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BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Lidded vessel by Cam Stewart.
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Gallery of BC Ceramics

www.galleryofbcceramics.com

*Representing the best
of BC Ceramics*



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Interim Gallery Manager

Laura Carey

galleryofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

10:30 a.m. to 5:30 p.m.



Gallery Assistants

Carita Ho, Sam Knopp, Karisa
Evdokimoff, Melissa Pipe, Janine

Grant, Katherine Neil

staff@bcpotters.com



Exhibition Committee:

Jinny Whitehead, Maggie Kneer,

Denise Jeffrey,

Celia & Keith Rice-Jones



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

■ *The Gallery coordinates and curates
several exhibitions a year.*

■ *Every month we showcase an artist,
usually someone just starting
his or her career.*

■ *We also sell the work of more
than 100 artists in the retail shop.*

*Artists must apply to be juried;
there are three deadlines annually.*

To download and print a Gallery

Jury Application, [click here](#).

For information on Gallery

Policy, [click here](#).

2013 Gallery Exhibitions

October 3 to November 4

***Vancouver Collects:
Collector David Carlin***

Opening Reception: Thursday, Oct. 3,
5 to 7 p.m.

November 7 to 25

Shoerealism

Kinichi Shigeno. Opening Reception:
Thursday, Nov. 7, 5 to 7 p.m.

Exhibition Juries

This is a reminder to members that
you can now apply for an exhibition at
the Gallery of BC Ceramics at any time
during the year.

For more specific information on either
jury, please see the guild website [www.
bcpotters.com/Guild/](http://www.bcpotters.com/Guild/). Select "Forms"
and then "Get a Form," which will take
you to a page with forms. For the gallery,
select "Gallery Jury Application," and
for exhibitions, select "Exhibition Jury
Application." The direct link is:

www.bcpotters.com/Guild/forms.php

Retail Jury Sessions for 2014

For those interested in selling a full line
of work in the gallery (other than mugs
and salt and pepper shakers, for which
you do not need to be juried), please
note that tentative dates for new work to
be juried next year are the first weeks of
March, June and September. Exact dates
will be confirmed in January 2014. 📅

PGBC NEWSLETTER PUBLICATION SCHEDULE

Submissions: Do you have equipment for sale? Are you seeking some? Are you in a show
you'd like to tell us about or teaching a workshop that needs more attendees? Have a great
new studio tip to share?

All of us have a story to tell about how we discovered pottery and became the creative,
inspiring artists that we are. You can also submit a story about someone you know.

This is great marketing practice for letting people know about you and your artwork.

Newsletter schedule: The next newsletters will be **Nov. 1, Dec. 1 and Feb. 1** (submission
deadlines Oct. 20, Nov. 20 and Jan. 20 respectively). If you send in your material after the
scheduled date, the item may have to wait till the next month's newsletter. **Note that there
is no newsletter in January.**

Submissions can be sent to Melany at editor@bcpotters.com.



POTTERS
GUILD
of BRITISH
COLUMBIA

President's Message


I have been watching as small flocks of geese form that oh so familiar shape that heralds another Canadian turn of season. It was a lovely summer but the shorter days make the coming of fall undeniable.

So many of us I am sure, are getting ready for (dare I say it) the Christmas market season. If you are reading this in October, thank you for renewing your membership and hopefully the rest will quickly follow suit in this month (along with lots of new members I hope).

Fall signals that time on the board when we begin to plan for the events for next year. The membership renewal numbers let us know how much money we have available for the year. The exhibition committee met recently and we have plans for a member show for September 2014 tentatively called "Put a Bird on It". So now is the time to start with whatever feathered brained ideas you might have

for creating bird images on whatever. We should have the details to the members in the new year.

The PGBC Board has returned to our traditional month for the Annual General Meeting in February and we are always looking for a few good people who are interested in shaping the future of this organization by joining the board of directors. New members bring fresh views and skills that help our organization remain vibrant and meaningful to its members.

If you are thinking about volunteering why not consider joining this active, dedicated team. Or if you know someone who might be a good candidate, please contact me or any other board member for more information (contact info is on the back page of the newsletter). 

—Denise Jeffrey

Gallery & Exhibition News *By Laura Carey*

Staff Changes

In the month of October we are fortunate to welcome back our former gallery assistant Janine Grant, who spent the summer in France. Janine's enthusiasm for ceramics as a maker and collector is a huge asset to the gallery, and we are so happy to have her back! Janine will be working on Sunday mornings and is eager to serve you.

October Exhibition:

Collector David Carlin

Vancouver Collects: Exposed!

Pieces from the Private Collection of David R. Carlin

Oct. 3 to Nov. 4. Opening Reception: Thursday, Oct. 3, 5 to 7 p.m.

Where does one even begin to explain the David Carlin experience?

Dave Carlin is one of the gallery's long time supporters and a major ceramics collector who is launching our new exhibitions endeavour to show works from private collections throughout Vancouver. Who better to start with than Dave? He has been a collector of ceramics for over 20 years, and has been focused on B.C. ceramics for the last seven years. If you have the pleasure of meeting Dave in person, you may find yourself remarking on how extremely interesting and lovely he is. However, there is an encyclopedic knowledge of B.C. potters and their work looming behind that pretty face. In fact, Dave is the person who has single-handedly identified a number of mystery pots from photographs submitted by guild members and customers of the gallery.

Hence, the foundation of this curious show. The title is *Exposed!*, focusing on illuminating vintage works by potters who are not heavily collected, despite being of fantastic quality. There are some names and work we all know, such as Axel Ehbring (or Ebring, depending on the source) whose spur-fired work is so unusual and colourful it will blow your hair back.

Also of note is a piece by Stan Clarke (the originator of Greenbarn), whose glaze is so energetic and full of movement that the piece seems like it is vibrating.

A Gordon Thorlaksson piece from his series of two-piece works with ceramic bases that emulate rosewood will be on display, and the



Axel Ehbring, who arrived here 90 years ago, is believed to be B.C.'s first potter. Photo courtesy of Vernon Museum and Archives.

really remarkable thing is that the two pieces actually belong together! Apparently the bases and the pots are all numbered to match but, as is the case with things that have detachable parts, the bases are often separated from the pots. Luckily, Dave had the keen eye to notice a box of a dozen Thorlaksson bases in a second hand store, but that is another story.

Another recognizable name is Avery Huyghe, who has created a set of two of the most delicately carved lidded keepsake jars I have ever seen. I may spend the opening night trying to smuggle some suspiciously Huyghe jar-shaped lumps out of the gallery under my dress.

The names you may not know are attached to equally enticing works. One of the most playful pieces in Dave's collection belongs to Sue Arundel, who made a casserole dish in the form of a stylized sea urchin. Arundel executed the piece with just enough restraint to keep it fun yet technically fascinating in design. I find I am very drawn to work that blurs the lines between function and sculpture,

Continued on Page 4

and Arundel's piece does not disappoint. An image from the postcard promoting the show (see photo at right, brown bottle with black brushwork, third from left) that has been repeatedly credited to Wayne Ngan by viewers is a piece that was actually made by a lesser-known potter named John Springer, whose mastery of the calligraphic brushstroke is poignantly elegant. The link is that Springer studied under Ngan, and their development of similar techniques is still clearly visible today. Another notable pot from the postcard image (far right) is a wonderful full-bellied squat pot by Gary Crawford, whose use of sgraffito is akin to the painting technique of 'scumbling', allowing for a very fluid movement to the lines. The piece is so dynamic that I can barely turn away. As an added bonus to this piece, the identity of the potter is still subject to question – it is signed "Crawford" but there is no indication of which Crawford this would be. According to Dave's extensive research the piece can be attributed to Gary Crawford, albeit with an asterisk.

The opening night may lead to a rousing game of "who's that potter?" which is very much encouraged! The guild and gallery staff is looking forward to spending a fun opening night with the B.C. clay community. We invite you to spend an engaging evening with us, with the promise of great conversation, wine (yes, wine!) and wonderful pots. Many of the potters featured in the show will be in attendance, in addition to the collector. Hope to see you there!

Free Admission. Cash bar. Pottery... Heaven? You be the judge.

Did you know...

...that all members are now welcome to show and sell mugs and salt and pepper shakers at the gallery? This is a new offering, as the eligible items were formerly mugs and tiles. We look forward to seeing your new work.



Pieces from Dave Carlin's collection - Exposed!

October Featured Artist: Melinda Straight

I work in my home studio in North Vancouver and at a local high school where I volunteer with the students. I prefer to build with slabs, but have dabbled in throwing, slip casting and press moulds. I have taken many art courses over the years. Some were demonstrations sponsored by the guild. The latest ones were at Metchosin International Summer School of the Arts. These included kiln building, raku, brush techniques and jewellery. It truly is an international school with instructors from Great Britain and students from as far away as Japan. My art holiday was enhanced by being able to sail there and live on my boat.

I developed a passion for kimonos while visiting a friend in Japan in 1999. I was honoured to try on the family's formal kimono. It was black with two family crests on the front. I've always appreciated the Japanese aesthetic and try to duplicate their designs on my clay kimonos. I have done a few different treatments with the latest being naked raku. This technique differs from the

traditional raku because the glaze peels off after the reduction stage.

First the piece is burnished. Then a slip is poured over the piece. A final glaze is added and patterns are scribed through these layers. When the piece is pulled from the kiln the glaze peels off the slip and any scratched area or area where the glaze has resisted the slip gets carbonized.

The other dark kimonos are fired in the traditional raku style. This type of firing is very unpredictable. This style was also taken from a Japanese tradition. The pieces are taken out of the kiln just when the glaze is molten. They are placed in a reduction chamber where they get starved of oxygen. This creates the lustre of copper and various wave patterns of colour depending on the temperature and smoke patterns.

The underglazed kimonos are painted with authentic Japanese designs. The kimonos are created with slip from a mould that I built.

I hope you enjoy viewing these pieces as much as I did creating them.

melindajs@telus.net

www.AuspiciousAdornment.com 



Memories of Michoacan

by Nora Vaillant and Judy Osburn

Some of you who attended the Canadian Clay Symposium last spring may have seen the presentations about traditional Mexican cookware given by Eric Mindling or picked up a copy of his book (*Barro y Fuego*) about potters in Oaxaca, Mexico. His colleagues in clay, Macrina Mateo and Alberta Sanchez, without visas, were sadly unable to be at the symposium (hopes are high to reschedule their master class at the Museum of Anthropology in the coming months). The feedback from potters who heard Eric speak at the symposium was very positive. Each session enjoyed lively question and answer periods and his book sold out by the end of the day (even though the book has yet to be published in English). In response to the level of interest at the symposium we decided to submit this article about our experiences and memories of the joint trip we took with Eric to learn about pottery being made in Michoacan in 2007.

It was a rainy day in November when I received a phone call from my friend, Judy Osburn. "Would you be interested in going on a pottery tour in Mexico? I've been *Googling* pottery and there are two openings left to go to Michoacan in February. What do you think?"

I thought for less than a moment before replying, "That sounds great, but I don't do tours."

"I don't normally take tours either, but you should look at this one."

I checked out the site for *Traditions Mexico* and was intrigued despite my misgivings. Still I wanted to know more about the tour leader, Eric Mindling. I did some research and came upon an article

he had written in *Studio Potter* magazine about a family of potters in southern Mexico. I discovered that he had lived in the state of Oaxaca, known for its traditional crafts, for two decades. He had also given a presentation at NCECA about his work with potters in Mexico. For me, these credentials spoke of a serious commitment to and knowledge of clay and its artisans. I signed up for the ten-day package.

Before long Judy and I were standing in the lobby of our hotel in Morelia, the capitol city of Michoacan state about an hour-long flight west of Mexico City. I walked a tall, sombrero-wearing gringo. It was Eric. Our group of ten ceramic enthusiasts hopped aboard the van parked out front ready for an adventure. We were joined by Miguel Angel Nunez, a professor of archaeology well versed in the local, indigenous Purepechan culture. Later in the week, as our guide in the colonial town of Patzcuaro, he led us on architectural walks and enlivened the rich history of the region with his expert storytelling. Straight away we were bumping down a dirt road headed to the first of eight villages we planned to see over the course of our week's travels. Eric's well-chosen musical soundtrack punctuated by his informative and humorous commentary set the tone as we passed through the countryside.

On that day we trundled to a stop in a small village outside the adobe walled enclosure of a potter's home. From the street it was impossible to identify this as a place where pottery was made, no sign was hung out front, but a warm welcome greeted us within. We were instantly lead to a shady corner of the courtyard and given an extensive demonstration showing the way this extended family of potters prepared their clay, formed their pots and finished surfaces. The laughter shared between the potters and our Spanish speaking guides put me immediately at ease. Clearly, Eric was no stranger to their home, but regarded as an old friend and colleague. The jokes and easy give and take with every person in the household indicated a relationship built over many years. And, indeed, we soon learned that Eric had known many of the families we visited for over a decade when he began seeking out the makers of exceptional pots to provide work for galleries in the United States.

By mid-day, just about the time our tummies began to rumble, we were invited to sit at a large table set in the courtyard and were soon served a meal like no other we had ever tasted. All the food was grown in the village. Everything was cooked on the open hearth located next to the kiln. Happily, this was to become the pattern of nearly all of our days on this trip: a remarkable behind-the-scenes tour of a potter's work, methods, and context within a living tradition.

When Judy and I began reminiscing about our trip she recalled. "I felt like I was on an amazing adventure and I was completely safe. There was a sense of trust. I was able to take in all of these new experiences because I could let go and relax. Eric's knowledge and the way he shared it with us through the stories he told put me at ease." The overall impression was that everything was humming along in harmony with the daily and seasonal rhythms of life and we were invited to take part in it for a short time.

Each day we arrived in front of a closed unmarked door in tiny village. When that door opened an entire world opened to us. There



Red devil on motorcycle from Ocomichu, Mexico.

was a sense of family wherever we went, of generations of mastery. The mothers, sisters, aunts, cousins and, in some towns, the husbands, brothers and uncles were all skilled potters. For the most part, they lived in simple, dirt floored homes with rudimentary plumbing and intermittent electricity. Each place we visited had a distinct character and made pots unique to that locale, but all the families were equal in the generous hospitality they showed us. Without exception they were immensely proud to share with us. They had been doing this all their lives and you could see this in the way each person handled the clay. The experience of making the pots was the focus, not the selling or promotion of finished wares although we were always eager to buy pieces and to support the artists. We were impressed by the very fine brushwork in some villages and even in the most remote potteries we were astounded by the great number of pots produced. Equally surprising were the differences between each village: the style of the pots, clays and glazing techniques varied widely.




Close up of snails on large platter by Nicolas Fabian, Santa Fe de la Laguna, Mexico.

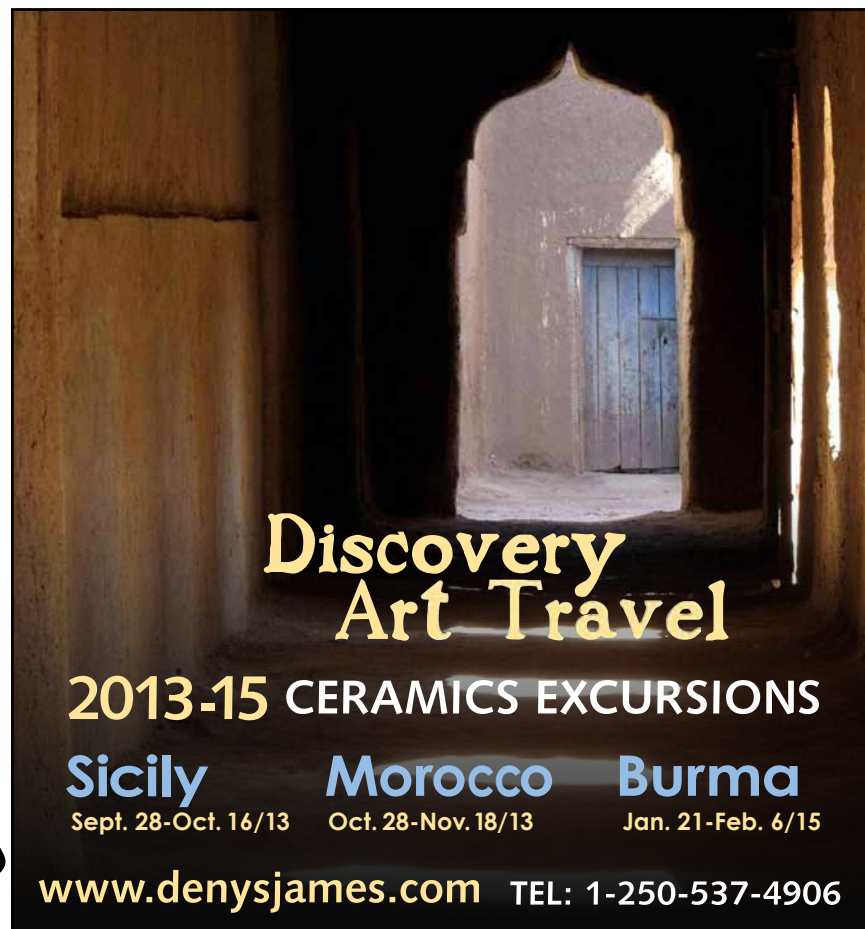
We got a sense of the camaraderie among some of the potters, and in some cases a hint of the competition and jealousy between families in a few of the villages. Ocomichu comes to mind. This hard-to-reach place

is famous for its whimsical sculptures of horned devils driving buses and surreal figures encroaching on scenes of normal life (*see photo previous page*). We heard that the competition among potters in this village is fierce and accusations of witchcraft are not uncommon.

Outside of Tsintzunsan we were particularly inspired by one family creating unglazed black pottery that is strikingly atypical for their village. Their whole method and style of making pots have changed due to the health hazards of lead glazes customarily used in their town. This courageous couple decided to build an awareness of the risks within their community and to train young people in the new methods they have developed (*see photo above*).

In closing, it seemed like a month, but it was ten days packed from beginning to end with many diverse experiences. Yet, somehow, the sensitive pacing of the tour still allowed time for resting each afternoon, leisurely meals and conversation. It was a flexible, adaptable schedule with room for spontaneous visits to a local market or festival we happened upon. What also stands out is Eric's personal relationship with each of the artists, their mutual respect for one another, and the depth of knowledge that was shared with us.

There's a possibility that Eric may be arranging a trip for 2015 that will include ceramics and textiles in the state of Oaxaca. If you are interested in finding out more, here is the website: www.traditionsmexico.com 



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Fired Up! 30th Anniversary in 2014

by Meira Mathison



Mugs by Paige Coull.

The Fired Up! collective will joyfully celebrate its 30th Anniversary in 2014. Our annual show takes place May 23 to 25 at the Metchosin Hall, in Greater Victoria. The Theme *Celebrating 30 Years: A Toast to Clay* will be expressed by work that represents our past, present and future.

In addition to our former members, work being shown in the centre gallery, there will be six young guest artists who will be invited to point us to the future. The core group will host the gala event and invite all to share the birthday cake and enjoy feasting your eyes on a symphony of ceramics.


Who will our six young guests be?


We are happy to announce that Cam Stewart of Nelson and Paige Coull of Victoria are the first two young potters of the six who will be guests in the Anniversary Show. Others will be announced over the next few months.

Cameron Stewart graduated from the Fine Arts Program at North Island College and from the Emily Carr Institute with his Bachelor of Fine Arts. He apprenticed with Andy Blick Ceramics in Vancouver for six years and now lives and works out of his own studio in Passmore, B.C. Cameron has worked as a technician at the Medalta International Artist in Residence Program, Medicine Hat, Alta., Wobage Farm Craft, U.K. and has lectured and instructed for Emily Carr University of Art + Design in Vancouver, Kootenay School of the Arts in Nelson and a number of other venues.

Paige Coull graduated from the Alberta College of Art and Design with a Bachelor of Fine Arts. Although majoring in ceramic arts, she also had full access to the many different studios available at the college, resulting in the incorporation of textiles, alternative photography, glass blowing, print media and jewelry into her pottery. Paige's anthropomorphic approach to ceramics, gives each piece she produces a certain human characteristic, or familiar feeling most people can relate to. Paige lives in Victoria and works out of her studio, Black Bird Studio.

Fired Up! core members will all be taking part, including: Alan Burgess, Kinichi Shigeno, Meira Mathison, Cathi Jefferson, Pat Webber, Gary Merkel, Meg Burgess, Gordon Hutchens, and new members Sandra Dolph, and Mary Fox.



For more information on this and other Fired Up! Shows in 2014, go to www.firedup.ca 



ROCK, PAPER, SCISSORS:

The Transformative Power of Craft

September 6 - October 15, 2013
At the White Rock Museum & Archives
14970 Marine Drive, White Rock, BC
www.whiterockmuseum.bc.ca
www.semiahmoarts.com

White Rock Museum & Archives and Semiahmo Arts Present

Rock, Paper, Scissors:

The Transformative Power of Craft

Meet the Artist: Free with Museum Admission

Date	Artist	Time	Topic/Activity
September 8	Suzanne Gerard	1:00pm-3:00pm	Vellum Demonstration
September 15	Don Fleming	1:00pm-3:00pm	Paper Weaving Presentation
September 22	Don Hutchinson	1:00pm-3:00pm	Ceramics Slideshow
September 29	Diane Zwickel	1:00pm-3:00pm	Felting/Knitting Demonstration
October 6	Roxanne Charles	1:00pm-3:00pm	Weaving Demonstration
October 13	Samantha Knopp	1:00pm-3:00pm	Ceramics Demonstration

* For a school group tour contact Amanda Sittrop at 604.541.2230 or whiterockcollections@telus.net

Video: Potter dealing with Arthritis

Otto Kamensek is in residence at the Port Moody Art Centre for the year. This is a video taken of Otto recently as a ceramic artist who is a lifelong sufferer from arthritis, and who uses clay to speak about his experience of dealing with chronic pain and disability. Writes Otto, "It is a talk that I gave earlier this year, and is condensed to about 20 minutes from the 40 that it was. Hopefully you will enjoy it, they have cut out some of the funny bits, because I am too long winded. Share it if you like."

<https://www.youtube.com/watch?v=f-mp7bqofOg>

REVIEW *Sally Michener: Back to the Future* by Amy Gogarty

For forty years, Sally Michener has exerted a critical influence on ceramic culture in Canada, both as a teacher and as an artist, exhibiting her ceramic sculpture and installations across Canada and abroad. Her first career was in social work, for which she earned an MSW from Columbia University in New York City, and she received an MFA in ceramics from the University of Cincinnati in Ohio prior to immigrating to Canada in 1973. She has participated in ceramic residencies in Canada, Mexico and China. Because most of her works are site-specific and created for major venues, her work has not been seen here in Vancouver to the extent it deserves. To remedy this, the PGBC Board invited Michener to create an exhibition for the Gallery of BC Ceramics. The Board's original request was for a retrospective, something the artist did not feel was possible given the small scale of the gallery. However, in discussion with long-time friend and art critic Mary Fox, Michener agreed to an exhibition that identified recurring "stylistic and formal features," signposts of her artistic development over the years.

Due in no small part to intelligent curating, *Sally Michener: Back to the Future* is a satisfying, if concentrated, collection of twelve smaller works ranging from the artist's earliest ceramic efforts (a teapot made when she was twenty) up to and including her most recent mosaic busts (*Pieced Together Man #8*, 2012). Victoria-based Fox, who wrote extensively about visual arts in the seventies and early eighties when she worked professionally as a curator, brings years of friendship and close attention to Michener's artistic development to the selection process, made collaboratively with the artist. The human figure has featured in Michener's work throughout her career, possibly reflecting her early interest in social work. The theme of the figure, the column and the use of architectural space recur in this exhibition to give substance to the artist's long-standing concerns.

Connections between architecture and the figure are suggested with *Pair of White Columns #5* (1976) and *Column Series: Balance Act* (1979). Learning that classical Greek columns were based on human proportions, Michener began to construct maquette-like works incorporating arches, columns and balancing figures, as in *Balance Act*, a dark-slipped stoneware tableau. Michener's study of world traditions



Pieced together man #8, 2012, by Sally Michener. Photo by Lee Roberts.

of ceramic art, particularly tribal art, inspires work from this time, as can be seen from the simple expressionistic figures and designs painted onto *White Columns*. This early work serves as a precursor to the dialectic between form and surface decoration that plays out throughout her career.

The figure-as-column metaphor culminates with the *Granville Island Hill Installation* of 1981, represented here by *Mary Ann* and *Elisa*, two of the sixty figures that comprised the original installation. The installation is the subject of a Surrey Art Gallery e-book, which provides helpful background on the sculptures (see: www.surrey.ca/files/Michener1.pdf). Working with students and volunteers, the artist constructed tall, terra cotta columns using coils, an ancient method for constructing pottery forms. Rather than smoothing and melding the coils, Michener left them intact, creating a decorative and organic surface to the columns. Topping each column is a naturalistic head, modeled with rough slabs onto plaster masks moulded from students and friends. The use of masks contributes striking realism to the heads, and their resemblance to specific individuals gives them their proper names. Swaying gracefully on their slender columns, the meditative heads recall figurative traditions such as the terra cotta busts of Benin. Unfortunately, the original installation was vandalized, but components that remained intact now survive as independent sculptures.

The focus on the head as the source of individuality is carried further in two more works, *About Face: Red*, from 2005, and *Outside/Inside Reflection* from 2007. The former is more loosely sculpted from earthenware and glazed in glossy shades of red. The form has a face on both sides, held between hands that suggest either despair or surprise. *Outside/Inside* is a more serene, celadon-glazed porcelain form, which resembles a vessel with the face pressed into it. Like a photographic negative, the edges of the form catch and intensify the glaze; the face appears to project out in a quiet, meditative play on inside and outside, positive and negative.

Corridor, from 1985, highlights the artist's interest in architectural space and surface decoration in a different way. The work consists of a slab-constructed tetragon, wider at one end. Open and closed



Diane C. (right) and *Barb G.* (left), detail, by Sally Michener.

Photograph by Cameron Heryet.

Wendey Stenerud

Dec. 8, 1951 – Sept. 1, 2013



The Potters Guild of British Columbia has lost a wonderful member recently, with the passing of Wendey Stenerud on Sept. 1, 2013.

Wendey has been a member of the guild since 2011 and her mugs are well-loved by staff and customers. She is survived by her husband Dag, and her sons Erik and Karl. PGBC extends our deepest sympathy to Wendey's family and friends, and fondly remember her as a kind and talented member of our guild.

In lieu of flowers, donations to Burnaby General Hospital or the BC Cancer Agency will be appreciated by the Stenerud family.

To view Wendey's work see: www.wendeyspottery.com

For Wendey's full obituary, please see: <http://www.legacy.com/obituaries/burnabynow/obituary.aspx?n=wendey-marlene-stenerud&pid=166821544#fbLoggedOut>



Cont'd from Page 8

doors line the long walls, while human and animal figures slink around the outside. Open from above, the interior reveals a wildly polka-dotted floor, which contrasts with the surrounding white walls and more mutedly coloured exterior. The work is enigmatic, reminiscent of De Chirico's foreboding architectural fantasies, yet the overall mood is playful. The work can be understood as a maquette of an un-built work that encouraged viewers to explore the spatial environment through the experience of architecture, something that was of great concern to her at that time.

The polka dots might link to the later mosaic works, of which *Tile Wall Piece: Her Story*, 1994, is a good example. Constructed from found and made tiles, this small work suggests a narrative with a running woman, gesturing hand, barking dog and other symbols of daily life. Feminism was, and continues to be, a significant influence on Michener's work, but in contrast to many ideologically driven works produced in the 90s, Michener's focus on women's experience appears to be more nuanced and open to interpretation. During this time, Michener made other figures, notably a series now displayed at the UBC Museum of Anthropology, which consist of found, donated and made ceramic tiles and shards attached to wood and plaster frames.

Pieced Together Man #8, from 2012, represents her current work of large-scale busts encrusted with ceramic and glass tiles. At once decorative and striking, this work is most impressive due to its strong, graphic quality, powerful personality and carefully rendered anatomy. The eyes fix the viewer fiercely, and the alert expression is almost uncanny given the array of striped, flowered, blue-willow and brightly coloured ceramic and glass shards that articulate it. The collaged surface reflects the artist's sense of contemporary life, in which our attention is pulled in a thousand directions, and the workings of our brains, "bouncing back and forth between different tasks and ideas."

Sally Michener: Back to the Future whets the appetite to see Michener's work at the grand scale to which her most impressive works aspire. Now in her eighth decade, she continues to develop new work and to refine her life-long themes. Like Louise Bourgeois, she is an inspiration to us all, as this exhibition reminds us.

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,
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available on our website.



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NWCF Speaker Series: Gilbert Poissant

The North-West Ceramics Foundation is pleased to present a talk by Quebec ceramist Gilbert Poissant, *Forty Years of Practice: From Object to Mural*. The lecture will be held on **Wednesday, Oct. 23, at 7:30 pm**, in Room 245 in the North Building of Emily Carr University of Art + Design (1399 Johnston Street, Granville Island, Vancouver). All are welcome and encouraged to attend.

Born in Iberville, Que., in 1952, Gilbert Poissant lives and works near Montreal. His work has been shown in Quebec, nationally and abroad. A ceramist by training, he has spent his professional life exploring all aspects of the discipline, placing it fully in the universe of contemporary art. He is recognized for his contributions to public art, having produced around thirty architecturally integrated works, which are closely tied to his personal artistic production.

Poissant's work is trans-disciplinary and includes ceramics, stone, wood, found objects and digital techniques. He is concerned with the passage of time and with time's representations and measurements, from sun dials and water drops to lunar cycles and



ICare, 2011, porcelain, 300 x 500 cm.

the growth of trees. The images he creates are "imbued with sensuality." Architecture remains an important source of inspiration for his work, "lending structure to its spatial poetics."

In 1999, Poissant won a national competition to create a work for Quebec City's École

national d'administration publique. His many murals include the Outremont Metro station, the murals of the Lakeshore General Hospital, those of the department of veterinary science at Université de Montréal in Saint-Hyacinthe, and a large scale ceramic mural for the L'École de technologie supérieure in Montreal. His work is part of many public and private collections, including those of the Canadian Clay and Glass Gallery in Waterloo, Ont., the Musée national des beaux-arts du Québec, and the Musée d'art contemporain de Montréal. He was made a member of the Royal Canadian Academy of Arts in 2003.

His exhibitions include *Arrêt sur espace*, presented at Plein Sud and the Musée des beaux-arts de Mont-Saint Hilaire in 2001; *Intimate Architecture transposed* at the Mackenzie Art Gallery in Regina and at the Surrey Art Gallery in Surrey, B.C. in 2007; and *Variations on Disks, Spirals and Xuanjis*, a solo exhibition at the Canadian Clay and Glass Gallery in 2009. In 2007, he created a permanent work on location at the FuLe International Ceramic Art Museums (FLICAM) in Fuping, China.

Gilbert Poissant will discuss his practice and architectural ceramics in Quebec and elsewhere at his free public lecture. We look forward to seeing you there.

Note: For further information, please visit www.nwcf.ca or www.gilbertpoissant.ca. 

Landmark Pottery Gallery For Sale

The Pottery Store, Vancouver Island's finest pottery gallery, is seeking new owners. This established Chemainus business, with a 17-year tradition of retail excellence & fine craftsmanship, is the ideal opportunity for any artist or group looking for instant market expansion in a top-tier tourist location. Attractively priced.

- ✓ Prestigious high-traffic location, only footsteps from the renowned Chemainus Theatre, on world famous mural walking tour
- ✓ Extensive repeat local clientele
- ✓ Upscale national & global clientele
- ✓ Finest high-demand arts & craft product line
- ✓ Beautifully staged & lit gallery with large showroom windows & music system
- ✓ High-ranking website, social media, domain name, electronic mailing list
- ✓ POS/inventory computer system
- ✓ Recognized and beloved brand

Please email inquiries to:
Peggy@ThePotteryStore.ca



RBC Emerging Artists Award *by Melany Hallam*

RBC has been supporting emerging artists in various artistic fields with an annual exhibition and prize. In ceramics, the award recognizes five artists across Canada chosen to show their work at the Gardiner Museum in Toronto, Ont. The exhibition is up now and will be on display until Oct. 15.

Robin DuPont lives in Winlaw, B.C. (in the Slocan Valley) and is one of the five nominees. He's interested in functional pots and is fortunate to have two kilns in his back yard (wood and soda).

Robin's education in the field of ceramics has been wide-ranging and includes educational training from four institutions, in three different countries. With a completed BFA from Alberta College of Art and Design (ACAD) in Calgary, Alta., DuPont also studied at Kootenay School of the Arts, in Nelson, the Australian National University in Canberra and completed his MFA graduate degree at Utah State University in Logan, Utah. His professional development experience in ceramics also includes a three-year apprenticeship with a studio potter, several research and work-studies in Canada, U.S.A., Australia and Korea, and artist in residencies at the Banff Centre for the Arts, Red Deer College and the Medalta International Artist in Residency program. Robin was the 2011-2012 Rawlinson Visiting Artist at the ACAD in Calgary, and visiting faculty with the University of Manitoba in Winnipeg, Man. for the 2012-2013 academic year.

Katrina Chaytor, of the ACAD, nominated Robin for the RBC award and here is what she has to say about his work:

"Robin DuPont's pots exude the essence of aesthetic conviction, skillful discernment, clarity of strong form and a master's control of the flame path. He captures the atmosphere and turmoil of a wood or soda kiln to create a brushed magic on the surfaces of his pots; pots that embrace their inherent purpose to enhance daily life, authentic in their role to serve and undeniable in their sensuous beauty."

And some words from Robin:

"I am very honoured to have been nominated for the 2013 RBC Emerging Artist Award this year. There are three components to the piece that you can view online: a video and images of the work installed



Work by Robin DuPont. Photos by Frances Juriansz




(www.gardinermuseum.on.ca/pages/robin-dupont). There is also an online album here: http://twitpic.com/photos/Robin_DuPont with images of visitors to the museum interacting with the work.

"With this piece I wanted to encourage the audience to participate and interact with the work, much in the same way that my pots are intended to be interacted with in a context outside a gallery, and it has been rewarding to see how people have interpreted this in the gallery setting."

This award is a People's Choice award which means that the artist that receives the most votes will be awarded \$10,000. Please take the time to vote. Voting closes Oct. 13 and the winner will be announced at an awards ceremony on the 15th.

Here is the link to vote, and for more info on the RBC online exhibition and the other nominees:

www.gardinermuseum.on.ca/exhibition/rbc-emerging-artist-2013

For more info on Robin, see: <http://robindupont.com> 

Docents Needed at Anniversary Celebrations *by Jane Kenyon*

The Craft Council of B.C. (CCBC) 40th Anniversary Celebrations are reaching their peak in a few weeks! One of the main events is the provincial exhibition, *INVESTED*, curated by Sandra Alfoldy, at the Pendulum Gallery in downtown Vancouver. This "knock your socks off" exhibition will present a major showcase of contemporary craft in B.C.

We would like to have docents to sit the exhibition for most of the time that the gallery is open, and we're looking for your help. Here is a bit of info about how it will work:

- Docents will be needed Monday to Saturday, Oct. 19 to Nov. 9.
- Shifts will be 3-4 hrs each, mostly 2 shifts/day.
- Docents will work in pairs, so if you have a friend that you'd like to work with, please ask them - you definitely don't need to be a CCBC member!
- A book with information on the artists and CCBC will be provided - you don't need to know a lot, just be keen to engage with the

public one-on-one about craft/art/whatever else comes up! If the answers aren't in the book, there's always someone at the end of the phone or email to help.

- If you've never been a docent or sat an exhibition, please know that it's a job that is easy, fun, low-stress, and much appreciated by the viewing public and, of course, by us. The location of the Pendulum Gallery allows for an audience that would never normally visit an art gallery - they will be amazed and interesting.
- We will be selling catalogues during the exhibition, and you will also be provided with hand-out information about the Craft Council.

If you're interested in this, or have further questions, please contact Jane Kenyon at mpjkenyon@hotmail.com. Feel free to pass this message onto anyone else you think might be interested.

—Jane Kenyon

Chair, CCBC 40th Anniversary Exhibition

ARCH-BC – Archival Records of Ceramic History in B.C.

Capturing the Story of B.C. Ceramics by Debra Sloan

Before internet, schools and ceramic departments, in B.C. it used to be difficult to locate ceramic information. So at early PGBC meetings, from the 50s to the 80s, the board would organize speakers and discussions around process and current issues. Volunteers would bring in boxes of books from the PGBC library, meeting minutes, copies of newsletters, and tea and cookies. Then the meetings would be reported in the newsletters, sharing the information province wide, thus contributing tremendously to the early development of ceramics all around B.C.

By the 1980s the knowledge base around ceramics had changed, and the meetings became harder to fill. Then at long last, when the PGBC found its home on Granville Island, the paperwork for the organization that had moved from place to place following a route of changing personnel, was gradually delivered to the upstairs offices. Propelled by the coming 2005 - 50th PGBC anniversary events, Debra Sloan began to 'organize' the archival materials, with the help of Jinny Whitehead, then president of the PGBC. Jinny dedicated a space for the archives, and then they set about locating all of the PGBC newsletters. They found volunteers to place photographs and slides in archival storage, to locate exhibition catalogues and digitize some of our historic slides. Debra delivered copies of PGBC publications to the *Vancouver Art Gallery Library*, and to the *Rare Books and Fine Collections at the Irving K Barber Learning Centre at UBC*.

To proceed with organizing and preserving, a dedicated computer and scanner were needed. Linda Lewis, who had recently moved to Vancouver, discovered a grant offered by the Irving K. Barber Centre for Learning at UBC, *The BC History Digitization Program*. (Note: Guilds wanting to preserve their own archival materials – contact: www.ikebarberlearningcentre.ubc.ca/programs/bcdigitinfo).

Our second grant application, creating a researchable website of the PGBC newsletters from 1965 onwards, was successful. By May 2012 our 'office' was situated in a corner upstairs at the guild. The newsletters from 1965 to 2004 had been collated and scanned. Linda researched archival methods and started work on a website nicknaming the project ARCH for *Archival Records of*



The before...

...and after ARCH-BC nook in the guild office—now with a computer! (L-R) Debra Sloan, Linda Lewis and Jinny Whitehead.



Ceramic History. She organized the system and began work on creating derivative files putting the newsletters into readable pdf files. Debra and Jinny met weekly for many months to fill in the metadata and keywords on each and every newsletter, looking for names and events of interest. [We are still working on the data base!] They often became sidetracked, discovering surprising facts about the membership and events. Did you know:

- Robert Wegsteen shipped his entire workshop from Belgium through the Panama Canal in 1957, including clay and kilns.
- In 1966 and in 67 Santo Mignosa's class from the Kootenay School of Art won the Silver Medal at the International Ceramic Exhibition of Faenza, Italy, in the Art School category.
- In the 70s and 80s Marie-Claire von Hausmann ran two ceramic galleries.
- There are over 21 ceramic guilds and associations in B.C. alone.

Now you can read these newsletters, in researchable format, on the www.arch-bc.org site.

Since 2005, other volunteers have contributed to the project: Georgina Hughes, Rezwan Vaghari, Al Sather, John Lawrence of Do Da Arts, Wonder, a Korean student, Terry Yip, Krisztina Laszlo from the MOA, Gillian McMillan and Phyllis Schwartz.

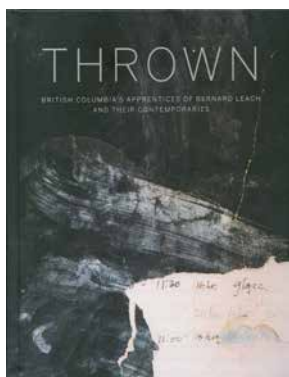
If you are wondering who would want to access our archives, we can report that these materials were utilized for the following publications:

- 2005 - Carol Mayer and Darrin Marten - *TransFormations, Ceramics*
- 2005 - Al Sather and Debra Sloan - *Source Book*
- 2007 - Carol Mayer - *Transitions of a Still Life, Ceramic Work by Tam Irving*

Continued on Page 13

Continued from Page 12

- 2010 - Glenn Lewis, Phyllis Schwartz, and Debra Sloan - *Seeking the Nuance*
- 2011 - Scott Watson and Naomi Sawada - *Thrown - British Columbia's Apprentices of Bernard Leach and Their Contemporaries*
- 2012 - Diane Carr - catalogue *Back to the Land – Ceramics from Vancouver Island and the Gulf Islands 1970 – 1985*
- 2012 - As research materials for Alex Lambley, in Cornwall, and her ongoing PHD research on the B.C. potters who apprenticed with Leach
- 2013 - Norah Vaillant and her recent exhibition and catalogue, 2013 *HIGH FIRE CULTURE: Locating Leach/Hamada in West Coast Studio Pottery*. Several of the original newsletters were used in the exhibition.



The ARCH-BC Committee would like to acknowledge the contributions of the Potters Guild of British Columbia, the North-West Ceramics Foundation, and History Digitization Program of the Irving K. Barber Learning Centre, all of whom have provided both funding and support. The new website, www.arch-bc.org will be linked to Memory BC, a province-wide historical and archival programme.

In 2014 the ARCH-BC committee will turn its attention to the development of BCCMR - the BC Ceramic Mark Registry. Meanwhile,

maintaining ARCH-BC will be an ongoing process. There are catalogues, newspaper articles, photography and slides still to scan, as well as digitizing voice and VHS tapes, not to mention keeping up with the newsletters. So anyone interested in becoming involved please contact the ARCH-BC Committee:

Debra Sloan - debra@arch-bc.org

Jinny Whitehead - jinny@arch-bc.org

Linda Lewis - linda@arch-bc.org

Volunteer involvement is always welcome!

ARCH-BC address and instructions for access:

1. Go to <http://www.arch-bc.org>

2. Click on Archival Descriptions.

3. Click on Potters Guild of BC Fonds. A fond (French for foundation) is a collection of archival records usually in one particular physical location. Ours is kept at the Guild Office above the Gallery of BC Ceramics.

4. On the right side of the page there will be a menu listing the Series in the Fond. Click on any Series to see a list of newsletters beginning with the Western Potter a series of 35 that started in 1965.

5. Click on any entry and you will see a thumbnail of the front page of the individual newsletter. Click on the image and it will open in your browser.



**PS: Don't throw anything out till you check with us
– it could be meaningful to the archives** 📁

ARCH-BC - The Archival Records of Ceramics in B.C. And Reasons for making a Web Archive and Ceramic Mark Registry

by Debra Sloan

The evolution of the B.C. ceramic practice, as discovered in the PGBC newsletters, reads like a story, propelled by immigration, importation and personal journeys. Until recently archival information about B.C. ceramics had not been organized. Finally, after years of musing, a pro-active approach has been initiated to provide a researchable mechanism, ARCH-BC, www.arch-bc.org that, starting with our newsletters dating back to 1965, will establish historic and contemporary contexts, and be available for cultural agencies, curators, artists, writers and patrons.

In the art world there seems to be a shift in attitude and appreciation for the articulate nature of ceramics and the material arts, but for many years it had been common knowledge that the ceramic practice was badly positioned in art hierarchy, and that work made was often undervalued and uninteresting to many



galleries. Tam Irving pointed out, during a discussion at Emily Carr College, that value of any artwork is not established at the first point of sale. Rather, the stature of an artist's work is more accurately realized through time's filtering process, and further established through provenance attached to the practice. For ceramicists whose practices were often unmapped, or for those who took pride in anonymity, this is a problem. In addition, there have been few knowledgeable connoisseurs or curators who understood or valued ceramic process.

In the early 2000s, I attended an auction of a vast B.C. art collection. After a hugely successful sale of Frist Nations art, the few people remaining watched as the auctioneer tried to raise bids on works of respected ceramic artists. The auctioneer could not identify the artists, nor did he have any notion of their practices or history, making it very clear that the anonymity of the B.C. ceramic practice fosters poor

representation. Not only does ceramic work need to be seen to encourage engagement, but artists be identifiable, and their practices recorded, establishing provenance that would connect this art practice to contemporary expression.

In 2004, Gail Crawford came to B.C. researching her book - *Studio Ceramics in Canada* - she had scheduled a visit in Vancouver. As it turned out the PGBC was going through a change in management, archival materials were not yet organized, and in the end she spoke with only a handful of people. Because we were unprepared, an opportunity was lost to provide B.C. ceramics a more thorough representation in a major Canadian publication,

Propelled by the PGBC's 50th Anniversary in 2005, we finally started to assemble the archival materials in earnest. Right from the start Jinny Whitehead became keenly involved. She made space for archival materials in the office, and provided essential support from the board. Our most important documents were and are the newsletters. They are the frame-works for the story of B.C. ceramics. Digital technology is what has made it possible to preserve and present this material. We received support through grants ** and were able to buy the necessary equipment. However, without Linda Lewis, who toiled through the research, and taught herself how to build a researchable database using our newsletters, none of this would have been imaginable. I think it is worth noting that both Australia and Quebec have started excellent ceramic mark records and archives, and their ceramics are well supported and thriving.

The next major addition to **ARCH-BC** will be the BC Ceramic Mark Registry (**BCCMR**). By the end of 2014, we hope to have an active registry on the **ARCH-BC** site, and it will be an ongoing project. We have been soliciting contemporary marks from ceramicists all over the province since 2006, and now have hundreds on file. John Lawrence, of *Do Da Antiques*, and Dave Carlin, of *The Vancouver Cantata Singers*, both informed collectors, have provided access to marks and information about historic ceramicists.

In the 90 years since Axle Ehbring, our first potter, arrived in B.C., and a century since the ladies of Victoria were china painting, a ceramic culture is now rooted in the province. There are many internationally



Gordon Thorlaksson. Photo by Allen Steele, from *A Catalogue of British Columbia Potters*, by Bob Kingsmill.



ABOVE: In the December 2012 newsletter, we asked if you could identify the mark on these pots, and a detailed answer quickly arrived from collector Dave Carlin, thrilled to see these pots by Gordon Thorlaksson:

From the photo you supplied, I can tell you that you have:

Van[cover] B.C.

[pot#] 147

GTsson [his signature]

'76 [the year he made it]'

and nationally respected artists, dozens of talented regional potters, making fine ware for their communities, a range of prestigious teachers, and many excellent ceramic facilities. Our local public has become more involved, supporting the galleries and shops, when our best customers, the Americans, stopped coming after 2007. There have been nine publications since 2005, and there are several excellent B.C. essayists publishing internationally. In the UK, a PHD is being written about the B.C. potters apprenticed to Leach, by Alex Lambley of Falmouth University and the Leach Pottery Studio and Museum. Informed curators have been starting ceramic collections and exhibiting ceramics at MOA, Burnaby Art Gallery, Surrey Art Gallery, Greater Victoria Art Gallery, Vernon Art Gallery and the Belkin Gallery. B.C. ceramics are being represented in the discourse about contemporary art in B.C. and abroad. 📷

END NOTES: ARCH-BC www.arch-bc.org will never be complete. It will be an ongoing process of adding historic and keeping up with contemporary information. These wonderful newsletters map our history, so if you have something to say – write it down and send it in for publication and become a part of the history of ceramics in B.C.

** The ARCH-BC Committee would like to acknowledge the funding and support provided by:

- The Irving K. Barber Centre for Learning at UBC, The BC History Digitization Program.
- The Potters Guild of British Columbia www.bcpotters.com
- The North-West Ceramics Foundation www.nwcf.ca

Please see the previous article in this newsletter, *ARCH BC – Capturing the Story of BC Ceramics* (Page 12 & 13), and read about how to access ARCH-BC.

ClayLines

Celebrating Success in our community

Submissions for November

Please get your articles and ads in to Melany by Oct. 20 at the latest for the November newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to editor@bcpotters.com.

SHOW & SALE, Parksville

Oct. 26

Mid-island potters' Show, The Art of the Fire, is on at the Parksville Community Centre on Oct. 26, 11 a.m. to 5 p.m. Don't miss it!

CALL FOR SUBMISSIONS,

Coquitlam

DEADLINE: Nov. 3

Place des Arts is currently accepting proposals for 2014-2015. Place des Arts offers three gallery spaces where local emerging artists and art groups may exhibit and sell their works. Artists living in British Columbia who are not represented by a professional gallery are considered local, emerging artists. Place des Arts welcomes submissions in 2D and 3D media and techniques including fibre arts, pottery, sculpture, painting, photography, prints and drawings. For full details and to download an exhibition proposal package, visit www.placedesarts.ca or contact exhibitions programmer Michelle Chan at 604.664.1636 ext. 32 or mchan@placedesarts.ca.

SHOW & SALE, Vernon

Nov. 1 & 2

The Okanagan Potters Vernon Fall Show 2013 will be held at the Vernon Best Western Lodge, Highway 97, Vernon, on Friday, Nov. 1; 10 a.m. to 8 p.m. and Saturday, Nov. 2; 10 a.m. to 4 p.m. For more on the Okanagan Potters Association see: www.okanaganpotters.ca.

SHOW & SALE, Nanaimo

Nov. 1 to 3

The Nanaimo Pottery Co-op's Winter Sale: Friday, Nov. 1; noon to 8 p.m.
Saturday, Nov. 2; 10 a.m. to 5 p.m.
Sunday, Nov. 3; 10 a.m. to 4 p.m.

Beban Park, 2300 Bowen Rd, Nanaimo. Free admission to all and every purchaser will be entered in a free draw for a pottery item. We are looking forward to seeing you there. See www.nanaimopottery.com.

CALL FOR ARTISTS,

Maple Ridge

DEADLINE: Oct. 28

The Maple Ridge Art Gallery invites artists and artisans from throughout the Lower Mainland & Fraser Valley to contribute work to our annual Christmas exhibition and sale, *Ensemble*.

The intent of this juried show is to enable artists to exhibit a small group or series of works that are enhanced by being displayed together. Accepted works must be of the same medium and (approximate) dimensions, and share a common theme and/or style.

The presentation of each artist's (or artisan's) work is also intended to allow for a coherent statement from each artist, rather than a collection of miscellaneous works. It is also hoped that the requirements above will generate a body of work for the gallery that lends strong visual impact, variety and overall coherence to the exhibition.

For application information see:

www.theactmapleridge.org/Ensemble-2013

EXHIBITION, Maple Ridge

Now until Nov. 9

Celebrate Craft! At The Maple Ridge Art Gallery. Fine craft in clay, fibre and mixed media, a salute to BC Crafts Council on its 40th Anniversary, featuring: Judith Burke, Lindsay Craig Desmarteau, Sharon Gerhart, Ellen Hamilton, Barbara Heller, Saskia Jetten, Keith Rice-Jones, Celia Rice-Jones, Jo Skinner, Julie Pongrac, Michelle Sirois-Silver, Junichi Tanaka, Clive Tucker. The Gallery is located within The ACT Arts Centre & Theatre at 11944 Haney Place, Maple Ridge, B.C. There is no charge to visitors of the gallery. Regular hours are Tuesdays through Saturdays; 11 a.m. to 4 p.m., and occasional evenings.

Unclassifieds

FOR SALE: Several used pottery wheels. They are all older, but in perfect working condition. Please contact me for photos and details. peggy@potterybypeggy.com

CALL FOR ARTISTS,

Kirkland, Wa.

DEADLINE: Jan. 17, 2014

Kirkland Arts Center in Kirkland, Wa. is proud to present the fifth installment of its biennial contemporary ceramics exhibition, *Clay? V*, juried by University of Washington, School of Art Professors Doug Jeck, Jamie Walker, and Akio Takamori. *Clay? V* explores the versatility of clay as a medium of artistic expression. Showcasing a range of sizes, scales, subject matter, and techniques, the artwork of this exhibition is both a testament to the enduring legacy of clay and future of the field.

All artists must apply using the online application link here: www.formstack.com/forms/1579070-swo2VngpWA. There is a \$25 entry fee per artist and up to 3 pieces can be submitted for consideration. Please submit images in .JPG format according to the instructions on the application. All artists working with clay as a primary medium are eligible. Schedule:

Friday, March 21:

Opening Reception, 6 - 8:30 p.m.

March 22 - May 17: Exhibition Dates

QUESTIONS: Please contact Anna Braden at abraden@kirklandartscenter.org or 425-822-7161 x.102.



The advertisement features a large, dark, textured ceramic bowl with a wide rim and a small handle. Below it, a smaller, light-colored ceramic teapot is visible. The text "CHRISTMAS POTTERY SALE" is prominently displayed in large, bold, red and yellow letters. To the right of the text, a small table lists the dates and times: Nov. 1st 10-8, Nov. 2nd 10-5, and Nov. 3rd 10-4. At the bottom, the location "South Delta Recreation Centre 1720 56th St. Tsawwassen" and the website "www.deltapotters.com" are provided. The Delta Potters Association logo is in the top left corner.

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 by the 20th of each month for publication the following month. Submissions may be edited for space.

Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$189+ GST
- 2/3 page, \$129 + GST
- 1/2 page, \$99 + GST
- 1/3 page, \$69 + GST (horizontal, vertical, or column)
- 1/4 page, \$55 + GST
- 1/6 page, \$39 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. 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 \$22 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

<http://www.bcpotters.com/Guild>

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Membership

Membership Fees

Memberships for a 12 month period, not including GST are: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. Members will renew on the anniversary of their date of joining. For most of the existing members this occurs in the month of September. Please note there are no longer any prorated fees. For detailed information see: www.bcpotters.com/Guild/membership.php

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Sharon Grove, Membership Database · membership@bcpotters.com



**Are you having a STUDIO SALE
this holiday season, or taking
part in a CRAFT FAIR?**

Get your event listed in the November newsletter—
FREE announcements for guild members.

The BC Ceramic Mark Registry (BCCMR)

Send in your chops and have them available through the guild.

For the form, click on the link here:

www.bcpotters.com/Guild/chops.php

You can email it back to Debra Sloan debra@arch-bc.org as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: BCCMR 