

Guild at a Glance

South Vancouver Island Potters' Guild meets the 2nd Monday of the month at 4733 West Saanich Road, Victoria

Feb. 1, 2008

www.mypottery.com

Volume 8, Issue 6

Tobias Thomlinson: Carving/Altering demo

Happy New Year! At our first meeting of 2008 our very own Tobias Thomlinson, generously shared his sources, his tools and his methods in a stimulating and inspiring workshop.

To lead off, Tobias pointed out some of the people and ideas that had started him on this particular road. He showed us a display of articles and talked about the Martin brothers as his favourite artists. The **Martin Brothers** were pottery manufacturers in London who are considered to represent the transition from decorative Victorian decorative ceramics to twentieth century studio pottery in Britain. Art Nouveau and Arts and Crafts designs are sources for starting points for his interpretations of motifs such as fruit and plants.

We gathered around Tobias as he proceeded to show the steps he takes to develop the sculpture on his pieces. After throwing a mug he may use a chopstick to crease the outside in a series of graceful swoops. From inside the piece, using finger pressure the shapes can be pushed outward creating relief already. Then he fully dries the piece.

Tobias draws his design on bone dry clay with lead pencil. With a ball pin-tool he outlines the basic shapes. Then wearing protective finger coverings he uses a carving tool that looks a bit like an old fashioned fountain pen. Tobias etches away the clay from the edge of the design in a gradual way until the shape emerges as a deep bas-relief. To finish he uses fine sandpaper to smooth out the tool marks.

Tobias likes to use glazes that break to accentuate the relief with dark and light qualities due to variations of glaze thickness. He had some lovely pieces on display



Don't Forget The Raffle!

Next Guild Meeting is
Monday, March 10, 2008
7:30 p.m. at St. Michaels Hall



including his green man, several carved mugs and a stunning red plate with a floral carving.

The fun began when we had the opportunity to try our own carving on a tile that we brought along. Tobias had made a simple carving tool for each of us and we went to it.

It was great fun to get our hands involved as well as our heads! We quickly saw that it would take us years to achieve the subtlety and nuance that Tobias imparts so effortlessly in his demonstration.

But we got a taste of what it is to carve and for that we thank you, Tobias.

If you are interested in pursuing this work Lloyd-El sells the tools.

Please remember to work safely with clay dust...this means mask and ventilation.

Roger Champagne



Upcoming Guild Programs

February — Ester Galac.

March — Meg Burgess and Laurie Davis

April — Andre Gogol/Tony Mochizuki - Glazes

May — Alana Nast - Sm. Business Accountant

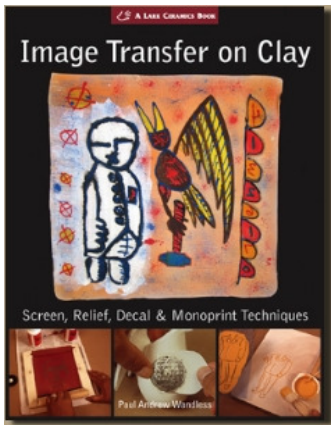
June — Swap 'n Shop & Party

For those of you who like to plan ahead:

NCECA 2008 will be held in March in Pittsburgh, Penn.

NCECA 2009 will be held in March in Phoenix, Arizona

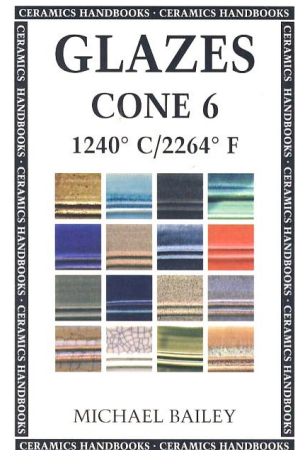
LIBRARY CORNER



- "Image Transfer on Clay" by Paul Andrew Wandless must be a good book. I have been watching for it to come in long enough to get a photo of its cover, but it comes in long enough, only to be taken out again! Alert to those interested in the Kelowna Clay Festival (Aug. 8-12) : The author, Paul Andrew Wandless, is doing a workshop there. The book may be put on Wait list if someone wants to reserve it now.



- We purchased Glazes Cone 6 by Michael Bailey in January 2004. Our acquaintance with the book is growing (attached photo of cover). In December Roger showed us a pot he glazed with recipe CA 23 Satin Matte base Cone 6-7 (p.108). Betty Burroughs took the book out and likes it so much she has put it on her to-buy list. Betty recalls meeting Michael Bailey when on a pottery tour in England ended up in Bath and a visit to the Bath Pottery Supply. She met the co-owners, Michael Bailey and Steve Mills. Betty was impressed that they were so good to them, so knowledgeable, so passionate about clay and the whole pottery scene. Betty describes Bailey as a sort of jolly fellow, and very serious about his work. The book is one of the Ceramics Handbooks. It is 128 pages of concise information focused on Cone 6 glazes for firing in electric kilns. Glaze tests are illustrated in colour, and the types of glazes are addressed in separate chapters. When the book is not out on loan, it is in with the Glaze box of books.



- Did anyone notice how our Library-in-a-box worked so smoothly last meeting!

Elaine White has joined our committee and just pitched in to get the books out of the cupboard and on display. I didn't see her jump off the stage; but she must have, since she was so fast to get down to process the returning books. Then after our meeting comes the task of "cupboarding" the boxes. With Alice McLean's help, that went "likety-split" too.

And bouquets to our members - we sure do appreciate how helpful you all are when you take responsibility to check off your name and return the card to the book you have borrowed.

Joy Finlay

Upcoming events

The next **Saanich West Studio Tour** takes place on the 10th and 11th of May. We are always looking for artists to join in.

Cost is \$ 25.- for each participant. Deadline: January Questions? phone Heidi at 479-6470

June—Souper Bowls of Hope

Phone Helen Hughes 361-0217 or email hhughes@victoria.ca

KELOWNA CLAY FESTIVAL 2008

August 8th - 12th, at the Rotary Centre for the Arts in Kelowna, BC

ARROWSMITH POTTERS GUILD

‘Naked Raku’ Workshop by Wally Asselberghs, April 24-25, 2008 - 9-5 each day

Two day Hands-on Workshop sponsored by Arrowsmith Potters Guild at Station Gallery & Studios, Parksville, B.C.

Earlybird Fee: \$170 before March 7th Workshop is limited to 15 participants

Further information: (Events) www.arrowsmithpottersguild.bc.ca

Contact: Al Bubnys 250-951-1815

Wally Asselberghs, ceramicist from Flanders, Belgium, has specialized since 1995 in the technique of "Naked Raku". This method uses sacrificial layers of slip and glaze as catalysts to create patterns and surface textures left behind by smoke and fire. See Wally Asselberghs info. on line: www.wallyasselberghs.be



MASTER SERIES 2008 (also presented by Arrowsmith Potters' Guild)

APRIL 26, 2008 9:00am to 5:00pm

at the PARKSVILLE CONFERENCE & COMMUNITY CENTRE, 132 East Jensen Avenue, Parksville

Presenters are:

- Paul Lewing (Seattle, WA)
- Wally Asselberghs (Flanders, Belgium)
- Carol Ann Michaelson (Ontario)
- Graham Sheehan (Gabriola Island, BC)
- John Robertson (Cobble Hill, BC)
- Mary Fox (Ladysmith, BC)

This is the 4th Masters Series event sponsored by the Arrowsmith Potters' Guild. It is held on alternate years of the Ceramics Symposium in Burnaby.

Cost:

Regular, Early Bird Rate (before March 7th) - \$90. After March 7th \$100.

Student, Early Bird Rate \$60. After March 7th \$70.

Lunch is included in the fees.

Registration ends APRIL 12th.

Registration form may be found at www.arrowsmithpottersguild.bc.ca

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Treasurer	Cindy Gibson	592-8257
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Program Coordinators:
VACANT

Raffle Ester Galac 658-4523
Tobias Thomlinson 383-3893

Coffee Betty Fulton

Directors: Meira Mathison, Betty Burroughs, Betty Fulton

POTTERY WORKSHOP with MARTHA JAMES

Fri., FEB. 22 ~ 6:00pm - 9:00pm, Sat., FEB. 23 ~ 10:00am - 4:00pm

Sponsored by SOUTH VANCOUVER ISLAND POTTERS GUILD (S.V.I.P.G.)

ST. MICHAELS CHURCH HALL, 4733 West Saanich Road, (1 km north of Royal Oak Dr.), Victoria, B.C. Contact: 479-3524

COST: includes light supper 6pm Fri., & Coffee/Snacks on Sat. \$80 (non-members); \$70 (SVIPG members)

Make cheques payable to S.V.I.P.G. Mail: 1520-B Edgeware Road., Victoria, B.C. V8T 2J7
see S.V.I.P.G. website for more info: www.mypottery.com



After graduating with a Bachelor of Fine Arts in ceramics and photography from Univ. of Calgary, Martha and her husband Gordon moved to Quadra Island & established *James Pottery Studio & Gallery*. Now, over 30 years later, Martha & Gordon James work in a wide variety of styles, using stoneware, porcelain and earthenware clays.



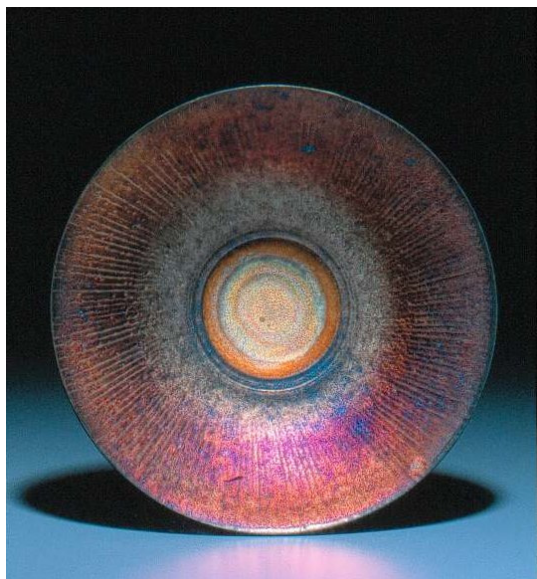
Les Manning - Aesthetics of Ceramic Form

A hands-on program designed for the ceramic artist able in technical skills wishing to examine form from a personal perspective. Students will create the groundwork for advancing their own ideas toward a personal signature with individual content and difference. Students will begin with the evaluation of their work complemented with discussion of existing concepts of ceramic art, design and influences. Each participating artist will pursue their individual goals in a technique of their choice, working through a series of assignments that build on the previous results. Exploring ideas in this step by step process constructs an original foundation of form so that the art-

ist has evident ownership of the concluding results.

Patrick Keenan - Figurative Sculpture

his intensive course will focus on the full figure study. Utilizing a photograph, their own or one from the instructor's large collection of character studies, students will create a small scale character study in clay. This piece will include a detailed study of Guitar Player - Pat Keenan the facial features, gestural position and accurate examination of the clothing featured in the photograph. Students are free to change or enhance their figures to create a personal vision of the study. All levels.



Gordon Hutchens - Special Effects Glazes

Both crystalline and low temperature reduction glazes will be covered in this intensive hands-on course. First developed in Europe in the late 1800s, crystalline glazes, with their delicate, lacy, spontaneous patterns, have grown in interest in recent years. This course will explore various crystalline glazes at cone 10 and cone 6, glaze composition, techniques for runny glazes, firing schedules, form, and aesthetics. This course will also explore cone 01 reduction fired lustre glazes. Fuel economy is one good reason to look at low temperature gas firing, but this process also gives some of the depth and subtlety of high fire reduction with unique colours and lustrous surfaces.

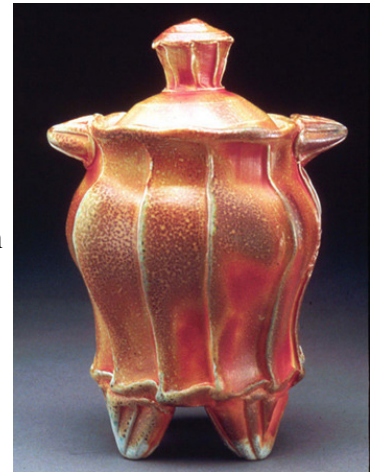


Robin Hopper - Master Class: Glaze & Colour Development

This course is designed to assist experienced ceramic artists in diversifying their skills and knowledge into extended or new areas of work. All participants work with the instructor in a one-on-one basis of glaze testing lab work and tutorials combined with group discussions, lectures and slide presentations. The prerequisite for this course is a college or university glaze and colour program, extensive personal glaze research or previous participation in a MISSA glaze program.

Gay Smith - Making Lively Pots

Altering the forms and surfaces of freshly thrown pots enlivens and animates the work, reflecting the spontaneity of working with soft clay. Altering techniques include squaring, ovaling, fluting, and faceting. Finishing touches such as attachments, lids, spouts, handles and feet, as well as trimming will enhance and complete the pots. Demonstrations and exercises will be designed to meet participants' interests. Topics for discussion will include raw glazing, single firing, firing a soda kiln, and aesthetics.

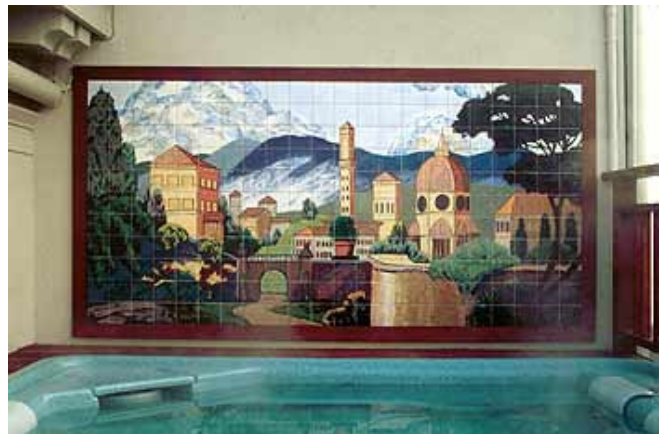


Grace Nickel - Architectural Ceramics

Students in this workshop will be asked to combine elements of nature and the built environment to create new ceramic hybrids. These organic/architectural investigations could take the form of light sconces, tiles, furniture, columns, or garden sculpture for instance. Using paper clay, students will first be asked to make sketches and models in preparation for creating large-scale works in clay. A variety of construction methods will be demonstrated, and concerns of large-scale work, such as support, bracing, drying, working in sections, and firing will be addressed. Simple and quick mould making methods will be demonstrated, including cardboard, slump, and bisque moulds.

Paul Lewing - China Painting with Water Soluble Mediums

China paint, though it has been around for 1000 years, is almost unknown among potters and clay artists. Introduce yourself to this ancient medium using new techniques and mediums. From the most brilliant colors to the most subtle gradations, china paint is the perfect ceramic medium for those who love to paint and draw on clay. Students will work on tile, second-hand china, and their own forms, in both individual and group projects. Bring your imagery and your creativity, and learn a new way to decorate clay.





Joe Brecha - Alternative Raku Techniques

This hands-on workshop will focus on techniques that highlight the smooth finish of terra sigillata coated clay. Preparation techniques covered include throwing, trimming, and polishing with terra sigillata. Decoration will focus on soluble metals, wax decoration, use of organic material, foil wrapping, white crackle and naked raku techniques. The specific firing temperatures and timing demanded by these techniques will be discussed and demonstrated.

Conner Burns - Organic Forms

This demonstration workshop will focus on combining wheel-thrown and slab components to create fluid and organic vessels. Formation, function, aesthetics and processes of making well designed clay vessels will be addressed. Conner will discuss related topics including aesthetics, philosophy, design, technical issues and business practice.



Bob Kingsmill - Masks

This workshop is two days of building clay masks as sculptural, architectural and decorative works. Students will hand-build over forms to make objects for the garden, the home and those other places around you that need another reflective face peering (or staring) back. Masks large, small, and tiny, existing alone or as parts of utilitarian pieces will be explored.

Billy Ray Mangham - Raku Sculpture

Using simple handbuilding techniques the class will provide a narrative through figurative sculpture. Skills and challenges will meet to place the student in the flow of creativity. Billy Ray will demonstrate daily and bring his insight into the creative process, about “why” we create. Pieces will be fired using the Raku process. “Work hard and have fun!” will be the working motto. This class is open to all skill levels.



Sandra Black - Illuminate

This course will be an exploration of techniques to produce translucency in porcelain vessels. Students will work with thrown vessels and hand built forms using carving, engraving, piercing, inlay, wash back and other techniques to produce translucency. Special emphasis will be placed on developing and refining forms, designs and skills. The class will also look at the special qualities of porcelain and how to successfully design shapes to cope with firing stress, glazing and shrinkage issues.



Gary Holt - Unusual Colour Effects

Water-soluble forms of metals (chlorides, nitrates, and sulfates) act very differently from oxides and carbonates, and produce several unique effects such as transparent colour, fuming, or colour "halos". Various decorating techniques will be investigated and students will have the opportunity to experiment on greenware and bisqueware tiles with color solutions. Class will also offer information on supply sources and prices, as well as proper storage, safety, and disposal concerns. Each student will also use solubles on one piece of their own.

Vincent Massey - Hands-On: Using Moulds

In this course, aspiring potters will create a ceramic platter using moulds they have made using styrofoam. These moulds will be carved and sanded, then loaded with a textured slab and left to harden. Once leather hard, extruded rims, feet and handles will be added to the slabs. Extruder-die making and design will be explored in depth. This process is fraught with unexpected technical problems and all secrets will be revealed.



Randy Brodnax - Firing Techniques

Students will fire the salt kiln and explore diverse firing techniques ranging from low to high fire oxidation, high fire reduction, fuming of chlorides, raku, traditional and non-traditional methods of surface treatments. Expect the unexpected. Stretch your glaze vocabulary as you experiment with a variety of unusual techniques. Learn how to get the most out of your kiln or kilns that interest you.

victoria  tea festival.com

2nd Annual Victoria Tea Festival
Victoria Conference Centre, 720 Douglas Street
February 17, 2008 11am—5pm

Exhibit by Ester Galac, Galacsy Pottery



Lecture by Robin Hopper, Studio Artist and Author, 2pm—3pm, Sidney Room:

TEE HEE! The Teapot as a Conversation Piece

Taking the simple basic concept of a handled, spouted, lidded, pouring vessel, we see how this unit has been transformed by artists over millennia. From BAROQUE to BAUHAUS, FANCIFUL to FUNKY and ROCOCO to RIBALD, the teapot becomes the centerpiece of the age-old ritual of taking tea and making conversation. Humour, history, satire, observation, fantasy, design, fashion and politics all play their part in this view of the teapot as something more than it initially appears. A favourite object with ceramic artists worldwide, the humble teapot is now high art, often having more to do with sculpture and statement than purely function and the pouring of tea!



Judy Hancock

This is one of our newest Guild members, Judie Hancock, with her just-bisqued figure of a horse that she has made to be a rain-catcher for her home. I met her at Victoria Clay Art just as Dan brought out her creation in 3 parts from the kiln. She explained that a chain will direct the rain from the eaves right onto the tongue of the horse. It goes through some channels inside and gurgles out a small hole at the base leading into the drain pipe. She will now glaze it and return it to Dan for the final firing.

Judy would like to attend our meetings but unfortunately, we meet the same time as other family members have commitments. She lives by Oak Bay High School. Do any of our members live nearby or drive past that way to come to Guild meetings? If you'd be willing to pick her up on the way, e-mail her at chaosity@telus.net

Betty B.

MEG BURGESS and LAURIE DAVIS

Meg Burgess has confirmed she will be at our March 10th meeting to show and talk about her work. Her friend, Laurie Davis, also a fine potter from Courtenay, hopefully will accompany her. Meg is one of my idols with her exquisite pierced work. I have asked them both to bring some of their work.....with price tags.....so you may want to add to your collections!

Betty Burroughs



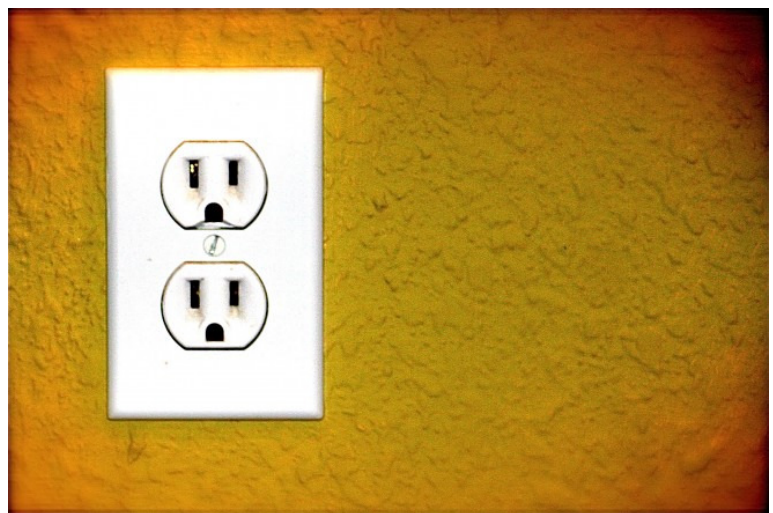
From our new Guild member, Isa Severain:

Hello everyone, come and join us for the opening of our collective gallery , merci, isa

Plug in to **COLLECTIVE WORKS** a new art gallery in Victoria

Please join us at our opening on Friday February 15 2008, at 7:00pm. for our first group show "Stilled".

1311 Gladstone Ave.
(in the heart of Fernwood)



Short term Raku Teaching Opportunity in Victoria

In May 2008 our grade 10 students are having an experiential pilot program where they will be either out of school doing community service or they will be working at things not normally covered in the timetable. One of the things we are going to do is raku, and I am looking for someone with some experience of this type of firing to work with us for a couple of days. This is a paid opportunity! The kids are going to build a piece with raku clay and then fire it, having built the raku kiln themselves—at least that's the theory.

Please contact Anna Forbes, Head of Art, St. Michaels University School, 3400 Richmond, Victoria V8P 4P5 B.C. anna.forbes@smus.bc.ca 250 592 2411 local 7500

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South Vancouver Island Potters Guild's newsletter
Guild at a Glance

is ONLINE!

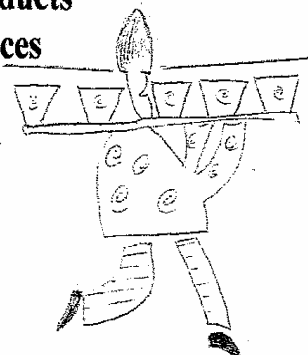
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