exhibition space at the Gallery of BC Ceramics.
- Sell mugs on the mug wall and tiles on the tile wall at the Gallery of BC Ceramics (non-juried).
- Present your work as an Emerging or Feature Artist in the Gallery of BC Ceramics (non-juried, for the duration of one month).
- Have your own webpage on the PGBC's site.
- Link to your website from the PGBC's site.

- Post classified ads free of charge in the PGBC's newsletter.
- Register your chop, mark or signature in the guild's artist identification catalogue.  
[Click here](#) to submit your chops.


### Learning Opportunities

- A newsletter published and distributed 10 times annually to all members. It is filled with informative articles and listings of exhibitions and studio sales.
- Information about relevant workshops, classes, free lectures and events held throughout B.C.
- Access to the PGBC's reference library (located at the gallery), which contains an abundance of books and periodicals.

### Additional Member Benefits

- Discounts, advance notice, and registration for local and international workshops with ceramic artists.
- 10% off purchases made at the Gallery of BC Ceramics.

Annual membership is from September and is prorated monthly for those joining during other months.


For more detailed information, [click here](#) or request a copy of the *PGBC Services for Members* document. 

## Why join the Guild?

By Joan Barnett

Not everyone is ready or able to sell their work in the gallery. As a weekend potter with low production and sporadic efforts in my studio, I wondered what benefits guild membership would give me. After all, even potters who sell quite a lot from their own established markets aren't exactly rolling in money. However, I think the fifty bucks is worth it.

The membership fee can be easily recouped through selling mugs on the mug wall or tiles on the tile wall—an opportunity available to every member. Many customers pick up mugs or tiles and try them out for “feel,” creating an opportunity for artists to test and expand his or her market.

I like to see the notices about openings and events, workshops and presentations. Shared ideas are a great inspiration and encourage artistic growth and, besides that, these events are lots of fun. I've been a member for a few years now and attending events makes me feel part of the larger community. I not only know who the famous potters are; they know my name too. 

# shadbolt centre for the arts

Registration for Fall 2008 & Winter 2009 programs began July 21 at any recreation centre.  
Call Shadbolt Centre at 604-291-6864, or register online at: [www.burnaby.ca/webreg](http://www.burnaby.ca/webreg)

## FALL 2008 PROGRAMS

### BIG, BOLD, BEAUTIFUL POTS

\$155.95, 8 sessions, 10 am-1 pm  
Sa (Jay MacLennan), starts  
Sept. 27. Barcode 174948

### NEW! CLAY AS A SCULPTURAL MEDIUM

\$179.57 (includes model fee),  
8 sessions, 7-10 pm  
M (Debra Sloan), starts Sept. 22.  
Barcode 174943

### CONTINUING POTTERY

\$155.95, 8 sessions, 7-10 pm  
• T (Rosemary Amon), starts  
Sept. 30. Barcode 174899  
• W (Charmian Nimmo), starts  
Oct. 1. Barcode 174900

### DAYTIME POTTERY

\$166.45, 8 sessions, 10 am-1 pm  
• M (Sabrina Keskula), starts  
Sept. 29. Barcode 174904  
• Th (Sabrina Keskula), starts  
Oct. 2. Barcode 174903

### NEW! DECORATING WITH PETER FLANAGAN

\$123.90, 1 session, 10 am-5 pm  
Su (Peter Flanagan), October 26.  
Barcode 174947

### NEW! HOT POTS: ALTERNATIVE FIRING METHODS

(FULL, Waitlist available)  
\$194.80, 8 sessions, 10 am-1 pm  
W (Linda Doherty), starts Sept. 24.  
Barcode 174910

### NEW! IMAGES ON CLAY

\$34.59, 1 session, 10  
am-4 pm; Su (Sabrina Keskula),  
Nov. 2. Barcode 175533

### INTRODUCTION TO POTTERY

\$155.95, 8 sessions  
• Su (Jay MacLennan), 10 am-1 pm,  
starts Sept. 28. Barcode 174902  
• T (Darlene Nairne), 7-10 pm,  
starts Sept. 30. Barcode 174901

### SODA FIRING WORKSHOP

\$99.75, 3 sessions, times vary  
Th/F/M (Linda Doherty & Jay  
MacLennan), starts Oct. 23.  
Barcode 175169

### NEW! TIPS AND TECHNIQUES IN CLAY CONSTRUCTION

\$155.95, 8 sessions, 7-10 pm  
W (Fred Rahn), starts Oct. 1.  
Barcode 174949

### WOOD/SODA FIRING WORKSHOP

\$198.66, 4 sessions, times vary  
W/Th/F/M (Linda Doherty & Jay  
MacLennan), starts Sept. 17.  
Barcode 175172

## WINTER 2009 PREVIEW: OWEN RYE

Early bird fees until Nov. 17  
—regular refund policy does  
not apply; no senior rate.



WOOD FIRING WITH OWEN RYE  
\$397.95 until Nov. 17; \$418.95  
thereafter; 4 sessions, times vary  
Th/F/Sa/W, starts Mar. 26.  
Barcode 175197

### THROWING LITTLE AND LARGE WITH OWEN RYE

\$190.05 until Nov. 17;  
\$211.05 thereafter  
2 sessions, 10 am-4 pm  
Sa/Su, starts April 4.  
Barcode 175196



# Clay Programs & Classes in B.C.

*This is by no means a comprehensive list of clay programs and groups in B.C. If you know of additional clay programs, classes, symposia, workshops or groups, or would like to update incorrect information, please send the information to [editor@bcpotters.com](mailto:editor@bcpotters.com). We'd like to spread the word and help fellow clay artists get involved.*

## Lower Mainland

- Art in the Country, Aldergrove - [www.susangorris.com/](http://www.susangorris.com/)
- Capilano University, North Vancouver - [www.capcollege.bc.ca/programs/studio-art/Home.html](http://www.capcollege.bc.ca/programs/studio-art/Home.html)
- Delbrook Community Center, North Vancouver - [www.northvanrec.com/article.asp?c=46&a=155](http://www.northvanrec.com/article.asp?c=46&a=155)
- Dunbar Community Centre, Vancouver - <http://dunbarcentre.ca/>
- Emily Carr University of Art + Design, Vancouver - <http://www.eciad.ca/>
- False Creek Community Centre, Vancouver - <http://vancouver.ca/parks/cc/falsecreek/website/>
- GlenEagles Community Centre, West Vancouver - [www.westvancouver.ca/article.asp?c=954](http://www.westvancouver.ca/article.asp?c=954)
- Kwantlen Polytechnic University, Surrey - [www.kwantlen.ca/humanities/visualarts.html](http://www.kwantlen.ca/humanities/visualarts.html)
- Langara College, Vancouver - [www.langara.bc.ca/creative-arts/fine-arts/programs.html](http://www.langara.bc.ca/creative-arts/fine-arts/programs.html)
- Maple Ridge Arts Centre, Maple Ridge - [www.theactmapleridge.org/qs/page/1938/0/-1](http://www.theactmapleridge.org/qs/page/1938/0/-1)
- Parkgate Community Centre, North Vancouver - [www.myparkgate.com/programsandevents/programinformation/potteryartstudio.htm](http://www.myparkgate.com/programsandevents/programinformation/potteryartstudio.htm)
- Place des Arts, Coquitlam – Barbara Duncan, Visual Arts Program Coordinator ([bduncan@placedesarts.ca](mailto:bduncan@placedesarts.ca); 604-664-1636) or Vin Arora, Pottery Instructor/Technician ([vinarora6@gmail.com](mailto:vinarora6@gmail.com)) [www.placedesarts.ca/content.asp?ChapterID=2&SubchapterID=1&PageID=60](http://www.placedesarts.ca/content.asp?ChapterID=2&SubchapterID=1&PageID=60)
- Port Moody Arts Centre, Port Moody - [www.pomoartscentre.ca/pages/pdf\\_files/fall/a\\_ceramics.pdf](http://www.pomoartscentre.ca/pages/pdf_files/fall/a_ceramics.pdf)
- Roundhouse Community Centre, Vancouver - [www.roundhouse.ca/](http://www.roundhouse.ca/)
- Shadbolt Centre for the Arts, Burnaby - [www.city.burnaby.bc.ca/cityhall/departments/departments\\_parks/prksrc\\_fclts/prksrc\\_fclts\\_shdbolt/fine\\_performing\\_arts.html](http://www.city.burnaby.bc.ca/cityhall/departments/departments_parks/prksrc_fclts/prksrc_fclts_shdbolt/fine_performing_arts.html)
- SFU School for the Contemporary Arts, Burnaby - <http://cgi.sfu.ca/~scahome/>
- Surrey Art Gallery, Surrey - [www.surrey.ca/Living+in+Surrey/Arts/Surrey+Art+Gallery/Learning/Courses+and+Workshops/default.htm](http://www.surrey.ca/Living+in+Surrey/Arts/Surrey+Art+Gallery/Learning/Courses+and+Workshops/default.htm)
- University College of the Fraser Valley, Abbotsford/Chilliwack - [www.ucfv.ca/visualarts.htm](http://www.ucfv.ca/visualarts.htm)
- West End Community Centre, Vancouver - [www.vancouver.ca/parks/cc/westend/website/index.html](http://www.vancouver.ca/parks/cc/westend/website/index.html)
- West Point Grey Community Centre, Vancouver - [http://vancouver.ca/parks/cc/westpointgrey/website/programs/adult\\_programs.cfm?catid=31](http://vancouver.ca/parks/cc/westpointgrey/website/programs/adult_programs.cfm?catid=31)
- Greenbarn Pottery Supply also has an interactive map of pottery class locations in the Lower Mainland at: [www.greenbarn.com/CLASSES.html](http://www.greenbarn.com/CLASSES.html)

## Vancouver Island, Gulf & Discovery Islands

- Arts Afire Gallery, Coombs - [www.terminus1525.ca/studio/view/3423](http://www.terminus1525.ca/studio/view/3423)
- Camosun College, Victoria - <http://camosun.ca/learn/programs/visart/index.html>
- Hollyhock Retreat, Cortes Island - [www.hollyhock.ca/cms/](http://www.hollyhock.ca/cms/)
- Judy Weeden Ceramics, Salt Spring Island - [www.judyweeden.com/](http://www.judyweeden.com/)
- Many Moons Pottery Studio, Bowen Island - [www.manymoonspottery.com/](http://www.manymoonspottery.com/)
- Metchosin International School of the Arts, Victoria - [www.missa.ca/](http://www.missa.ca/)

- North Island College, Comox - [www.nic.bc.ca/calendar/fine\\_arts/fine\\_arts\\_and\\_design/](http://www.nic.bc.ca/calendar/fine_arts/fine_arts_and_design/)
- Pat Webber Pottery, Salt Spring Island - [www.patwebber.ca/](http://www.patwebber.ca/)
- Vancouver Island University, Nanaimo - [www.viu.ca/art/va\\_programs.asp](http://www.viu.ca/art/va_programs.asp)

## Northern B.C.

- Northern Lights College, Dawson Creek - [www.nlc.bc.ca/public.program.php?ProgramActiveList=programdetails&ProgramID=49](http://www.nlc.bc.ca/public.program.php?ProgramActiveList=programdetails&ProgramID=49)
- Quesnel Arts & Recreation Centre, Quesnel - [www.city.quesnel.bc.ca/LeisureServices/Quesnel-Arts-Recreation-Centre.asp](http://www.city.quesnel.bc.ca/LeisureServices/Quesnel-Arts-Recreation-Centre.asp)
- Island Mountain Arts, Wells - [www.imarts.com/artschool](http://www.imarts.com/artschool)

## Southern Interior & Eastern B.C.

- Selkirk College / Kootenay School of the Arts, Nelson - <http://selkirk.ca/ksa/program/ksa-clay/summary/>
- Thompson Rivers University, Kamloops – [www.tru.ca/arts/vpa/visual\\_arts.html](http://www.tru.ca/arts/vpa/visual_arts.html)
- Vernon Community Arts Centre, Vernon - [www.vernonarts.ca/](http://www.vernonarts.ca/)

## B.C. Clay Groups

*Some of these groups also offer occasional workshops and classes:*

- Aberthau Potters Club, Vancouver - [http://westpointgrey.org/facilities/pottery\\_studio/pottery\\_studio.htm](http://westpointgrey.org/facilities/pottery_studio/pottery_studio.htm)
- Arrowsmith Potters Guild, Parksville - [www.arrowsmithpottersguild.bc.ca/](http://www.arrowsmithpottersguild.bc.ca/)
- Burnaby Potters Guild, Burnaby - [www.vcn.bc.ca/bpg/](http://www.vcn.bc.ca/bpg/)
- Cariboo Potters Guild, Williams Lake - [www.cariboopotters.ca/](http://www.cariboopotters.ca/)
- Comox Valley Potters Club, Comox, 250-334-4613
- Dawson Creek Potters Guild, Dawson Creek - Laurie Embree, 250-786-5581
- Delta Potters Association, Tsawwassen - Lloyd Davies, 604-591-8173
- Fraser Valley Potters, Surrey - [www.members.shaw.ca/fraservalley/potters/index\\_2.htm](http://www.members.shaw.ca/fraservalley/potters/index_2.htm)
- Kensington Potters Club, Vancouver - 604-718-6200
- Kitimat Potters' Guild, Anne Berrisford, 250-632-6919
- Mackenzie Potters Guild, Mackenzie, Sheri Ukrainetz, 250-997-6912, [sukrainetz@hotmail.com](mailto:sukrainetz@hotmail.com)
- Nanaimo Pottery Co-op, Anita Lawrence, 250-722-2037
- North Peace Potters Guild, Ft. St. John, 250-785-0829, [janeanderson@pres.bj.fsj.net](mailto:janeanderson@pres.bj.fsj.net)
- Okanagan Potters Association, Kelowna - [www.okanaganpotters.ca/](http://www.okanaganpotters.ca/)
- Penticton Potters' Club, Terry Miller, 250-494-8969
- Powell River Pottery Club, Powell River, 604 483 3856
- Prince George Potters Guild, Prince George - [www.pgpottery.ca/](http://www.pgpottery.ca/)
- Richmond Potters Club, Richmond - Wyn Yang, 604-231-6440
- Salt Spring Island Potters Guild, Salt Spring Island - [www.saltspringpottersguild.com/](http://www.saltspringpottersguild.com/)
- South Vancouver Island Potters Guild, Victoria - [www.mypottery.com/](http://www.mypottery.com/)
- The Potters Place, Courtenay - [www.thepottersplace.ca/](http://www.thepottersplace.ca/)
- Thompson Valley Potters Guild, Kamloops - [www3.telus.net/tyvg/](http://www3.telus.net/tyvg/)
- Tozan Cultural Society, Cedar/Ladysmith - [www.tozan.bc.ca/](http://www.tozan.bc.ca/)
- TriCity Potters, Coquitlam/Port Coquitlam/Port Moody - [linda\\_lebrun@telus.net](mailto:linda_lebrun@telus.net)
- West End Pottery Club, Vancouver - 604-257-8333
- West Coast Clay Sculptors' Association, Vancouver - [members.shaw.ca/wccsa/WCCSA\\_Home.html](http://members.shaw.ca/wccsa/WCCSA_Home.html)
- West Point Grey Potters, Vancouver - Cheryl Stapleton, 604-257-8140

## Did you attend an inspiring workshop recently?

Share your experience—write about it for *your* newsletter!

Send your stories to: [editor@bcpotters.com](mailto:editor@bcpotters.com)



# ClayLines

Celebrating Success in our community

## David Suzuki Digs My Garden

By Elaine Brewer-White

This past May, I received a request from the David Suzuki Foundation to create a gnome of Dr. Suzuki. It was to be the image for a big campaign to promote the idea of chemical-free gardening. The gnome would be travelling around to different gardens and festivals across the province with the tag line *David Suzuki Digs My Garden*. I was glad to oblige, and set to work researching the man and the gnome.

I currently spend about eighty per cent of my studio time doing clay portraiture, and my goal is always to portray people with humour and dignity—this being a challenge, since Dr. Suzuki is a very fit man, and gnomes are known for their portliness. We did reach a combined effect and—long story short—Gnome Suzuki was produced and has met with huge success.

Due to his popularity, we have now begun production for a series of cement Gnome Suzukis which will be given out as prizes, and also sold. These editions will also reach further into the community, as I've planned for senior art students at the [Langley Fine Arts School](#) to participate in painting some of the editions through workshops. The students will benefit from a unique experience and also receive community hours which they need to graduate.

There are even more plans afoot for Suzuki Gnome but, at the moment, I'm sworn to fairy secrecy! Gnomebody can know...there's gnome way out...I could go on...!

For more photos of Elaine's creation see:

[http://www.davidsuzuki.org/files/Finding\\_Solutions/DSF\\_FS\\_Summ08\\_v8\\_lores.pdf](http://www.davidsuzuki.org/files/Finding_Solutions/DSF_FS_Summ08_v8_lores.pdf) 



Elaine Brewer-White with David Suzuki and gnome.

## FingerPlay Update

By Kathryn O'Regan




FingerPlay display at Pynelogs Cultural Centre, Invermere, July 23-Aug. 3. Photos sent in by Jami Scheffer, Gallery Manager.

The *BC in a Box: FingerPlay* show was in Kelowna on display at the Rotary Arts Centre, Aug. 8 to 30. Many Thanks to PGBC member Rosemarie Greedy who oversaw the unpacking and setting up the show for the Kelowna Clay Festival, Aug. 8 to 12.

On Sept. 5, the show will open at the Old Courthouse Building, 2nd Floor, 7 Seymour Street W. in Kamloops. The official opening will take place on Sept. 11. Jeanne Hungar of the Thompson Valley Potters Guild will act as the Potters Guild of BC representative, working with Cara Garden of the City of Kamloops to set up the exhibition.

**Jeanne and Cara are asking for the assistance of other potters and guild members to help monitor the exhibition during the month of September.** It would be wonderful to have experienced potters available during exhibition hours to answer questions from the public! Please contact Cara Garden at [cgarden@kamloops.ca](mailto:cgarden@kamloops.ca) or 250-828-3611.

**Exhibition Schedule:** September 5 to 27  
Thurs. & Fri., 3-7 p.m.  
Sat., 10 a.m.-2 p.m.

The exhibition features 50 artists from around B.C. and has generated excitement and positive reactions as it travels through the province. Without the support of guild members taking on this responsibility, a travelling exhibition of this scope could not take place! 

## EMERGENCY: Emerging Artists' Exhibition Aug. 19 to Sept. 6, 2008

The Elliott Louis Gallery presents the 4th Annual Emerging Artists' Exhibition, with work from Vancouver, Edmonton, Toronto, Halifax and New York. Megan Carroll is there with porcelain works along with paint media artists.

258 East 1st Avenue, Vancouver

Email: [gallery@elliottlouis.com](mailto:gallery@elliottlouis.com)

Web Site: [www.elliottlouis.com](http://www.elliottlouis.com)

Phone: 604.736.3282

Gallery Hours: Tuesday - Saturday, 10 a.m. to 6 p.m. 

Remember to  
**renew your membership**  
**this September!**

And please pass this edition of the newsletter  
along **FREE** to anyone you think may be interested.

**Join us this year at the Potters Guild of BC!**

## Submissions & Advertising

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](mailto:editor@bcpotters.com) **by the 15th of each month** for publication the following month. Submissions may be edited for space.

### NEW! 2008-09 Advertising Rates\*:

*All ads are payable upon receipt of invoice*

- Full page, \$185+ GST
- 2/3 page, \$125 + GST
- 1/2 page, \$95 + GST
- 1/3 page, \$65 + GST (horizontal, vertical, or column)
- 1/4 page, \$49 + GST
- 1/6 page, \$35 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: [http://www.bcpotters.com/Guild\\_Newsletter.htm](http://www.bcpotters.com/Guild_Newsletter.htm). 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 \$20 extra.

### Unclassified Rates:

Members FREE! Non-members: \$22 + GST

*\*Advertising rates subject to change*

Potters Guild of British Columbia

1359 Cartwright St · Granville Island

Vancouver, BC · V6H 3R7

tel: 604.669.3606 · fax: 604.669.5627 · [www.bcpotters.com](http://www.bcpotters.com)

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## Membership

**Matthew Freed**, Chair & Database

604.899.3383 · [membership@bcpotters.com](mailto:membership@bcpotters.com)

### NEW! Membership Fees

For 12 months, including GST: Individual, \$55;

Full-time Student: \$35, Senior (over 65), \$35; Institution/Group/Corporation, \$200.

### Membership Renewals & New Memberships

- 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 either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

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