

April 2015
Volume 51 No. 3



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Botanic Cell, by Karisa Evdokimoff.
SEE: A Natural Motivation, Page 3.



Gallery of BC Ceramics

www.galleryofbcceramics.com

*Representing the best
of BC Ceramics*



**Follow us on
Facebook**

Interim Gallery Manager

Carita Ho

galleryofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

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



Gallery Assistants

Karisa Evdokimoff, Melissa Pipe,

Janine Grant, Katherine Neil,

Cathleen Chow

staff@bcpotters.com



*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](#).*

2015 Gallery Exhibitions

April 2 to April 26

Celebration

PGBC Member Show

Opening Reception: Thursday, April 2, 5 to 7 p.m.

April 30 to May 24

A Natural Motivation

Jinny Whitehead and Karisa Evdokimoff

Opening Reception:

Thursday, April 30, 5 to 7 p.m.

May 28 to June 28

Riff

Jackie Frioud and Sam Knopp

Opening Reception:

Thursday, May 28, 5 to 7 p.m.

July 2 to July 26

TBA

July 30 to August 30

Unearthing Beauty

Mary Fox

Opening Reception: Thursday, July 30, 5 to 7 p.m.

Sept. 3 to 27

***The Art of Tea: A Celebration of
Teabowls***

PGBC Member Show

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

Oct. 1 to Nov. 1

Traditions

Ron Vallis and Martin Peters

Opening Reception:

Thursday, October 1, 5 to 7 p.m.

Nov. 5 to 29

***Bob Kingsmill and Former
Students Exhibition***

Title: TBA

Opening Reception:

Thursday, Nov 5, 5 to 7 p.m.

Dec. 3 to 27

Staff Picks

Gallery assistants pick their favourite pieces of
the season


Exhibition Juries

Members can 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/. 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

2015 Retail Jury Sessions

For those interested in selling a full line
of work in the Gallery of BC Ceramics
(other than mugs and salt and pepper
shakers, for which you do not need to
be juried), please note that the dates to
drop off physical work, all completed
paperwork, forms and fees for jury in
2015 are: **June 5** and **Sept. 4**. The Jury
members will sit sometime the following
week and letters will be sent the week
thereafter. 

A Message from the Board

It's spring and, of course, spring is all about new beginnings. I'm writing this just after holding our annual general meeting earlier this evening. It is not only the start of a new year for the guild, but it's the start of the next 60 years of fostering the practice and professionalism of pottery and ceramics in our province. It is also a new role for me on the board as I take on the responsibilities of president. I'm excited about this opportunity and about the challenge that await. I step into the role acknowledging the leadership, dedication and hard work that Denise Jeffrey has invested as president in steering both the guild and the gallery through times of major transition. Thank you De. I wish you all the best as you get to dive back into your studio practice. I hope I score one of your plates at Oven and Kiln this year!

I am very happy to be working with Andrew, Apollonia, Cheryl, Gabrielle, Judy, Nora and Sam who are all continuing on as board members. It's great to be working with you and it's exciting to welcome a couple of new members to the board this year, Laura

Carey and Kathleen McGiveron. Laura is no stranger to us as you will know her from her time as manager of the gallery. We are excited to welcome her back now as a board member. Her previous experience with our organization, her relationships within the B.C. arts community and her strong passion for ceramics will be valuable assets. Kathleen has launched the Contemporary Clay Collective in the last year and her joining the board was a decision to align this initiative with the work of the guild and operate under its umbrella. We are excited to welcome and to support Kathleen and the CCC. Look for more updates in the coming months from her about how this will function and the activities they are planning.

I look forward to meeting many of you over the course of the next year at various openings, talks and events. Say hello and tell me about your pots! 🏺

— Darcy Greiner, greindar@gmail.com

Gallery News

By Carita Ho

Thank you to all members who submitted pieces for our first PGBC Member's Exhibition of 2015, *Celebration*. The gallery assistants and I thoroughly enjoyed receiving all of your submissions and seeing through your eyes, your interpretation of celebration. We hope to see everyone at the opening reception to celebrate this special anniversary year!

Show dates: April 2 to 29

Opening reception: Thursday, April 2, 5 to 7 p.m.

May Exhibition: "A Natural Motivation"

Our upcoming May exhibition is a joint show with Jinny Whitehead and Karisa Evdokimoff. This is a first in a series we are hosting this year pairing an established ceramics artist with deep roots in B.C. with an emerging artist.

Jinny Whitehead is a self-taught studio potter living and working in Vancouver. She has been an active member of the PGBC for many years, serving as the previous board president for nine of those years.

Karisa Evdokimoff is an emerging artist and recent graduate of Emily Carr University of Art + Design.

Both artists turn to nature as their inspiration for their creations. *A Natural Motivation* makes perfect sense as the title of their exhibition as Karisa uses inspirations from the outdoors and mimics their aesthetics and textures while Jinny incorporates actual physical elements from nature into her pieces.

We are very excited to see how these two artists will be inspired not only by the beautiful outdoors of B.C., but also each other.

Show dates: April 30 to May 24

Opening reception: Thursday, April 30, 5 to 7 p.m. Artists in attendance. 🏺



ABOVE: Work by Jinny Whitehead.
FAR RIGHT: Jinny Whitehead.
RIGHT: Karisa Evdokimoff.



A Tribute to Gail Carney Supporter of Ceramics in B.C.

by Amy Gogarty

On Friday, March 20, the Shadbolt, the Canadian Clay Symposium, the Potters Guild of BC and the North-West Ceramics Foundation took the opportunity to honour a great supporter of ceramics in this province, Gail Carney. Word of this tribute had gone out, and many of Gail's admirers took the opportunity to relay anecdotes and memories of her contributions to this region. What follows is a selection from those stories.

Gail had an early start in the arts from her mother, who studied at the Provincial Institute of Technology and Art (now ACAD) under Henry Glyde. Gail helped her mother teach Saturday morning art classes, which focused on the healing power of expression—there was no colouring between the lines for her! She began university studies in English at the University of Calgary in 1966 but was quickly seduced away by the art studio. A move to Edmonton with her family encouraged her to study art at the University of Alberta, but the British-influenced emphasis on industrial design was a poor fit for her sensibilities. She returned to Calgary and completed her degree in studio art with an emphasis on Ceramics in 1975. During a summer term, she studied with Marilyn Levine, who became an important mentor. Leopold Foulem was also one of her teachers. During this period, she met and became friends with D'arcy Margesson and Paul Mathieu.

In 1978, she began teaching printmaking and ceramics at the Shadbolt, called at that time the Burnaby Arts Centre. Dianne Jillings, who taught textiles there, recalls Gail's efforts to build the program and instill professional standards. Gail brought Hank Murrow in from Oregon to build a top hat kiln, which he had designed, and which put the centre on the ceramics map in B.C. What made Gail such a great teacher according to Dianne was



Gail Carney making herself comfortable in "that art installation known as Gail's house"!

that she respected her students and treated them like the potential colleagues they were. She worked hard to promote the PGBC and encouraged students to go on to Emily Carr, as many did. Dianne remembers being slightly terrified of Gail for her intelligence, energy and passion for her work. Gail ruled!

Sally Michener recalls Gail coming to the Vancouver School of Art to study printmaking after completing her degree in ceramics in Calgary. Gail would pop in to see what was happening in the VSA Ceramic area while devoting her energies to printmaking. After Emily Carr moved to Granville Island, Gail became the ceramics technician, contributing to the program in many ways. Sally writes:

She was an essential part of the team. We counted on her for ordering materials, assessing, repairing and improving

our equipment, giving technical demonstrations where needed, and assisting individual students with their choices of materials. She ran a tight ship for scheduling the kiln firings. Her mould-making demos were informational as well as hilarious. Gail was a big asset in our regular meetings of the staff from Sculpture and Ceramics. She was always perceptive, articulate and persuasive. Her interests and acute intelligence took her way beyond technical issues. She had a great sense of humour and enjoyed the fun and freedom in our diverse and changing program. We really were a community or family, and Gail helped to make it all run smoothly."

Continued on Page 5



PRELUDE:
Aug. 22 - 28

CERAMICS WORKSHOP

with **SUZY BIRSTEIN**

on Greek island paradise Skopelos,
where *Mama Mia* was filmed!

Aug. 28 - Sept. 12, 2015 - Skopelos Foundation for the Arts
Info & registration: 604.737.2636, www.suzybirstein.com



Paul Mathieu worked with Gail for many years at Emily Carr and laughs when he says that he and Gail both liked “being the boss,” which sometimes led to tension, but all was resolved in the end. He remembers that when he first went to Alberta to study at ACA in 1975, Gail was already an “art superstar,” exhibiting in *Clay in Alberta*, a major exhibition of important ceramic artists in that province, and at the Dandelion Gallery in a lovely old house down by the Bow River.

Gail was Sharon Reay’s first teacher at the Shadbolt when it was still the Burnaby Arts Centre. She and Linda Doherty fondly remember Gail’s “Pig Sty” award, where your name went up on the chalk board if you were not careful to properly clean your studio space. Apparently Linda was a recipient—but only once! The thought of public humiliation alone was enough to make Sharon behave.

It was Gail who suggested hiring two Emily Carr graduates, Sabrina Keskula and Aaron Nelson, as teachers and technicians. Sabrina is still at the Shadbolt over a decade later, while Aaron has gone on to work at the Archie Bray and then to run Medalta. Sabrina and others recall Gail calling out as she left each evening, “Goodnight you slaves to Clay!” Sabrina reported that if you needed advice or help with something, she was good old Gail, but cross her and you had to deal with her alter ego: Godzilla! As anyone who has been to Gail’s house knows, she has quite a collection of Godzilla figures.

Aaron Nelson thought that a tribute to Gail was a marvelous idea!!! He remembers:

I was at Emily Carr while she was still there, only for one year I think it was after she was ill the first time. She was very supportive of me and my work. I also house-sat for Gail during a summer while I was in school. I was always taken with the amazing quilts that she made. Her influence is immeasurable. She grew up in Redcliff, which is about 10 minutes away from Medalta. The first stories I ever heard of Medicine Hat were from Gail. I never would have guessed then that I would be living here!!

Those who worked with Gail, had her as a teacher, technician or mentor describe the tremendous influence she had on their lives as artists. Much of her work was behind-the-scenes, such as her tireless efforts to improve kilns and equipment at the Shadbolt, so countless people have benefitted from her work without knowing. We are proud to honour Gail for all she has contributed to the field of ceramics in British Columbia. Gail made things happen. Thank you Gail! 🙏

*We will have more on the events at DIG THIS!
and the PGBC 60th Anniversary Dinner in
our next newsletter—stay tuned!*

Spring Ceramics Classes at Shadbolt Centre for the Arts

Something Completely Different

Instructor: Tony Wilson

\$176.60, 8 sessions 355941

April 13 Mondays, 10am-1pm

Pottery Level II

Instructor: Fredi Rahn

\$176.60, 8 sessions 353995

April 14 Tuesdays, 7-10pm

Bas-relief Sculpture

Instructor: Louise Solecki-Weir

\$85.80, 4 sessions 355940

April 23 Thursdays, 7-10pm

Decorating Sampler - Slip & Sgraffito

Instructor: Rebecca Shorten

\$69.40, 2 sessions 357552

May 7 Thursdays, 10am-1pm



Artwork and photo by Louise Solecki-Weir

And more!

Register burnaby.ca/webreg | 604-291-6864 | In person

shadboltcentre.com **shadbolt centre**



Mark Your Calendars!

The 9th FROM OVEN AND KILN Auction/Dinner



Please join us for a great evening:

Friday, May 15 - Dinner at 6:30 p.m., doors open at 6 p.m.,
as a special guest at the Royal Vancouver Yacht Club

- A sumptuous buffet dinner
- A silent auction with works by British Columbia's leading ceramic artists.
- Awarding the NWCF Award.
- The artist's presentation
- The parade and exchange of dessert plates, donated by B.C. potters.
- Each guest takes home their dessert plate, made and donated by B.C. potters. The proceeds from this fundraiser support the NWCF Speaker Series, the Canadian Clay Symposium, the Maureen Wright Scholarship fund, and the NWCF Award.

Tickets available at www.nwcf.ca NOW!

- \$130 members - \$135 non-members
- Book a table of 10 - \$1300

Get your tickets:

- By email: ovenandkiln@nwcf.ca or debraesloan@gmail.com
- Online: www.nwcf.ca on the Oven and Kiln page - use the PayPal button
- Or send cheques to the Gallery of BC Ceramics, 1359 Cartwright Street, V6H 3R7, on Granville Island.
- View the Online Catalogue www.nwcf.ca available April 1 on the Oven and Kiln page

For more information:

Debra Sloan at ovenandkiln@nwcf.ca

Ceramics

COURSES *and* WORKSHOPS FOR ADULTS
AT THE SURREY ART GALLERY



PLEASE REGISTER AT LEAST 7 DAYS IN ADVANCE
604-501-5100 | surrey.ca/register

Spring classes start soon!



Registered Open Studio

Saturdays, April 11 to June 27, 10 am – 2 pm

Continuing Pottery

Wednesdays, April 22 to June 17, 7 – 9:30 pm

Thursdays, April 23 to June 18, 9:30 am – 12 pm and 7 – 9:30 pm

Instructors: Murray Sanders (Wednesday evenings, Thursday mornings, Saturdays) and
Laurel Vlieg (Thursday evenings)



Surrey Art Gallery
13750 88 Avenue
surrey.ca/artgallery



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Importing Clay – finding the right fit

by Keith Rice-Jones

We get used to what we know and clays are no different. Each clay body has its own quirks, its strengths and weaknesses—a bit like people really.

Changing clays can be challenging but ultimately rewarding.

When Celia, my partner, moved over here from England and we began Wildrice Studio together (if you didn't know, Celia's maiden name was Wild...), Celia tried out dozens of throwing clay bodies to find something as good natured as the St Thomas's Body from Potclays that she had been used to in England. Eventually she came down to a cross-mix of H 443 and Danish White, which was the backbone of Wildrice production for years.

For my part, I have experimented with most of the available coarsely grogged bodies which will stand up to my slab constructions. I also need a good textural and colour response for scraped and oxidized surfaces and F 78G has always been a sound workhorse clay.

When we worked in Japan, we found that we were able to do things with the clay there that would have been very difficult with our clay from home. By the same token, things that we were used to doing easily at home were problematic there. Interesting when you



In the studio with sculpture in progress, Keith Rice-Jones.

are under the gun for a firing and exhibition!

Similarly, at a residency at Sturt, Australia, I was working with Paul Davis and using his Kagero clay—one that he had developed using Australian materials to approximate the

clay that he had used for seven years working in Hagi, Japan. It was a remarkably different clay with uneven grades of feldspar particles that were great for scraped surfaces. However it was rather blond for the exposed surfaces that I was used to and I ended up cross mixing it with another much darker coarsely-grogged body. When I came home I ordered several tonnes of both clays and used that for several years. More recently I had been using the Kagero cross-mixed with some 78G and a little Death Valley for colour. In many ways it worked well for me but as my pieces got larger, I was really pushing the limits of what the clay could handle and it was rare to get a large sculpture through without having to call on my friend Mr. Epoxy. It was also extremely short which, though for much of what I did



Clay firing tests: 10 cm shrink and slump bars, plus oxide/colour tests for Craft Crank, Industrial Crank, White Crank and St Thomas's Body, by Keith Rice-Jones.

Continued on Page 8



Kootenay Studio Arts Summer School
POT TILL YOU DROP!
July 13-17, 2015, Kootenay Studio Arts
Selkirk College, Nelson, BC
A hands on exploration of pottery making with
Medalta's artistic director Aaron Nelson.
Visit selkirk.ca/ce email artsce@selkirk.ca or phone 250-352-2821.



was okay, it certainly limited some aspects of making.

I am good friends with Jim Robison in England who also makes similarly large work but doesn't have the issues that I do. Visiting last year, I tried some of his clay and was staggered with its plasticity. This initiated looking at what was available from both Potclays and Valentines. We were like kids in a candy shop! Both clay makers are based in Stoke-on-Trent, which is in the heart of the potteries, and I had small samples sent over.

Heavily-grogged clay is called Crank clay in England and this, of course, is what I was primarily interested in, though we tried a few other clays for throwing options.

There was the feel of the material and both shrinkage, slump and colour tests before we made a decision which included, for Celia, some—you guessed it—St Thomas's Body. It was actually a new adjusted body specifically for reduction and salt.

What we ended up with was one tonne of St. Thomas's, 1.5 tonnes of Craft Crank (ball clay based and gives a nice toasty colour response with oxides), 1.5 tonnes of Industrial Crank (fireclay based and intended for saggers

and large slab work) and 0.5 tonnes of White Crank.

You may be interested in the figures.

Firstly, a tonne is 1000 Kg or 2200 lbs, equivalent to 50 boxes of clay. The 100 box price at Greenbarn which I used for comparisons is of course 2 tonnes.

The English clay (as was the Australian clay) is a fair bit cheaper at source: 4.5 tonnes was \$3,800.42 on today's exchange rate. When you add on \$1,464.31 for packing and shipping, Port fees of \$192 and Customs and delivery (brokerage, HST, delivery) of \$750.24, it comes to a grand total of \$6,210.97. This works out to \$27.60 per 20Kg box.

A direct comparison with 100 box price on Plainsman Sculpture mix is \$23.40 and Fairey 78G at \$25.75 (plus HST!)

It all sounds a lot of money but clay remains the cheapest part of what we do and I hope that this Crank Clay is going to be bomb proof!

Initial work, on three large sculptures, in the Craft and Industrial Crank bodies has gone smoothly in the making and bisque. I miss the uneven grog particles of the Kagero but am finding other ways of working with the

surface textures. Final proof of the pudding will be in the glaze firing next month.

As a final note you can have a laugh at our expense.

When the clay arrived in January, it felt very soft in the bags (it is packed in heavy plastic bags with no cardboard shell) and it was not until we got a bit deeper into the pallet and found the middle ones still frozen that the penny dropped.

Coming by ship to Montreal and then rail to Vancouver, at this time of the year, the worst Canadian winter for years. Duh...we blame it partly on lack of working brain cells and partly, I think, our unreality of winter here on the banana belt.

What it means of course is that it all has to be re-mixed before use. This is not much of an issue with my sculpture clay as I work directly out of my Peter Puggier, taking pugs to the slab roller and dumping scraps back into the hopper. However, we did re-process the 1 tonne of St Thomas's Body which, by the time it came off the shelf, was de-bagged, put through the mixer, re-bagged and re-shelved became 4 tonnes.

It's still cheaper than a gym membership.



Greenbarn's Hour of Operation
are **CHANGING**
Beginning in January 2015, Greenbarn will
update its hours to the following schedule:

Saturday: Closed (NEW)
Sunday: Closed
Monday: Open: 8:30-5 (NEW)
Tuesday: Open: 8:30-5
Wednesday: Open: 8:30-5
Thursday: Open: 8:30-5
Friday: Open: 8:30-5

Please give us a call if you have
any questions about our changes
and we will be happy to assist.

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Monday Morning Eye Candy



Amazing work featured recently on
Carole Epp's blog, *Musing About Mud*.
This interpretation of a coral reef is from
Courtney Mattison. See more at <http://courtneymattison.com>. Wow!

Second Annual PGBC Mug Swap Social

You are invited to the second annual Mug Swap Social! This time round we will be meeting at Steel Toad in Olympic Village at 6 p.m. on April 13.

Bring a mug you've made to swap!

Raffle prizes, good eats and a great evening with fellow ceramists (and enthusiasts!)

RSVP on the Facebook event "Mug Swap Social" - there will be updates posted on the PGBC facebook page here:

<https://www.facebook.com/bc.pottersguild>

See you soon!

—Gabrielle Burke



Last year's Mug Swap Social at the Granville Island Hotel.

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FREE ARTIST TALK: MITCH LYONS

*by Olga Campbell,
West Coast Clay Sculptors*

West Coast Clay Sculptors Society has the pleasure of hosting Mitch Lyons in May. He will be giving a workshop plus a demonstration and talk on the process that he pioneered over forty years ago: making monoprints on paper from a slab of clay, using coloured slips made of china clay and permanent pigments.

The demonstration and talk will take place at Shadbolt Centre for the Arts in Burnaby on May 15, 7:30 to 9:30 p.m.

Mitch, who lives in Pennsylvania, has his Masters of Fine Arts Degree in Ceramics and has taught at Alfred University, Moore College of Art, West Chester University among others. He has given over 100 workshops on this technique of clay monoprinting over the years.

Mitch has had many exhibitions of his clay monoprints in the United States and Europe and his monoprints can be found in numerous public and private collections (Brooklyn Museum of Art, Woodmere Museum, American University and many others).

The workshop is full, but we invite people to come to the demonstration and talk. It should be really exciting! There is a suggested donation of \$10 at the door.

For more information and to RSVP please contact:

Olga Campbell, 604.224.6730

olgac1@telus.net

ClayLines

Celebrating Success in our community

Submissions for May 2015

Please get your articles and ads in to Melany by April 20, 2015 at the latest for the May 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.

REMEMBERING ROBERT WEGHSTEEN

Robert Waghsteen passed away March 21, 2015. Robert came to B.C. in 1957. He taught at the Vancouver School of Arts and was one of the founders of the Potters Guild of BC. There will be a memorial April 18 at Long House in Tsawwassen, 3 to 6 p.m. All potters most welcome. Details to come.

BANFF ARTIST IN RESIDENCE PROGRAMS

APPLICATION DEADLINES:

April 22, May 27

The Banff Artist in Residence (BAiR) program in Visual Arts provides time and space for artists, curators, and arts professionals to create, research, experiment with and develop production techniques, and cultivate new directions in their work. Participants have access to extensive facilities in printmaking, papermaking, ceramics, sculpture, photography, and digital media. Knowledgeable staff are available to provide technical support and assistance (subject to additional fees). More info and to apply:

<http://www.banffcentre.ca/va/programs/>

OPPORTUNITIES AT MEDALTA 2015

There are all kinds of great opportunities for residencies at Medalta in 2015—from a few weeks to a whole year. Read all about it here:

<http://medalta.org/artistopportunities>

DENMAN ISLAND POTTERY TOUR

May 16 & 17

28th Annual Pottery Tour

Saturday and Sunday, 10 a.m. to 5 p.m.

denmanpottery2015.blogspot.ca

EXHIBITION, Maple Ridge

March 7 – April 25



Of Clay, Wattles and Cloth - mixed media artist, Melanie Thompson; ceramic artist, Claire Olivier; and fibre artist, Kaija Rautiainen, share the spotlight as they bring together a collection of their work imbued with both natural and formal elements.

Opening reception: Saturday, March 7, 2 to 4 p.m. The ACT Arts Centre and Theatre 11944 Haney Place, Maple Ridge
Tuesday – Saturday, 11 a.m. to 4 p.m.



Marcia Silvia Johnson

South Delta Rec Centre
1720 56th Street, Tsawwassen
May 8th 10 - 8 pm
May 9th 10 - 5 pm

www.deltapotters.com



INTERNATIONAL CLAY COMPETITIONS

Various deadlines

International Ceramics Competition

Carouge 2015, Carouge, SWITZERLAND

Entry Deadline: 20 April 2015

www.carouge.ch/concours-international-de-ceramique-0

El Vendrell International Ceramics Biennial 2015, La Rambla, SPAIN

Entry Deadline: 12 June 2015

Click [here](#)

Aesthetica Art Prize, York, UK

Entry Deadline: 31 August 2015

www.aestheticamagazine.com/main-prize

Art Kudos, Atlanta, GA; USA

Entry Deadline: 30 June 2015

www.artkudos.com/callforentries.html

Fusion Awards Program, Ontario

Entry Deadline: Ongoing

www.clayandglass.on.ca/page-730677

2015 International Picasso Teapot Competition, California, USA

Entry Deadline: 31 July 2015

www.teapotguy.com/2015intlpicassoteapotcompetitioncallforentries.html

Unclassifieds

FOR SALE: High fire gas downdraft kiln, reduced to \$2,000, o.b.o.! Apprx. 28 c. ft. firing space. Incl. 4 burners & all gas plumbing (underground supply pipe with tracer, pressure regulator, cutoffs, 4 thermocouples), pyrometer, kiln furniture. Iron exterior frame. Have arch form for rebuilding. Gloria (Cumberland) 250.336.8325.

FOR SALE: Shippo non de-airing Pug Mill in good working condition. Asking \$1000. Kay Austen, kay@austeneverest.com, 604 898 9775

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>

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 

Potters Guild of BC Board

Darcy Greiner, President

greindar@gmail.com

Gabrielle Burke

778.838.8803 · gabriellekbburke@gmail.com

Laura Carey

Apollonia Cifarelli, cifarell@sfu.ca

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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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