



**POTTERS
GUILD
of BRITISH
COLUMBIA**

NEWSLETTER

bc potters

February 2006

Volume 42 No. 2

Manawa Brings Maori Potters to Vancouver

The Spirit Wrestler Gallery in Gastown will be presenting a number of prominent Maori potters as a part of their cultural fusion exhibition "Manawa" to be presented in February (starting **February 10 and running 'til March 11, 2006 at the Spirit Wrestler Gallery's new location at 47 Water Street**). The Maori from New Zealand are making the journey to Vancouver to represent their culture and exhibit their art together with the leading Northwest Coast artists.



Manos Nathan

This exhibition includes 15 Northwest Coast artists and more than 18 Maori artists. A unique facet of the show will be the exchange of artistic ideas, culture and techniques between the Maori artists and the Northwest Coast artists.

Among the 30+ artists represented in this exhibition will be 4 Maori potters; Manos Nathan and Colleen Waata Urlich have confirmed that they will be present for the exhibition. Wi Te Tau Pirika Taepa, and Baye Riddell may also be able to come.

Manos Nathan (1948-)

Since the mid-1980s, Manos has been at the forefront of the Maori ceramic movement. He is co-founder of Nga Kaihanga Uku, the national Maori clayworkers' organization, although his background is in woodcarving and sculpture. (He carved the meeting house at Matatina Marae, Waipoua Forest, on his tribal lands.) His clay works draw on customary art forms and on the Maori cosmological and creation narratives. In 1989, he travelled to the United States on a Fulbright grant to visit Native American potters. A reciprocal visit took place in 1991. His work is held in the collections of the British Museum; the National Museum of Scotland; the Museum für Volkerkunde, Berlin, and Te Papa Tongarewa/Museum of New Zealand.

Colleen Waata Urlich (1939-)

Largely self-taught, Colleen developed her interest in pottery while completing an art major at Auckland Teachers College. She continued to experiment during the 1970s, encouraged by Alec Musha, one of the first Maori potters. She believes strongly in tradition, decorating with traditional Maori weaving patterns or by adding muka (flax fibre), feathers or shell to her works. For her, "working with clay means working with the body of Mother Earth, she who influences and sustains us physically and spiritually." Colleen has long served the community, national art committees and Nga Kaihanga Uku, the national collective of Maori clayworkers. In 2002, she completed her Master of Fine Arts degree with honours in sculpture at Elam, University of Auckland. Her dissertation on the ancient Lapita ceramic legacy to the Pacific contributed to a published paper. Her work has been exhibited throughout New Zealand.

Photos courtesy Spirit Wrestler Gallery

Biographical information courtesy Spirit Wrestler Gallery

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Colleen Waata Urlich

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February Invitational Exhibition

Feb 2-27, 2006
Opening with artists in attendance
Saturday February 4,
2006.
2pm-4pm

Exhibition includes works by Mary Fox, Lynne Johnson, Laurie Rolland, Geoff Searle, Vincent Massey and more...
Artists were invited to participate for this fundraiser for a new desk at the Gallery.

President's Message

With the rush of end of year sales over, isn't it nice to get back into the comfort of your own studio and get your hands into clay again? I always feel enthused by the New Year, it's a time to take a good critical look last year's work, make improvements and try some new ideas. Hope, like me, you are having fun.

In the November newsletter I mentioned that BC in a Box will make its final show at our own Gallery of BC Ceramics on Granville Island in April, 2006. Please advise me (vwhitehead@shaw.ca or snail mail to the gallery) whether your piece is for sale and provide the retail price. So far about 5 people have advised me - only another 145 to go! Please contact me as soon as possible, then you won't have to think of it again.

Jinny Whitehead

Note that the opening for the February Invitational exhibit is Saturday Feb 4th, from 2-4pm. .

Gallery News

Our Gallery Manager, **Tamara Ruge**, has decided to look for new challenges in her life and has left the Gallery.

Tamara joined as Manager in March 2003 and made significant contributions to the team effort that pulled the Guild and Gallery out of a financial abyss. Like all our managers over the years, Tamara brought in new and innovative ideas, which will serve us for years to come.

Tamara, we wish you well, and I know that your love of ceramics will bring you through our doors often.

Good luck.

Jinny Whitehead

Dear Editor:

I don't have an article to submit but rather a request for an article. Since it is coming up on tax season, I was thinking that it would be great for a few articles on taxes from a potters point of view. Personally I'm curious about how I actually organize and document losses do to breakage during manufacturing.

Thanks

Jim Stamper

www.muddycatstudios.ca

Is there anyone who would like to write about taxes for us? Ed.

2006 Gallery Exhibitions

February:

GALLERY INVITATIONAL

Opening Reception: Saturday Feb 4, 2-4pm

February 2 -27,

March:

Laura McKibbin

THE GARDEN / LE JARDIN

March 2 - April 3

April:

BC IN A BOX

April 6 - May 1

May:

Sarah Belley, Katharine Ducker, and Roxanne Gagnon

SKIN DEEP: DUALISM OF WEARABLE ART

May 4 - May 29

June:

Stephanie Craig

SPECIMEN COLLECTIONS

June 1 - 26

July:

Geoff Searle

COLOURS IN FIRE

June 29 - July 31

August:

Gordon Hutchens

(tba)

August 3 - Sept 4

September:

Clive Tucker

A STING IN THE TAIL

September 7 - Oct 2

October:

Keith Lehman, Ron Robb and Jinny Whitehead

CERAMIC MUSICAL INSTRUMENTS

October 5 - 30

October-November:

IN THE PALM OF A HAND;

BC TO JAPAN TOURING EXHIBITION

November-December

(dates tba)

November:

Jay MacLennan

(tba)

November 2 - 27

December:

HOLIDAY EXHIBITION (various gallery & guild artists)

All December.

A Fond Farewell

Tea with Kathi...

Soup with Celia...

Water with Aaron...

Dinner with Darrell...

All this time you think I have been away when really I have been sharing meals with many of you! One of the delightful side effects of working in the gallery is you see the arrival and can purchase the 'best of the best'. When I was pregnant, those mid-night cravings of cheerios were consumed most often in a beloved Alison Feargreive bowl...



Tamara Ruge

One of the highlights of working in the gallery is the privilege of getting to meet the people behind the work. I believe that when an artist finds their true voice in their work, it shows up. To finally meet the makers of the work I so admire has been an absolute joy. You can see the person in their work, and the work could only come from them. Clay is such a malleable and infinite medium; this makes beautiful sense.

Alas, I will not be remaining at the gallery.

As a manager, it has been a privilege to have my abilities ensure that the artists selling in the gallery get as much studio time as possible as successful artists.

As an artist, I work intuitively and spontaneously; not knowing what forms will emerge next (a confession that I could never make the same mug twice!) I know that the creative process will reveal itself and that life is also a creative process. I don't know where I will find myself next, but I trust that, like the wet goopy earth, something wonderful will emerge.

As a member, I see that the work we sell at the gallery is world-class and the compliments we receive on a daily basis are proof. We have the best collection of ceramics for sale under one roof, certainly in BC. 'Grand Central Ceramics' I call it. And visitors from afar often say it's the best they have seen in Canada. I hope all members are proud of this part of the guild. To have a provincial guild of 450+ members in the varied landscapes of BC is phenomenal - and for 51 years!

I know that the staff at the gallery are solid and talented. Samantha is a backbone to the gallery with her inventory, shipping and sales exactitude, and Sarah's displays and educational abilities keep the customers coming back for more. Katherine has nothing but impressed me during my brief return. Roxanne is a valuable part of the team as well. It has been a sincere pleasure to work with them.

we wedge we throw we sculpt we change
'you can never step in the same river twice'
life is short; art is long; and clay is forever.

Thank you all for a wonderful chapter in my career. It has been a dozen years since first falling in love with working with wet earth, and I have spent a decade on Granville Island. Both of these communities are dear to my heart.

*Yours,
Tamara*

Studio Ceramics in Canada

by Gail Crawford

Gail Crawford's initial vision for this book was that it be "a substantial documentation of makers, their objects and the issues confronting them". As a cultural historian, Crawford subsequently realized the importance of roots and origins in current studio practice. Given both the vast expanse of the country, and the extreme diversity of practices, Crawford's resulting survey of Studio Ceramics in Canada was an ambitious academic undertaking.

Canada is a country of a mere 32 million inhabitants in a territory spanning six time zones and 9,976,140 sq km, the second largest country by area in the world. Crawford's research took her from east to west and northward collecting the information necessary to piece together a unified history, and accurate profile, of Canadian ceramic practices. Her travels took her to guild offices, private homes and art galleries, as well as educational institutions with collections of work, archival material and personal correspondence written by and for ceramists. Six full years of collecting photographs, conversing with potters, collectors, gallery owners, and guild directors resulted in this history finally being told. It is the first comprehensive survey of Canadian studio ceramics ever assembled.

Crawford's animated writing style lends this history book the literary qualities of a novel. Filled with lively personal anecdotes, each chapter tells the richly detailed stories of pioneer clay communities all across the country. Tying into international movements and trends over the course of eighty-five years, Crawford weaves Canadian ceramists into a worldwide cultural context.

The book is divided into geographically defined chapters. For example, there are four east coast provinces, but Crawford has grouped them into The Atlantic Region. The center-most provinces of Manitoba and Saskatchewan are grouped together. And The Far North, which consists of the Northwest Territories, the Yukon, and Canada's most recently created territory of Nunavut, which is predominantly First Nations Inuit. Sufficient commonality of early teachers, shared technologies and resources, as well as geographical proximity, are the basis for these categories.

The first chapter, *Shaping the Legacy*, gives an overview of the entire survey. Similar starting points for all the clay communities consist of individual ceramists struggling with early technology and rudimentary materials. Crawford identifies important early teachers such as the Swedish born Axel Ebring (dubbed 'the mad potter' because of his eccentric and unique lifestyle), who set up a rural studio in British Columbia in the 1920s. She also documents early Canadian involvement in international forums such as the Paris International Exhibition of Arts and Crafts in 1937. Tracing the emergence of clubs and guilds from the time of the Great Depression, Crawford exposes the commitment to excellence in craft early in the history of this country not yet 140

years old.

Photographs throughout the book speak volumes for the nature of early ceramic practice as well as its progression over time. One black and white photo from 1938 is of a cluster of bisque pottery, ranging from covered urns to squat teapots, arranged on the wooden steps of an Atlantic Canadian stone house. The steps are flanked by broadly smiling matronly women in aprons, and three grinning nuns in habits. Photos taken in the 70s reveal an evolution with young demonstrating teachers surrounded by even younger throngs of attentive students, both male and female, who would later fan out to become working artists and accomplished teachers.

Crawford cites Quebec ceramist Léopold Foulem where he claims, "We can assert that there is no Canadian style per sé, even if there are unquestionably authentic Canadian ceramics." Throughout the book the social and physical makeup of the country underpin the development of its ceramic culture. "A jumble of influences, from geography and regional differences to the multi-cultural complexion of our society, has ensured that Canadian clay artists at the beginning of the twenty-first century represent a wide range of idioms, techniques, and sensibilities. Our ceramic character was formed initially by earlier generations of pioneers - teachers, potters, curators, educators, geologists, technologists, and administrators, some far-sighted, others tenacious - all of them contributing to the evolution of the ceramic arts in Canada."

Adding to Crawford's narrative is a list of established ceramists working at the time of publication. Another thirteen pages of endnotes further complement the book's historical content, offering venues for more in-depth research in most areas. Black and white photographs gleaned from personal collections and guild archives contribute greatly to Crawford's narrative, while images of ceramic work profile almost five generations of Canadian ceramists.

Crawford's aim was to collect personal and social histories as they pertain to the ceramic arts, and to present a cohesive factual overview. It is a survey that connects the dots between geographically isolated experiences. But it is by no means exhaustive. There are many more accomplished ceramists than are listed and there is a wealth of superlative work not represented in photographs. There were, as Crawford acknowledges, limits to what she could produce in a single book, due to the constraints and "economics of publishing" a book of this type.

Her pursuit of information was a series of extensive field trips "following a broken, erratic trail". Information about the eastern-most provinces reflects the highly social interaction commonly attributed to easterners. Stories are personal, plentiful and colourful. However, as Crawford moves west, in the narrative, individual stories make way for historical documentation and reportage. Nevertheless, each region is given equal weight and the survey is complete.

Just as there is no one template for Canadian society, there is no single or homogeneous ceramic history. Crawford successfully unifies the divergent stories of Canadian ceramists in an entirely readable history.

Rachelle Chinnery

Review by *Rachelle Chinnery*

Craft Perception and Practice: a Canadian discourse Volume 2

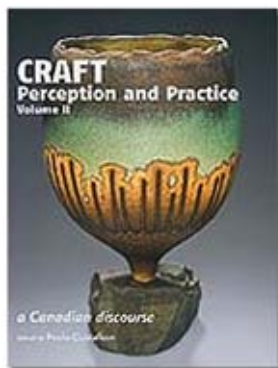
by Paula Gustafson
ISBN 1-55380-026-5
7 1/2 x 10 224 pp Paper Back
37 colour illustrations
\$26.95 CDN

On this twenty-eighth consecutive day of rain, in the post-trauma of craft show lunacy, so many fine craft artists are catching their breath and pondering their future. In these dark days of coastal winter, a solid reassuring read about craft goes down like a steaming hot cup of tea - from a finely crafted cup.

Paula Gustafson's long awaited second volume of *Craft: Perception and Practice* has finally been released. The publication of Volume 1, in 2002, was the first of its kind to be catalogued within the art sections of libraries, and because of this, according to Gustafson, "critical discourse about sculptural objects and functional art - the expressions of professional fine craft artists - has achieved its rightful place within the mainstream of visual art."

This most recent collection of twenty-two essays is divided into five thematic categories: *The Landscape of Memory*, *The Vessel as Idea*, *The Language is Personal*, *History Redux*, and *Limning the Theory*. It is a full range of topics covering the spectrum of interests from medium-specific to broad craft theory. Explaining her selections, Gustafson says, "Critical response engages in a parallel adventure: one foot on the stabilizing path of tradition, the other on the freeway of innovation and change."

Gustafson's new collection ranges from "heretical" writings, which "extol the bawdy pleasure of holding an object" (referring to Bettina Matzkuhn's sensually charged essay), to Glenn Allison's transcribed lecture *Report from the Interior*, presented at Harbourfront Centre in Toronto. One of Allison's poetic



thoughts from this essay is that "Craft is performative, and in language we speak it as a verb." Once again Gustafson's choice of essays completes a full-bodied representation of craft in all its complicated glory.

The format and layout of Volume 2 are identical to the first Volume, but this new collection of essays is stronger, with more consistently erudite writing than the first. Issues of professionalism - and the meaning of professional craft - are thoroughly addressed in *Defining Professional Craft*, by Sandra Alföldy. She states, "Ironically, the recent development of professional craft is actually a rebirth of many of the rules and hierarchies of the craft guilds that operated as the first professional systems in western societies as early as the twelfth century".

Another very readable and well-researched essay is found in *The Landscape of Memory* chapter. Susan Surette's *Landscape as Language in Canadian Ceramics: A Reading of a National Collection*, is an analysis of the importance of ceramics acquisitions in both the Massey and Bronfman collections. Surette asserts that Canadian ceramics in national collections affirm this craft as "an active and full contributor to the national ethos."

The nineteen contributing writers in this compilation are artists, critics, teachers, and art gallery directors. Perspectives, theories and proclamations are broad, varied and relevant - on one level or another - to every practicing craft artist. Some essays are transcribed lectures that would otherwise be inaccessible, unless the reader had attended the talk. And now, with the demise of the magazine *Artichoke*, there is one less venue to read critical thought about craft in Canada.

A singular drawback of this book, as with the first publication, is the quality of the photographs. While the writings are the primary content, not having clear professional images of professional work seems anathema in a book of this caliber - even the cover image is out of focus. However, this is not a coffee table book and the written content is overwhelmingly informative and satisfying to read. Gustafson sits comfortably among the pantheon of the very few *Craft Champions* publishing in the world.

Rachelle Chinnery

Throwing with Janet Mansfield

A once-in-a-lifetime opportunity to study throwing techniques with world-renowned ceramist Janet Mansfield. Janet has four decades of experience and is represented in international collections and publications. She is an author and editor of "Art & Perception" magazine, as well as manager of a ceramic gallery in Australia. In this 2-day workshop, Janet demonstrates her throwing techniques for a variety of forms, then guides students as they apply these techniques during hands-on practice.

Mon/Tue, March 20 & 21, 10am-3pm

2 sessions, \$178.62 Barcode: 100085

To register phone: 604-291-6864

Or register through TeleReg: 604-570-3800

or WebReg: www.burnaby.ca/webreg

Shadbolt Centre for the Arts

6450 Deer Lake Avenue, Burnaby, BC V5G 2J3

604-291-6864



Brush Making

Oregon College of Art & Craft would like to announce its upcoming spring workshops. To register, or for more information call 503.297.5544.

CE791 o APR 8 & 9; SAT/SUN 9:00AM-4:00PM
\$180; STUDIO FEE \$45

During this two-day workshop, participants will create a series of 8-10 handmade brushes. Demonstrations will illustrate technical methods such as knot tying, epoxy mixing, and cutting and wrapping of hairs involved in creating brushes by hand. In addition, each participant will receive a brush making supply list that contains addresses and contact information for ordering additional supplies. The variety of hairs used and other materials furnished include deer tail, cat tail, moose, and horse hair; rooster hackle; broom corn straw; and various types of twine, epoxy, bamboo and leather. The brushes created in this workshop will be functional and can be used to paint ceramic, ink, watercolor, and printmaking surfaces. Register by March 23. No prerequisite. Location: Ceramics Studio

GLENN GRISHKOFF, INSTRUCTOR

Glenn Grishkoff (MFA, Claremont Graduate University) has developed a national and international reputation as a brush maker and ceramic artist. He has been a guest artist at the Shigaraki Cultural Ceramic Park, Watershed Center for the Ceramic Arts and the LH Ceramic Residency in Joseph, OR. In 1995, Glenn traveled to South Africa and Namibia to research artists and create his own art-work including one-of-a-kind handmade brushes. Since 1992, Glenn has presented over 125 workshops and lectures focusing on the art of Eastern and Western brush making.

8245 SW Barnes Road
Portland, OR 97225
503.297.5544 or 800.390.0632

OREGON COLLEGE OF ART & CRAFT

Continued from page 1

Wi Te Tau Pirika Taepa (1946-)



Wi Te Tau Pirika Taepa

Wi served in Vietnam and as a prison officer at Wellington's Wi Tako prison before becoming a self-taught carver. While working as a social worker, he developed an interest in clay as an alternative to wood for teaching boys in reform institutions how to carve. In his own work, clay offered more freedom than stone or wood. Now known for his ceramic work, he prefers a "low-tech" approach-hand building, sawdust firing and incorporating Maori and Pacific design elements. He is keen to develop, with other members of Nga Kaihanga Uku (the national Maori clayworkers' organization), a solid kaupapa (purpose) for Maori clay workers. He has participated in many exhibitions.

Canadian "FIRED UP! Contemporary Works In Clay" presents NEW GROWTH - SYNTHESIZING CLAY

1984 - 2006 - Exhibiting at the 40th Annual NCECA Conference, Portland, Oregon, USA

March 8 through March 11 2006 - Hours 9:00 am - 4:00 pm

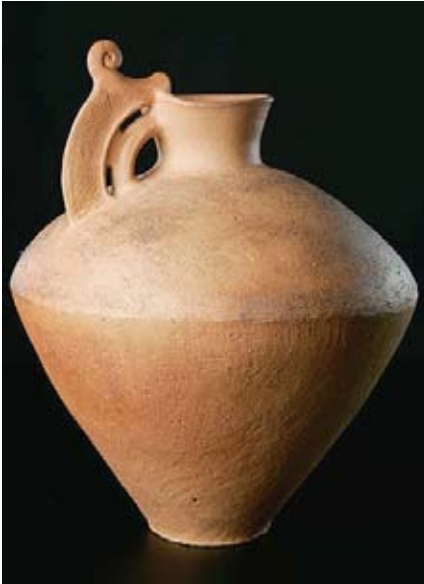
Canadian "FIRED UP! Contemporary Works In Clay" is a diverse group of professional ceramic artists who have since 1984 annually held an exhibition and sale during the last weekend of May in Metchosin, just outside the city of Victoria, B.C. Up to four guest artists are invited annually to participate, ensuring encouragement to other artists and offering the public a diverse & interesting show.

The Philosophy of Fired Up! is to:

- Promote ceramics as a fine art form
- Educate the public about the ceramic arts
- Serve as a venue for new and innovative work
- Improve interaction with other ceramic artists and their work
- To meet and interact with the public.

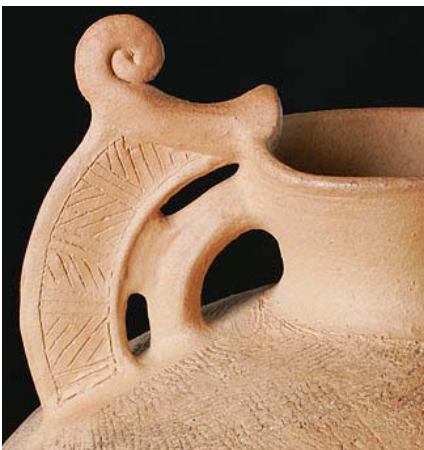
Fired Up Members 2006

Baye Riddell (1950-)



Baye Riddell

Baye attended Otago University in Dunedin, New Zealand, returning to his home in Tokomaru Bay in 1977. He established a ceramics studio/workshop in 1973 and has been working as a full-time ceramicist ever since. He has tutored extensively throughout New Zealand in tertiary institutions and on marae (traditional gathering places), and he has run many art workshops establishing community, national and international networks. He has exhibited widely, been represented in many public and private collections and had his works profiled in many magazines and books. In 1987 he co-founded Nga Kaihanga Uku, a Maori clayworkers' organization, and in 1989 he was awarded a Fulbright scholarship to establish an exchange with Native American artists.



Baye Riddell

Chris Staley:



Making what the eyes want to touch

Chris Staley is a professor and Head of Ceramics at Penn State University. He has an MFA from Alfred University, a BFA from Wittenberg and is a former member of the Archie Bray Foundation's Board of Directors. Chris has led well over 100 workshops worldwide and his work has been featured in numerous solo and group exhibitions and collections. Through slides, lecture and demonstration, Chris shares his views on where ideas for pottery forms begin, how they evolve and what makes them personally relevant. Note: Regular refund policy does not apply - no refunds after Jan. 10, 2006. Presented in partnership with the Potters Guild of BC.

Sa/Su, February 11 & 12

10:00am-4:00pm

Barcode: 84946

Early Bird Price: \$107.00 (non-guild member)

(before Jan. 10) \$96.30 (guild member)

Price after Jan. 10: \$117.70 (non-guild member)

\$107.00 (guild member)

To register phone: 604-291-6864

Or register through TeleReg: 604-570-3800

or WebReg: www.burnaby.ca/webreg

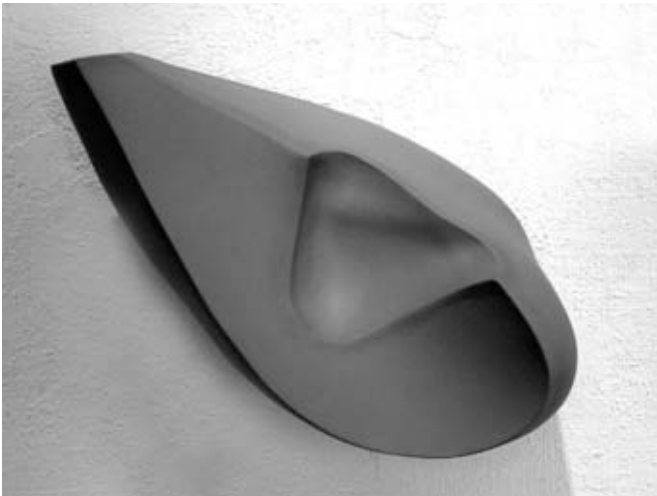
SHADBOLT CENTRE for the ARTS

Ian Johnston

Summer School at Alfred University

Maureen Wright Scholarship Recipient Report

This past July I had the opportunity to participate in the Summer School at Alfred University. My intent was to explore a variety of aspects of ceramic arts practice. I was fortunate to meet Johnan Creten, guest artist, and a host of other ceramically obsessed individuals in the context of a fourteen person month long Ceramic sculpture workshop. The workshop was led by Walter McConnell, Ceramic artist and associate professor at Alfred and we were technically assisted by eight extremely skilled and diverse graduate students. Throughout the workshop we were treated to almost daily demonstrations and slide lectures of everything from diverse hand-building techniques to press-molding, slip casting and throwing. It was a hot and humid July in the tradition of the Eastern states and we spent many evenings at the local café discussing the merits of each other's work, direction, studios and lives. We got to hear first hand from Johan about the complexities of creating, showing, warehousing and shipping large scale sculptural objects across international borders. While Walter McConnell presided over the group more dis-



tantly, he too showed me a dedication to exploration and idea that has begun to inform my own thinking and approach to my work.

As a self taught ceramic artist I have participated in a number of workshops and symposia that tend to be technical learning binges. The workshop at Alfred was no different. There was a glaze calculation course run by Bill Carty, professor of Ceramic Engineering, that shed much light and clarity on a subject that had eluded me. I was introduced to press moulds by Andrea Gill and her husband John entranced a group of us with a three hour demonstration of his favorite hand-building techniques and zeal for object making.

As a group we shared the responsibility for keeping the studio clean and the grad students tirelessly loaded and unloaded kilns for us. The kiln room, centrally located and round in plan, houses 31 kilns many of which are walk in. In a shed next to the main building there were a couple of wood and soda kilns.

Alfred, a town of 800 people, swells to 8,000 when the students return in the fall each year. During the summer there is ample cheap accommodation but the nearest grocery store is in a town that is twenty minutes away. Thankfully there were many people there with cars that were more than happy to share a ride and the graduate students were gracious enough to pick us up at the airport in Rochester about an hour north of Alfred.

Although I had no specific intention of creating finished work I was able to make twenty five pieces some of which will form a part of my next exhibition, *Tangible Shadows II*, at the Nelson Fine Art Centre in January 2006. All in all it was a mind expanding experience that I highly recommend and would have been impossible without the support of my partner Stephanie Fischer, the Northwest Ceramics Foundation, Maureen Wright Scholarship, the CABC's Grace Cameron Rogers Scholarship, and the BC Arts Council Professional development Assistance funding.

*Ian Johnston
Nelson, BC*

NCECA Lodging Needed?

Let us know.

The Oregon Potters Association, through Ginger Steele, has provided a list of members who are making their homes available for lodging members of our group to attend the NCECA.

To assist the OPA with matching up members with hosts, **please contact Don Jung** (*not Ginger Steele directly*) with your request as soon as possible.

The following information would be helpful:

Number of people traveling	Dates arriving and leaving
Method of travel (car, plane)	Preferences (pets like dogs or cats ok or not, etc)
Anything else you want to mention.	

email to communications@bcpotters.com would be easiest. Phone 604-873-1836 is also ok. I'll match you up with an OPA host and you can contact them and arrange the details. There's no money exchanged, but I highly recommend a hostess gift, like a pot of your own.

Don Jung



THE MAD POTTER is doing it again . . . Clay Day!

On Saturday, February 12 at **THE MAD POTTER**
You can sample up to 4 different types of clay ~ FREE!

Come in and take some NEW CLAY home from 10am to 6pm.

**Not to mention a Huge Store Wide Sale,
Cake and Prizes!**

#6 - 3071 No. 5 Road, Richmond (Near Bridgeport) ~ Tel: 604-244-3734

***** STORE HOURS: Tuesday to Saturday 10am to 6pm *****

Discovery Art Travel

FEATURING Denys James

UPCOMING CERAMICS EXCURSIONS



ITALY May 13 - 29, 2006

TURKEY September 14 - October 5, 2006

For details, please visit www.denysjames.com/excursions

For more information on Discovery Art Travel or Denys James, please contact us at: Phone/Fax: (250) 537-4906
182 Welbury Drive, Salt Spring Island, British Columbia, Canada V8K 2L8

Brent Davis

April 24, 1931
January 10, 2006

Santo Mignosa has informed us of the death of his dear friend Brent Davis, Olea Davis's son, from cancer, on Jan 10th 2006.

Santo met the Davis family within weeks of his arrival in Vancouver from Italy, in the mid 1950's, and was welcomed into their home as a son. Brent and Santo remained lifelong friends. Brent has given a large box of Olea's slides into Santo's care, and over the next months we will be looking at and transferring these slides on to DVDs. Then we hope the slides will be stored in the UBC Archives, where 11 boxes of Olea Davis's history reside. Brent Davis was keenly interested in his Mother's legacy- the Potters Guild of BC. He came to the opening of TransFormations in August and was thrilled with the exhibition. In November, the Potters Guild gave Brent several catalogues, Source Books, and copies of Gisela Kaempffer's compilation of the early history, to pass on to his children. By giving us this substantial collection of slides Brent has contributed greatly to our Archival Resources. Our condolences go out to the Davis families.

CEBIKO

The 4th World Ceramic Biennale 2007 Korea - International Competition

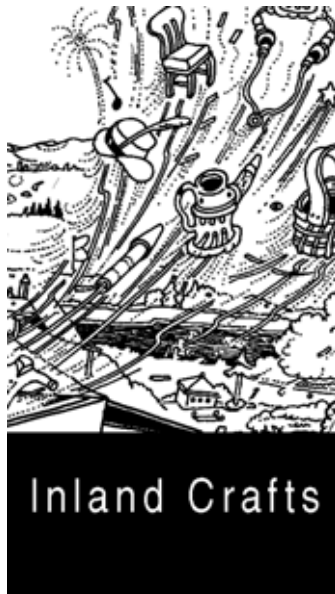
Deadlines:

Registration of Preliminary Screening
Aug 14, 2006 - Oct 6, 2006

Registration of artwork for final screening
Dec. 11, 2006 - Jan. 6 2007

Further information:

Curatorial Department: WOCEF
FAX +8-231-631-1614
Email: cebiko@worldceramic.or.kr
Web: <http://www.worldceramic.or.kr>



CALL FOR ENTRIES

The 24th annual, Inland Crafts, sale and exhibition of fine contemporary crafts, is now accepting applications for jury. Inland Crafts, always a "cut above" will be held:

November 10, 11 & 12, 2006
Spokane Convention Center
Spokane, WA.

Jury deadline ~ April 1, 2006. No fee for jury.

5 representational slides & 2 optional
1 page resume
jury application form

To receive or download our jury information: log on to our web site or send a business sized SASE to

G. Freuen, Inland Crafts,
5205 Shady Slope RD,
Spokane, WA 99208

For complete information and jury applications:
www.inlandcrafts.org.

The 24th annual Inland Crafts, a juried exhibit and sale, featuring over 80 craft artisans will be held November 10th through 12th, 2006 at the NEW Spokane Convention Center, Spokane, WA. Heritage, and original, contemporary craft medias including photography, are encouraged to jury. No kit work, commercial greenware, or food products will be accepted through jury. Artists interested in participating should log on to the Inland Crafts website: www.inlandcrafts.org for complete information. The application deadline is April 1, 2006. Requirements include: 5 representational slides or digital images, 2 optional, that include a booth shot and a detail, the jury application form, a one page resume, and to those that jury with slides, a \$15.00 fee to cover the cost of transferring slides to digital and for return of slides to applicant. There is no jury fee to artists that submit digital files.

Inland Crafts is considered a treasured arts event in the Spokane arts calendar year, attracting patrons from Eastern Washington, Northern Idaho and Western Montana regions. Management works to provide a friendly and comfortable sales environment for participating artists and an exciting venue for arts patrons to purchase art works and collectables for personal wear, for home, office, and garden.

Suzy Birstein
invites you to her Solo
Exhibit:
"Tete a Tete":
Masks, Monotypes
and Miniatures"

Silk Purse Gallery
1570 Argyle St.
West Vancouver
(along Ambleside
Beach)
Feb.14th-26th
Noon 'til 5:00 daily

**Opening Valentine's
Day, 6:00 'til 8:00pm**

Suzy Birstein

For Sale: Pottery supplies ~
Glazing supplies/oxides, sell altogether, \$400 + value for \$275 firm;
2 brass sieves, lab quality \$25 ea.;
heat protective apron & sleeves for raku firing \$25 each, firm;
banding wheel, heavy duty cast aluminum/ball bearings, from England \$150 firm;
large pottery library (a few collectibles), individually priced.
Contact Suzanne Jones, Parksville if you wish to see what I have.
e-mail: jonesorg@shaw.ca or 1-250-248-5717.
Home most evenings and Saturdays.

ECIAD Ceramic Silent Auction: Announcement and Call for Donated Artwork

The ECIAD Ceramic Students Fund raising Committee is holding a Ceramic
Silent Auction on Friday, February 17, 2006 at 7pm. Tickets are \$10, available
at the door.

Refreshments will be served and there will be a cash bar.

Request for Donations

The committee is calling for donations from local artists, alumni and current
students. All proceeds raised will go towards field trips and visiting artists.

Everyone donating work will receive a complimentary ticket.

If you would like to help support the Ceramic program at ECIAD please con-
tact

Ikbal Singh at 604-781-2254 or by email at singhi@eciad.ca

Claylines

Congratulations to **Frank Turco** who has been appointed as a Queens Council. This is a most prestigious recognition by peers. Frank is a long time member who has served on the board and continues to help the Guild with legal advice.

In his real life as a potter Frank pots at home and at the Lucas Centre. He has a gas kiln at his property in Sooke where he also plans to have a small wood-fired kiln.

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membership@bcpotters.com
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communications@bcpotters.com
Jay MacLennan, Workshops 604-515-7939 lumacpottery@aol.com
Jay.Maclennan@city.burnaby.bc.ca
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lpopik@eciad.ca
generalinfo@bcpotters.com
Amber Kennedy, 604-781-1940
celte_nouveau@shaw.ca
Stephanie Craig, 604-224-5043
stephanie@stephaniecraig.net

General Enquiries

General: Leon Popik 604.255.3580
and leave a message or send email to
generalinfo@bcpotters.com

Membership

Matthew Freed, Chair 604.899.3383
<membership@bcpotters.com>
Ronna Ander 604.921.7550 or
<database@bcpotters.com>

Renewals

- by Visa, cheque or cash in person at the Gallery of BC Ceramics or
- by Visa, cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'.

New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership.'

Communications Committee

Don Jung, Chair 604.873.1836
<communications@bcpotters.com>
Gillian McMillan, 604.937.7696
<newsletter@bcpotters.com>
Martin Hunt, Editor, <editor@bcpotters.com> or <webmaster@bcpotters.com>
Andrea Maitland, Proofreader
Special thanks to Rona Hatherall, Marie Smith, Lewis and Hazel Kennett, Linda LeBrun and Billy Wittman who make certain the newsletter is mailed.

Gallery of BC Ceramics

Hours: 10:00 am-6:00 pm
www.bcpotters.com

Gallery Manager
604.669.3606 or
<galleryofbcceramics@bcpotters.com>

Gallery Assistants: Sarah Belley,
Roxanne Gagnon, Katharine Ducker
and Samantha MacDonald
(staff@bcpotters.com)

Volunteers
Shari Nelson, exhibition catering
Penny Birnam, exhibition re-painting

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



POTTERS GUILD OF B.C. NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

Submissions: send articles, reviews, images, members news, letters and information by the 8th of each month. Unclassified and articles may be edited for space.

Membership Fees for 12 months (incl GST)

Individual \$50 Student (full time) \$25 Senior (over 65) \$30

Family Studio (2 max.)\$70 Institution or Group \$100 Corporation \$100

Advertising Rates (not including GST) Please submit ads as .tiff, pdf, or eps files.

Full Page \$170, 2/3 page \$115, 1/2 page \$85, 1/3 page \$55, 1/6 page \$30.

Ad rates are for files that need no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$10 extra.

Unclassified Rates: Members Free!

Insert Rates (not including GST)

Members: \$75. If overweight, pay additional postage costs. First-come basis.

Outside groups: \$200 corporate/\$100 community

Guild committees: free if within postage; pay for overweight.

Advertising and insert rates subject to change.

Website:www.bcpotters.com Email:<generalinfo@bcpotters.com>



**POTTERS
GUILD
of BRITISH
COLUMBIA**
NEWSLETTER

1359 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R7
tel: 604.669.5645
fax: 604.669.5627