

**Alberta College of Art and Design
Ceramics Program
Fall Newsletter
September 2006**

The Ceramics Program is humming again as we begin our new academic year. This Fall we have scheduled a number of visiting artists and ceramic activities. Everyone is encouraged to attend our public events at no charge. The ACAD website www.acad.ca lists up to date information on courses and events at the college.

**We welcome
Hidetoshi Sadohara
to ACAD as the 06/07 Ceramics Visiting Artist/ Instructor.**

Hide Sadohara was born and raised in Miyazaki, Japan and has resided in Philadelphia since 1997. Hide attended the Memphis College of Art in Memphis, Tennessee where he received a BFA in Metals and Sculpture. This was followed by an MFA in Ceramics from Kent State University, Kent, Ohio. After graduate school Hide was an artist in residence and instructor at The Clay Studio, Philadelphia for 5 years. Additionally, he has previously taught ceramics at Moore College of Art and Design in Philadelphia, and has conducted workshops at the University of the Arts, Montgomery County Community College, Greenville County Museum of Art in Greenville, SC. Hide has been a recipient of a number of awards, including 2004 Emerging Artist Award at NCECA in Indianapolis, 2005 Individual Artist Fellowship from Pennsylvania Council on the Arts, and a 2006 McKnight Foundation Residency Grant from Northern Clay Center in Minneapolis.



Hide Sadohara, Tea Set, wheel-thrown porcelain

Hide's current functional work explores the fluidity and translucent properties of porcelain. The preciousness of this clay gives him the specific ideas in shapes and surfaces. He exploits the best part of this material in process. He has developed the skill to capture and preserve the moment of struggle, which at times can give the most original shapes that only porcelain can form.



Hide Sadohara, Service Set, wheel-thrown porcelain

Hide Sadohara
will do a presentation of his work in the Stanford Perrott Lecture
Hall, ACAD, on Wednesday, October 4th @ 2:00 pm.
with Art and Design Now and the ACAD Ceramics Program

Everyone is welcome to attend this event.

For more information, please contact the ACAD Ceramics Program at 284-6228

Upcoming Events

"1000 Miles Apart" Student Ceramics Conference at Red Deer College
September 28th, 29th and 30th, 2006

Participating institutions: Alberta College of Art and Design, University of Manitoba,
University of Regina, Emily Carr Institute of Art and Design and Thompson River University

Presenting Artists include Wendy Walgate, Carole Epp, Charley Farrero, Robin Lambert,
Robin Dupont (wood/soda firing), Dawn Detarando and Brian McArthur.

'1000 Miles Apart' continued:

Additional conference events include **Exhibition of Student and Faculty work** from participating institutions, **Silent Auction** fundraiser for the RDC Ceramics Society, **Soup Bowl Trade** and lunch; in partnership with the RDC Hospitality and Tourism program. Bring a bowl, take a bowl and fill it with soup! \$4.00 with a bowl and \$10.00 to buy and bowl and soup, **Voyager Art and Tile studio visit, presentations by participating institutions**

*RDC Ceramics Society wishes to thanks the following sponsors:

- **Clay for the presenters generously donated by Ceramics Canada in Calgary**
- **Refreshments courtesy of The Medalta International Artists in Residence program in Medicine Hat, Alberta**
- **Alberta Potter's Association for the 1000 Miles Apart Aprons.**

For information contact: Trudy Golley, Phone: (403) 342-3453 trudy.golley@rdc.ab.ca

Ceramics Program Annual 'Mugging' Fundraiser

The Annual Ceramics 'Mugging' Sale will take place in the main Mall Wednesday, November 15th. Monies raised will go towards the Ceramics Students' fund for program activities and student events.

ACAD Ceramics Program Fall Workshop

Harlan House
Workshop: Oct. 30th, 31st and Nov. 1st



Harlan House, Jun Meiping and Dynasty Shadow

Harlan is one of ACAD's celebrated alumni. He graduated with a diploma in Ceramics in 1969 and has gone on to be one of Canada's leading potters. He has extensively shown and lectured internationally. He has been the recipient of both the Saidye Bronfman Award for Excellence in the Crafts, and the Joan Chalmers Award for Excellence, the two top awards for craft practice in Canada.

While with us Harlan will be demonstrating his craft and involving himself in critiques with the students. He will give a public lecture on his work at the college, followed by an opportunity for students and community members to socialize with Harlan off campus. Details T.B.A.

**Harlan House will be giving a public lecture on his work
in the Stanford Perrott Lecture Hall, Monday, October 30th
@ 5:00 p.m.**

Everyone is welcome to attend this workshop and lecture.

For more information, please contact the ACAD Ceramics Program at 284-6228

Alumni News

Do-Hee Sung was a winner in the 2006 NICHE Student Awards competition, in the category of Teapots for her entry entitled "Plum Blossom Buncheong Tea Set". Do-Hee is also a nominee for the Alberta Craft Council's Award of Achievement.

Sean Kunz is continuing his residency at Harbourfront Centre. He recently did the Toronto Outdoor Show and received an honorable mention in the Ceramics category. Sean has been invited to participate in a group show "*On The Table: 100 Years of Functional Ceramics in Canada*" at the Gardiner Museum from Jan. 31 to Apr. 22. This exhibition will later travel to the Winnipeg Art Gallery and the Art Gallery of Nova Scotia.

Dawn Saunders Dahl was in the National Portrait show, held this year at the Red Deer and District Museum, July 29 - September 24. Dawn was presented an award in the Royal Bank Farm Photography Competition. The photograph will be in next years farm calendar.

Kory Bogen has now begun MFA graduate studies at the Nova Scotia College of Art and Design.

Shannon Isfeld will open her exhibition "*Constructing with Deconstruction*" September 14 at the Stride Gallery +15 window space, Epcor Centre, Calgary. This exhibition continues for the months of August and September. Shannon did a summer residency with EMmedia, through the Bars and Tones scholarship, and will be having a video screening in November.

Mary Kim completed her MFA studies at NSCAD University and now resides in Vancouver. Her making figurative work will be exhibited in an upcoming show in Halifax in October 2006 entitled "*Dunce Macabre*".

Chris Rekrutiak remains in China. He is teaching at a children's art school and has a recent promotion as the Visual Arts Department Head.

Alumni news continued:

Robin Lambert is completing his graduating thesis "Daydreams and other tiny revolutions" and will be exhibiting the work at the Mackenzie Art Gallery in Regina from 19th - 28th, In January Robin will partaking in a New Works Residency at the Banff Centre. He will also be a presenter at 1000 Miles Apart conference, Red Deer College.

Laura Sharp completed a summer workshop at Penland School of Crafts.

Shannon Butler was a participant at the *Medalta International Artists in Residence Program* from May 29 to June 23, 2006 in Medicine Hat, Alberta.

Julia Schumacher will teach a Teen Open Art Studio class for Red Deer Cultural Services in October and November and a Teen Ceramics class in January and February in Red Deer. Julia's recent sculptures are currently at the Summit Gallery of Fine Art in Banff.

Danielle Bouch has been accepted into the Masters program in Architecture at the University of Calgary.

Catherine Paleczny has accepted full time visual arts teaching position at Ridley College in Ontario. She was recently working on a new body of work for exhibition in Denmark, working in Christin Johansson's studio.

Michelle Lavender is now teaching art at Studio C and Prospect Project, a Community Art and Resource Centre at Art Central, Calgary.

Aura Carney is the new Ceramics Specialist/Technician at Wildflower Arts Centre, Calgary

Faculty News

Barbara Tipton participated in the "*Matter of Clay II; repeats and occasional pots*" exhibition at Jonathon Bancroft-Snell Interiors in London Ontario. Barbara is getting ready to send work to "Mastery in Clay II" at the Clay Center in Philadelphia and will have her work featured in Gail Nichols' soon to be published book on soda firing. Barbara has also been nominated for the Alberta Craft Council Award of Excellence.

Mireille Perron (Liberal Studies) was an artist in residence at the "Medalta International Artists in Residence Program" from May 29 to June 23, 2006 in Medicine Hat, Alberta. Mireille's project consisted of conducting an unusual census around Medicine Hat's unique Industrial Ceramic History in which she made a list of 100 residents who owned Medalta Ware. Mireille aimed at nurturing diversity and covered a wide range of residents, from owners of ware linked with the local farming history (including a few Franco-Albertans), to various workers still involved in the Clay industry, to a few collectors, curators, and Friends of Medalta. Master jigger man Basil Leismeister, now seventy-two years old, trained Mireille on one of the few original remaining jigger machines She worked under the general supervision of Annette Unger, who is in charge of the reproduction studio for Medalta ware. Mireille selected the well-known lid that accompanies the 1/2 gallon crock. Each lid was adorned with a logo and a text. With permission, she reproduced the Historic Clay district logo which represents a beautiful beehive kiln while the text read: '2006 Census: MEDALTA WARE This household is the proud owner of Medalta Ware.' Mireille distributed the one hundred lids and asked each household to prominently display it on the front of their house, close to their street address, as a marker of the special historical relation Medicine Hat's residents have to their ceramic history. Mireille's proposed aim was to foster a new understanding of how ceramic history contributes to the social fabric and material culture of the region. Her hope is that this humble contribution becomes a public/private conversation piece that nurtures community spirit and furthers the visionary project of the Medicine Hat Clay Industries national Historic District.



Mireille Perron with master Jiggerman Basil Leismeister at the Medalta □International residency May 29 to June 23, 2006 in Medicine Hat, Alberta

Faculty news continued:

Greg Payce participated in a summer group exhibition entitled “*Contemporary Canadian Ceramics*” at the new Esplanade Gallery in Medicine Hat. He premiered a new work entitled *Albedo*, which consists of 36 porcelain vases. A work entitled “*Wake*” will be featured in an interactive, virtual exhibition of works in the Glenbow Museum permanent collection, entitled “*Fresh Art - Contemporary Canadian Art from the Glenbow Collection*”. In October, some of his earlier earthenware vases will be featured in “*Unique: 30 Years of Outstanding Crafts*” at the Canadian Museum of Civilization in Ottawa. The exhibition is being held in conjunction with the 30th anniversary of the Saidye Bronfman Award. Greg will be a visiting artist at The Sir Wilfred Grenfell College of Memorial University in Cornerbook, Newfoundland in October. He will be going on sabbatical in January 2007. One of the projects that he is undertaking during that time is a two- month residency at the University of Tasmania in Launceston, where he will collaborate with theatre and music faculty on some of his new video work. While in Tasmania, he will also be undertaking research into using rare earth oxides to develop his surface palette.

Brad Keys participated in the ACAD “*Tech□show*” at the college last spring in 371. Brad’s ceramic work was also included in “*All About □Alberta*” at the Canadian Embassy Gallery in Washington DC as part of the □ Smithsonian Folk Life Festival. This show will be traveling after an □ extended stay in Washington and can be seen in Edmonton at the Alberta □ Craft Council Gallery and in Calgary at the Nickel Arts Museum next spring.

Brad also had 2 pieces in the show "Outside the Box" featuring contemporary studio furniture at the Alberta Craft Council Gallery. Brad conducted a workshop for the Crowsnest Potters' Guild in May. He also managed to catch a monster pike in Lesser Slave Lake this past spring (long as his arm!).

Faculty news continued:

Katrina Chaytor recently participated in the summer group exhibitions; "*Matter of Clay II; repeats and occasional pots*" at Jonathon Bancroft-Snell Interiors in London Ontario and "*Contemporary Canadian Ceramics*" at the new Esplanade Gallery in Medicine Hat. Katrina also was a student this summer in the Masters Glaze Course with Robin Hopper at the Metchosin International Summer School for the Arts (MISSA). Katrina will be doing a workshop 'From Plaster to Pots' this November 24th -26th at Boulder Mountain Clayworks, Sun Valley, Idaho.

Past Faculty News

John Chalke recently participated in the "*Matter of Clay II; repeats and occasional pots*" exhibition at Jonathon Bancroft-Snell Interiors in London Ontario and "*All About Alberta*" at the Canadian Embassy Gallery in Washington DC as part of the Smithsonian Folk Life Festival. John has been nominated for the Linda Stanier Memorial Award through the Alberta Craft Council. The Awards ceremony will take place October 5th at Art Central in Calgary.

Trudy Golley participated in the "*Matter of Clay II; repeats and occasional pots*" exhibition at Jonathon Bancroft-Snell Interiors in London Ontario.

Yuichiro Komatsu is now a visiting artist and instructor at Emily Carr Institute of Art and Design for 2006/07. Yuichiro has also been accepted into a residency at the European Ceramic Work Center in the Netherlands for the spring, 2007.

Amy Gogarty, a faculty member in Liberal Studies at ACAD for the past 10 years has now moved to Vancouver. She is teaching the History of Ceramics at the Emily Carr Institute of Art and Design. Amy recently wrote an article/review for Galleries West and the catalogue for the summer exhibition "*Contemporary Canadian Ceramics*" at the new Esplanade Gallery in Medicine Hat.

Sin-ying Ho has accepted a full time tenure track, assistant professor position at Queens College, City University New York in Flushing, Queens, New York. She received an Assistance to Contemporary Fine Craft Artists and Curators: Project Grant from the Canada Council for the Arts.. Sin-ying also was one of the artists who participated a Canadian ceramics exhibition "*Matter of Clay II - repeats and occasional pots*" at Jonathon Bancroft-Snell Interiors in London Ontario, Aug 2-31. An Article written by Jamie Tarrant was published in the Ceramics: Art and Perception Issue 64 June-Aug. Sin-ying is preparing for a solo exhibition at Centre de Ceramique Bonsecours, Montreal in May 2006.

Missy McCormick was an invited participant in "La Mesa", curated by the Santa Fe Clay Center, at the Portland Oregon Hilton, held in conjunction with the NCECA conference, Portland Oregon. Missy also had her work included in "Teapot Invitational" at Taylor Gallery, Monticello, AR. This summer Missy attended the Metchisin International Summer School for the Arts (MISSA) taking The Masters Glaze course with Robin Hopper. □□ Upcoming shows include the American Pottery Festival at the Northern Clay Center in Minneapolis MN, September 2006, "Style & Function: National Ceramic Invitational" curated by Linda Arbuckle, November 2nd to December 30th at the Blue Spiral 1 Gallery in Asheville, NC and a group exhibition at TRAXX Gallery in Berkeley, CA, Nov 24th, 2006 with Linda Arbuckle, Peter Beasecker and Liz Lurie.

In Memorium: Paula Gustafson (1941-2006)

The Canadian craft world lost one of its most passionate advocates on July 11, 2006, when Paula Gustafson died after a brief illness. She is survived by two daughters and four grandchildren. Born in 1941 in Abbotsford, BC, she was raised in Hope and moved to Vancouver at the age of 16. Early in her career, she was acknowledged as an expert on Salish weaving, publishing a book on that subject with Douglas & McIntyre/University of Washington Press in 1980. Her groundbreaking manuscript incorporated extensive interviews with Salish weavers in the Fraser Valley near where she lived at the time and personal research conducted in museums around the world. She recently contracted with UBC Press to issue a revised second edition of *Salish Weaving* as an expanded, definitive and comprehensive survey of historical Pacific Northwest Coast weaving, an endeavour unfortunately cut short by her untimely death. She became an important editor, critic and mentor in Canadian art circles with *Artichoke: Writings about the Visual Arts*, which she co-founded in 1989, editing and publishing it from 1995-2005. She originated and edited *Craft Perception and Practice: A Canadian Discourse*, co-published by Ronsdale Press and Artichoke Publishing, which anthologized essays by Canadian craftspeople, critics and curators. The series addressed a broad spectrum of craft practices, highlighting Canada's unique contribution to the field. Volumes I and II were published in 2002 and 2005 respectively, and she was working on volume III at the time of her death. Also with Ronsdale Press, she edited and co-designed *A Brush with Life* (2005), an illustrated autobiography of artist John Koerner.

Paula wrote extensively for international journals including *Asian Art News* (Hong Kong); *The Asian Art Newspaper* (London); *Ceramics: Art and Perception, Textile and Object* (Australia); and numerous Canadian publications including *The Georgia Straight*, *Ontario Craft*, *Mix*, *Espace* and *Blackflash*. She recently assumed editorship of *Galleries West* after serving as editor of its book and online reviews. For her extensive contribution to Canadian art and craft discourse, she was awarded the first Jean A. Chalmers Fund award for critical writing about contemporary craft (1992); Alberta Arts Foundation and British Columbia Arts Council awards (1988 and 1995) and a Canada Council "B" Grant (1996). In 2003, she was honoured with the *Award of Excellence* by the Alberta College of Art & Design "in recognition of her significant contributions to the arts in the province of Alberta."

In her role as editor, Paula actively mentored young writers. She was a frequent contributor to conferences including *Beyond Borders*, at the Kootenay School of the Arts (2003), *The Taxonomies of Craft*, at Red River College, Winnipeg (2004) and *Ingenuity and Critique*, at Harbourfront Centre in Toronto (2004). In addition to her public role as advocate, writer and editor, she pursued her interest in making art including weaving, painting, illustration and bronze casting, and she had numerous manuscripts of adult and children's fiction on the go. A more personal account of her life and career written by her daughter Nisse can be found online at <http://paula-artichoke.blogspot.com/>. Obituary compiled by Amy Gogarty with input from Nisse Gustafson.

Special Feature

This past May, Angela Schenstead, ACAD Ceramics major, participated with a contingent of ceramic artists on a trip through Mexico, Angela shares her experience...

MEXICO

With my fingers crossed, my hopes high, and my anxiety mounting slowly in the pit of my stomach, it was with great trepidation that I stepped foot onto my departing flight for Mexico City. The days leading up to my departure left me feeling concerned about the apparent lack of organization of the trip, and I was afraid I had been duped into some sort of money sucking scam. Upon arrival to the Mexico airport, I felt lost and overwhelmed, afraid I would never find my fellow ceramic companions. After searching the airport unsuccessfully for an hour, I settled down on the floor, back against the wall, exhausted and scared that I was now alone in a country where I did not speak the language, with little to no money. After staring into space for some time, a kindly gentleman approached me, and asked if my name was "Angela". He introduced himself as Guillermo Musik, the catalyst and organizer of the tour. Suddenly I felt a great relief, for my adventure into the world of Mexican ceramics was soon to begin. I soon met the rest of my companions: Walter Ostrom, Andrea Gill, Ann Gabhart, Alicia Benoist, Dwight Holland, and Elissa Armstrong.

My first impression of Mexico City was: Where are all the trees? And why is the air so smoggy and yellow? I was not impressed. Instantly I felt homesick, and I longed for the fresh mountain air of the Canadian Rockies. Unfortunately, there were times when I did become physically nauseous and fatigued due to the air quality in certain towns and had to lie down for a while. The vehicles the people drove were rusted out old beaters, that choked and coughed noxious exhaust fumes as they rumbled down narrow, muddy, pothole ridden, roads. In larger cities like Mexico City, lanes upon lanes of city traffic swelled into one gigantic heaving pit of smothering car exhaust congestion. It was disgusting, and I often became car sick, as we spent a large part of the days traveling in our tour van. But the drives were always worthwhile, even if they seemed endless at the time.

Of course, the focus of the tour was on Mexico's traditional folk ceramics. And though our tour guide may have thought this particular tour group to be a bit queer, he indulged our ceramic fetish to the best of his abilities. Our first stop was in the town of Metepec, where we arrived at the home of the Soteno family. Here, we were almost turned away by a little old lady and her fiercely barking dogs. Mr. Soteno was away on business in Europe and wanted us to come back another day. Indignant and determined to see this man's work, our poor tour guide, Joachim, despite his rampant fear of dogs, pleaded with the old lady to please let us in to see the work of

The Great Mr. Soteno, who is internationally well known for his Day of the Dead ceramic figures and alters. Eventually the gate opened, and we were warmly welcomed into their beautiful courtyard that was littered with ceramic shards and debris, of which we hastily rummaged through, searching for precious keepsakes and mementos. Once recognizing we were ready to give them our money in exchange for what appeared to be Mr. Soteno's ceramic rejects, the Soteno women, which included the grandmother, mother and small daughter, became very receptive to our intrusion and brought out some of his more skilled and impressive works for us to see. (It was not until much later that we realized the extent of Soteno's influence on the ceramic world, after repeatedly seeing his great shrines displayed in many of the museums we frequented). Much of our time was spent in this fashion: driving long, uncomfortable distances to small, out of the way villages, where Joachim would then negotiate with the townspeople in hopes to find us interesting potters and ceramic arts to view. The highlight of this endless, and sometimes aimless searching was driving to the small town of Dolores to see majolica pots. Though there was much majolica to be found, most of it was produced by majolica workshop factories. The group was somewhat disappointed that we were unable to find an independent majolica artisan to meet, but we enjoyed touring different workshops and galleries that sold majolica ware.

In addition to searching for potters, we visited many different museums and galleries, the first being the National Museum of Anthropology in Mexico City. This museum really set the tone for the entire trip, providing a detailed overview of Mexico's history through their expansive collection of artifacts and craft objects, including ceramics, textiles and basket weaving, just to name a few. A particular highlight for me was seeing Mimbres pots in the flesh instead of looking at them in books! But as we traveled and roamed through the interior of Mexico, Joachim often surprised us by taking us to obscure, lesser known museums in small towns. There was one museum in the town of Patzcauru called the Museo De Artes E Industrias Populares that I enjoyed immensely. Hidden behind a nondescript wall of adobe, this museum had an excellent collection of folk art, textiles, ceramics and woodwork that took my breath away. These incredible and obscure collections often proved to be frustrating, as we were never allowed to take pictures in these small galleries, nor was there ever any documentation of the collections in the form of a catalogue or book. There was no writing or didactic information provided either – just beautiful displays of exquisitely, handcrafted objects that made my heart sing! According to Joachim, there is very little interest or funding that goes into historical conservation or research in these small centres, and that is why there is no documentation provided to the public. These sites really represent the two extremes of galleries and museums we attended. Of course there are many more spaces filled with precious object from today and yesterday that we visited, but these two really offered an exceptional experience worthy of mention.

By the end of my trip, I was dreading going home, feeling as though I had not been able to see everything I wanted to yet see. What started off as a bad trip, slowly turned into an enjoyable experience that I did not want to end. Joachim took great pride in showing us all the major city squares, offering thorough tours of every significant cathedral, church, courthouse, museum and gallery. To conclude our tour, he graciously took us to a Mariachi club, where we ate delicious Mexican food, drank tequila, and watched the mariachi singers belt out their hearts to a very receptive crowd. Some of the patrons even knew the words and would sing along. The tour ended on a festive note, and we were all sad to say goodbye. I hope to return to Mexico and further explore this country that I would otherwise not have had an opportunity to learn about.



Grandmother Altigracia Tahuilan de Soteno (grandmother) and Monica Sonteno Carrillo (granddaughter)

ACAD Extended Studies 2006/2007; Credit Course

Advanced Courses for Credit - (Winter) Liberal Studies: **Ceramics Practice: A Cultural Survey (Cat. I)**

This course will investigate selected themes and topics from the history of world ceramics in the context of cultural, aesthetic and technological factors. Utilizing a combination of slide lecture, seminar discussion and presentation, the course will focus on visual and textual material as support for students' studio practice. While acknowledging related contemporary practice, the terms of reference will primarily be from the earliest beginnings through to the 19th century.

Prerequisite: AHIS 210, or permission of the Head of Ceramics

Winter: Wednesday, Jan. 10th - Apr. 25th (no class Feb. 21st)

Time: 6:00 p.m. - 8:50 p.m.

Fee: \$441.60 (3 credits)

Instructor: Judy Sterner

Course Code: CRMC 314X1

Community News

Dashwood Galleries, Art Central, Calgary will present an exhibition '*Telling Tales' a Celebration of the Narrative in Contemporary Studio Ceramics, Glass and Sculpture*'. This show will feature the work of Evelyn Grant, Shona Rae, Lindsay Craig, Meg Ida, Wendy

Walgate, Sin Ying Ho, Paul Smith, Annie Peaker, Annabel Faraday, Carole Epp.
Opening reception: November 25th, 5pm - 9pm. Everyone is welcome.

The Canadian Crafts Federation Craft Year 2007/Année des métiers d'art. Craft Year 2007/Année des métiers d'art will celebrate the vibrant and diverse craft culture of Canada. Over the year, this national event will provide a forum of "action, events and debate at all levels of Canadian life". Visit www.craftyear2007.ca for info.

The **Alberta Craft Council** will host the **2nd Annual Alberta Craft Awards** on Thursday, October 5th from 5:00 to 8:00 p.m. at Art Central in Calgary. The ACC invites everyone to come early and enjoy refreshments. All nominees will be featured in the upcoming Fall 2006 Alberta Craft Magazine and the recipients of the 2006 Alberta Craft Awards and Linda Stanier & Family Memorial Award will be featured in the Discovery Gallery exhibition of 2007. For more information contact the council at 1-800-DO-CRAFT or visit www.albertacraft.ab.ca.

Anyone wishing to be on our mailing list or to notify us of a change of address, please call **284-6228** and leave a detailed message. You may also email our technician Brad Keys at brad.keys@acad.ca