

# Guild at a Glance

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

April 1, 2010

[www.victoriapotters.ca](http://www.victoriapotters.ca)

Volume 11, Issue 8

**MURRAY SANDERS**, the pottery instructor and tech for the Surrey Art Gallery was invited to attend our March meeting to give a presentation on electric kiln operations. Many thanks to Helen P. and Louise P. for arranging Murray's visit.

**Don't Forget The Raffle!**

Next Guild Meeting is  
Monday, May 10, 2010  
7:30 p.m. at St. Michaels Hall



Murray Sanders



Clayworks 2010: Left Betty Burroughs (photo Neil Burroughs), below Melissa Searcy.



## Meg Burgess and Shirley Phillips join The Potters Place

The Potters Place members are so very pleased to announce that Meg Burgess of Comox and Shirley Phillips of Denman Island have joined our store. As the largest selection of handmade pottery on Vancouver Island, we are always looking to offer our customers pottery that is different and interesting.

Meg Burgess



Meg Burgess, a very well-regarded and popular local artist, has been very active in the art community in the Comox Valley for many years. Her work is a testament to a lifetime of patience, hard work and to a fabulously creative soul. Many of you will know Meg as a teacher of the beginner and advanced pottery courses at North Island College evening courses. Most will know her as a lovely woman who makes beautiful pottery.

Shirley Phillips is a delightfully whimsical artist who takes her influence from the world around her, using beach glass, vegetables and leaves to decorate or inspire her work. She is a well-known and popular artist who is very active in the Denman art scene as well as being an active member of the Comox Valley Potters Club. Her work is a very positive and different addition to our already eclectic mix of pottery.

Shirley Phillips



Come in and see the work of these two artists. The Potters Place is on the corner of 5<sup>th</sup> and Cliffe in downtown Courtenay at the new rose garden. We are open Mon to Sat 10am to 5pm. For more information on any of our artists, please visit our website [www.thepottersplace.ca](http://www.thepottersplace.ca) or phone us at 250-334-4613.

### April Fires bring May SHOWers!

Yes, we will be doing a spring firing. We will try something different this time and start the firing on Friday so that we have more people available to help over the weekend firing shifts.

To ensure that we have enough crew to fire the kiln, EVERY-ONE participating will need to work at least 2 full 8 hour shifts during the firing.

Please contact me to let me know if you plan to participate in the firing. 250 753-3699 or... [whelon@telus.net](mailto:whelon@telus.net)

Please contact Lee Stead to find out which shifts are open and where you will be needed and to confirm with her which shifts you work. 250 758-2509 or... [artsylee@hotmail.com](mailto:artsylee@hotmail.com)

Intake: Thursday April 29, noon to 8 p.m. and Friday 9:00 am to 11:30 am. Please note the cut off time. Any pots received after that will be placed in chamber 1 or 2 and will not make it into the dogee so get your pots in early.

Loading: Friday April 30, 2010 Noon to 5:00 p.m.

Firing: Friday April 30, 2010: about 6:00 p.m. thru to Monday, possibly Tuesday May 3rd or 4th, depending on how many chambers we load. (Note If just dogee, should finish Sunday or Monday)

Gari Whelon, Proletariat Pots [whelon@telus.net](mailto:whelon@telus.net)

### YOUR 2009-2010 EXECUTIVE

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	Tobias T.	250-383-3893
<b>Coffee</b>	Kris J.	250-384-5344
	Maria G	
<b>Directors:</b>	Meira Mathison, Betty Burroughs, Betty Fulton, Nancy Wall	



## **Pottery Tips for April:**

### 1) Here's how to secure a large clay panel to plywood for hanging:

Using 2" wide Velcro, glue using E6800 Adhesive to both clay panel and the plywood. Let set up. Then press both together. Hank Murrow suggests this method and has had success for clay panels weighing up to 30 lbs. E6800 is the preferred adhesive as it will not break down in ultra-violet light. Don't forget to attach a fastener or hanger to the plywood before pressing the two together. E6800 is available on-line at: [www.eclecticproductionsinc.com](http://www.eclecticproductionsinc.com) - - - from Penny Jones

### 2) How I recycle clay:

I use an ice cream pail half full of warm water for my throwing water. I let my trimmings and broken raw pots dry thoroughly before sprinkling into the throwing water and let them slake down overnight. Next day I use a wire whisk to mix well. If the clay has settled hard on the bottom I dig it up and mix it in. When enough trimmings have been added to make the mixture like pudding, I use a Braun hand mixer to give it a thorough beating. This smooths out all remaining little chunks and leaves it smooth. Pour into a cloth-lined concave plaster batt and leave it to de-water until it is the right consistency to wedge up and use again. Doing this whole procedure regularly, keeps the studio from accumulating large amounts of old mouldy slop. With clay prices increasing, it makes sense to recycle! - - - Betty Burroughs

## **The 2010 International Cone Box Show**

Curator: Inge G Balch, Jurors: Peter Callas, Malcolm Davis, and Inge G. Balch

### Calendar:

June 16th, 2010...Deadline for entries

July 30th, 2010...Jurying completed, notifications posted online

October 15, 2010...Opening at Lawrence Arts Center

March 30, 2011...NCECA Tampa, Florida

May 30, 2011...Return of unsold work

**PLEASE PACK ARTWORK CAREFULLY:** Pieces that arrived damaged will NOT be returned, the artist will be notified. All work must be composed of at least 50 percent clay to be eligible. All artists may submit two works per entry. Each work must be able to fit into a Large Orton Cone Box (3 inches by 3 inches by 6 inches). Work does not need to be mailed in a cone box. A work tag must be securely attached to each work for identification. Please fill out all forms.

**Entry Fee:** The non-refundable entry fee is \$35 (USA) which includes the return shipping of the work. Pieces not sold will be returned by UPS or First Class Mail. Checks should be made payable to Cone Box Show. Check and forms must accompany entries.

**ALL ENTRIES SUBMITTED MUST BE FOR SALE** and may be sold even if not accepted into the show. No single work may be priced for more than \$200. A 30 percent commission will cover the transaction. All works must be original and not have been submitted to a previous Cone Box competition. Accepted work must be available to travel to NCECA and be re-produced photographically as well as be in compliance with all of the rules listed.

**Shipping:** Entries should be sent to:  
2010 International Cone Box Show,  
Bracker's Good Earth Clays, Inc.  
1831 E 1450 Rd  
Lawrence, KS 66044 USA.

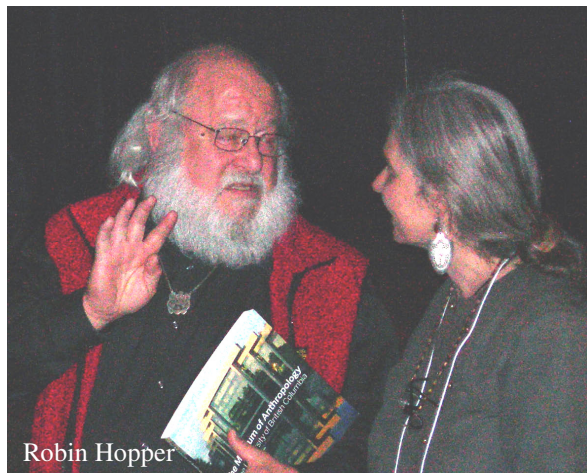
**Awards:** Several \$200 Purchase Awards, three \$250 Juror's Choice Awards, one Best of Show Award. Notification of accepted work and awards will be posted on the Cone Box Show website: [www.coneboxshow.com](http://www.coneboxshow.com)



Cathi Jefferson

## CLAY SYMPOSIUM 2010

The 5<sup>th</sup> Annual Clay Symposium held March 13<sup>th</sup> brought fourteen of us from Victoria on a small bus arranged by Belle Leon. Although we arrive a good half hour after the 8:30 opening, it is still an economical and relaxing way to get from the ferry terminal to the Shadbolt Centre. Beside the presentations given by notable artists, there is a wonderful display of pots called the "Ceramic Roadshow", a "Mug Wall" fundraiser with mugs donated by the registrants, a delicious buffet lunch, a show of ceramics and hooked rugs at a nearby gallery and a chance to shop at the commercial booths. It was also a great chance to socialize with potters from many places AND those of our own members on the bus!! This Symposium occurs in Burnaby every two or three years and we heartily recommend it to those who weren't with us. Here are some comments and photos of those from our Guild who attended:



Robin Hopper

My chief reason for going to the Symposium was not for the demonstrations particularly, but for the people. One can always learn more about process and technique; I've never come away from a workshop or symposium without learning something that I can incorporate in my work. The opportunity to "talk shop and share ideas" with peers from diverse areas is where it's at! Being acknowledged for Commitment to Ceramics was pretty nice too!!

Best wishes, Robin

" The 2010 Clay Symposium was a fantastic experience for me in many ways.

First of all it was great to spend time and have the fellowship with potter friends on the ferry and bus ride. It was full of talk, fun and laughter.

I spent most of my time in the presentations given by Joan Bruneau. The first hour she gave an interesting talk with a powerpoint presentation describing her personal life and emphasizing the evolution of her work. The second hour her " Throwing and Altering Forms" was very informative as she threw and talked about the relationship between surface and form. Using red earthen native clay from her home in Lunenburg, Nova Scotia, her pots are decorated with slip and rich colorful glazes. She used her "cut and paste" technique, and formed one of her famous "Seasonal flower Bricks" as she calls them, very elaborate, colourful and beautiful. Then I was off to watch Les Manning create one of his masterpieces for the last hour, and missed the final put together of Joan's work. So many great presentations to choose from all day, my mind was in a pottery whirl!!!! The whole day was one I will remember for a long time."

Rachel Coward



Joan Bruneau

For the most part, I attended Alwyn O'Brien's presentations and found that by attending all three, I was able to understand, not only her techniques, but her expression as an artist...

Since it was only one day...limited time and so much to see....it was excellent that we were able to hop from one presentation to another, as long as we were discreet. It enabled me to at least have a small taste of other artists' worlds..

And, probably because I am new in the Guild, the VERY BEST part was sharing time with our own amazing artists. I would like to thank....

.....Nancy and Rachel, for sharing lunch and your insights on sagar firing.

.....Cindy, for your suggestions at breakfast about my new kiln dilemmas.

.....Susan, well, what can I say.....it was great to share time with another escapee to paradise...

.....And Roger for snapping me out of my tool-trance or I might have bought the whole table....  
 .....Faro, you are no longer just a voice on the phone and word-pot-pictures on a website....  
 .....Kris, for sharing the walk in the dark-of-the-morning and the night in The Land of Long Term Parking  
 .....Alice, my blood sugar will be eternally grateful to your salmon sandwich.  
 .....Betty, you are one graciously tough lady.....a most superb combination. I think we would have made great teaching partners in our other lives.  
 .....Louise, I will never forget the image of artichokes being smuggled in old ladies' underwear!  
 .....Robin, ok, it's NOT CHEMISTRY, it's alchemy and I'm almost certain I can still do alchemy...at least I could when I was 6.  
 .....and Belle, a special thank you for organizing the great bus...a carefree ride that gave us time to connect with each other.... Pam Truscott-White

The best tip I learned was from Joan Bruneau who demonstrated how varying the speed of your wheel and hand position while pulling up your clay can alter the feel of your pot. Your piece can be much more dynamic if you try different speeds and hand positions. She also showed a quick way to alter the lip of your pot to make it look more lively.

Beth McMillin

I very much enjoyed the symposium! The more I watch these artists do their thing and explain along the way what they are looking for and trying to achieve, the more I am learning to pay attention to detail and be purposeful with creating a piece. To know ahead of time what I wish to achieve and how to get there. They remind us to look at the negative space and make it be something. (A foot is not just a foot) Also to think about what we can do to make a piece unique, to make it our own. I also really enjoyed Jack Troy's talk (keynote speaker) He is delightful and brings great humor to his writing!

Kris Jeffery



Joan Bruneau



Robert Barron

Alwyn O'Brien demonstrated how to adapt **silk-screening** techniques for use in ceramics. Her approach is direct and intuitive, building up imagery by layering textures and multiple screenings. In her morning demo she worked directly onto clay slabs, building up the image from back to fore ground. In the afternoon, she screened and painted on to plaster blocks and then transferred the image collage to the clay slab. This method requires thinking from foreground to background, and often the foreground is obscured by the time the image is ready for transfer.

Alwyn had time in the morning demo to quickly show how she hand builds with the printed slabs – she built a cup and a pitcher (without handle), using darts to shape the slabs into more curvy shapes. Although she uses a cone 6 clay at the moment, she often “over fires” to cone 7 or 8 to encourage slumping, and to enhance the organic look of the pieces.

Alwyn takes photos and her own drawings, manipulates them on a computer and makes photo emulsion stencils for her screens, which she re-uses many times. She uses underglazes of all brands, washes of stains, commercial decals and lustres. The resulting surfaces are complex yet consolidated. Some are like patchwork with a story to tell.

I decided to go to Alwyn's PowerPoint presentation as well: “Constructing the Spaces of Desire”. I found this as different from the demonstrations as one could imagine. This was a talk that exposed the inner workings of her mind and reminded the audience that graduate school is the place for experimentation and exploration, a place to totally let go of conventional methods and pre-conceived ideas. The concepts behind the work were beautiful.... She read some lovely quotes about desire; about dreams; and dis/satisfaction. My favourite was her description the use of ceramics as a 3/D representation of cinema, evoking a sense of time passing, windows of a train and repetition. As her time at grad school (U of Washington) is progressing, her work is moving farther away from convention and has included “printmaking” on white walls with coils of red clay (hoping they would fall off



and leave marks), making a bisque head-piece that intentionally grew mould as part of its process, as well as mixed media constructions and performances outside in the urban landscape.

Alwyn admits of herself that she has an idealistic sensibility, and that comes through in her enthusiasm for examining the emotional roots of her thought process, for questions such as “is hope fantasy?” I felt the work that resulted was not as visually connected to the ideas as in her earlier pieces, but her visceral explorations are part of the joy of grad school. I found that the thing I liked most about the “blob” (her description) that she is currently working on – a piece made of papier mache that examines space, its containment and activation – was that mice repeatedly ate the paper and convinced her to go back to her medium of permanence: clay! Her attempts to slip cast the blob have been problematic due to its complexity of surface and great size. “Blob” was conceived as a container of hopes, dreams, fantasy and energy. My hope is that after grad school she continues to make lovely cups!

I also attended the critique of the Roadshow exhibition given by Les Manning. His comments were insightful, constructive and sensitive. That, and the exhibition at the Burnaby Art Gallery, the presentation to Robin for his long and valuable contribution to ceramics in BC (and the world), and Jack Troy’s Keynote Address rounded out the enjoyable day.

- - - Cindy Gibson

The bus group to the Clay symposium was a relaxed and easy way to travel to and from the Clay Symposium. The day was filled with good conversations, meeting loads of new people, finding out new techniques and answers to old questions, a sea of people at lunch time, an interesting eclectic road show. I even came away with a decent mug from the mug wall. There was a flurry of demos, panels and speakers to attend, and what I saw and heard was great! I recommend the event and the facility as first rate. It is good to spend time with people who love clay!

- - - Susan Whitham

While at the Symposium, I took in two sessions watching **Joan Bruneau** demo assembly of her pieces and viewing her photo/slides. Joan talked about her life as a studio potter in a tourist town and also a part-time instructor at the Nova Scotia College of Art & Design. Joan has been a **fulltime potter in Lunenburg, N.S. since 1995**.

Using a N.S. red earthenware, she creates wheel-thrown and reconstructed functional ware. Joan alters pieces using a ‘cut and



paste’ technique to enhance volume, while emphasizing newly created seams. Her work is finished with a white slip, sgraffito, under-glazes and polychrome glazes. For more

info see her website at: [www.joanbruneau.com](http://www.joanbruneau.com)

*photo middle top:* A pedestal base is thrown upside down and pinched. When leather-hard it is flipped over and a coil pulled into what will become the leaf-like portions on the pedestal (*photo right*)

- submitted by Nancy Wall



**CLAYWORKS 2010** March 26-28, Mary Winspear Centre



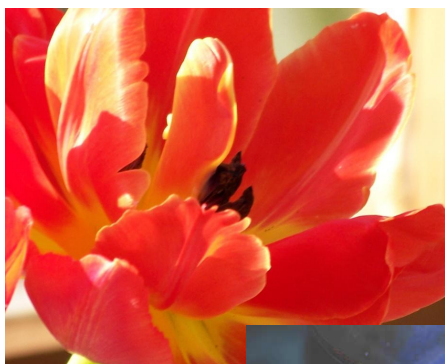
Clockwise: Debbie Elkins, Meira Mathison,  
Linda Vigliotti, Ester Galac





## Bring Beauty into the Everyday

May 4<sup>th</sup> to 9<sup>th</sup> from 11:00 to 3:00  
Tulista Art Centre • 9565 Fifth Street • Sidney  
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**Daphne  
Macnaughton**



**Janet  
Etter**



**Nancy  
Alexander**



**Fran  
Beckow**

### Fairfield Artists Studio Tour

Hello,

We're excited to be part of the Fairfield Artists Studio Tour for the first time.

Erwin and I will have Potter Laurie Hashizume as our guest artist, and we also will be showing beautiful knitted scarves and shawls by Ronit Reis.

We hope you can drop by, look at all the nice stuff, have some refreshments, and watch throwing demonstrations which I will give on the pottery wheel.

While you're up at this end of Fairfield, there are four other artists very close by who are showing stunning work. (We tend to think of this group as the "group of seven" in Fairfield North)

Feel free to send this note along to friends on your email list.

Cheers,  
Joan

### Fairfield Artists Studio Tour

April 24 and April 25, 2010, 11:00 am to 4:00 pm

<http://www.khartist.com/fast.htm>

Visit Joan Kagan, Erwin Shulman and Laurie Hashizume at 1009 Richmond Ave.  
Pick up a map showing the locations of 40 other participating artists



**Joan Kagan Pottery**

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Serving pieces  
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**Erwin Shulman  
Digital Creations**

1009 Richmond Ave., Victoria, BC V8S 3Z6

Tel: 250-388-4110

email: [eshulman@telus.net](mailto:eshulman@telus.net)



**Laurie Hashizume**  
Showing at 1009 Richmond Ave.



**Wheel Giveaway**

This wheel has a bent shaft so is not ideal for throwing but has been used successfully for trimming.

If someone is looking for a second wheel to be used for trimming, this is a free-bee.

Also, I have a kiln for sale.  
Call Mavis Mooney at 250-655-0935.

**Kiln Space Wanted**

I am looking for somewhere I can rent kiln space to fire my work.

What I am looking for specifically is somewhere to bring my greenware to bisque, and then bring my own buckets of glaze to glaze the bisqued pieces and fire them for a fee. I am able to load and unload my own ware or, if it is preferred, the owner of the kiln may wish to do so.

If there is anyone who is interested, please email back.

Regards, Carol Harris  
lotusland45@yahoo.ca

**Kickwheel for Sale**

Name: Bonnie Kreye  
Email: bdkreye@shaw.ca  
Phone: 250-598-8791

Hello, I have a potter's wheel (kick wheel) that I would like to sell, is it possible to put an ad for this in the next newsletter, I also could include a photo. I have been a member of the guild in the past.

Thank you, Bonnie Kreye

**23rd ANNUAL DENMAN ISLAND POTTERY TOUR**

May 22nd and 23rd 2010, 10:00 a.m. - 5:00 p.m. daily, Saturday and Sunday, 10 potters at 9 studios, free admission maps available at ferry booth.

denmanpottery2010.blogspot.com

**Souper Bowls of Hope**

The Souper Bowls of Hope will be held in the fall at the Fairmont Empress Hotel. Through the sale of bowls and other pottery items, the Youth Empowerment Society is able to continue to fund Programs for youth-at-risk so they can get the help they need to change their lifestyle, reconcile with parents, etc. so they can look forward to a better future. So if you have extra pots or other items in your studio (even seconds) please bring them to the next meeting or phone Helen Hughes 250 - 361 - 1291 for pickup. A tax receipt will be issued to you for your valued contribution.

THANK YOU!!

**New ART - Gorge Waterway Park**

When Saanich developed the new section of Gorge Waterway Park money was set aside for public art in accordance with Saanich's Comprehensive Art Policy. Last year a jury process was held; a call to artists went out and 18 artists sent proposals. The jury selected 3 finalists based on criteria in the art policy.

A winner was chosen - Fred Dobbs, a local sand-sculptor who has created architectural pieces regionally and internationally. Look for his sculpture in the spring of 2010 - to be located between the gorge waterway and the red brick house. [excerpt from Gorge Tillicum Community Association newsletter]

**FOR SALE:**

A small kiln (18" inside width?) that is in good working order and goes as high as Cone 10. Insulating bricks are in excellent shape. \$500.

An Ohaus scale with weights: \$150.

FREE: A motorized kick wheel. ALSO: Various tools, brushes, books, etc.

Contact: Joan Payne at 250-656-2915.

**Gallery Artists Wanted**

The Comox Valley Art Gallery is looking for more potters to display/sell their works in the gallery. (This gallery is located in Courtney). Please contact the manager directly if you are interested:

Manager: Linda Gooding

580 Duncan Ave., Courtenay, B.C. V9N 2M7

ph. 1-250-338-6211 or fax: 1-250-338-6287

or: shop@comoxvalleyartgallery.com, www.gallerygifts.com

Thanks very much, Penny Jones

**IWCAT 2010**

I will be following in the footsteps of Cathi Jefferson and Lynne Johnson by participating in the International Workshop of Ceramic Art in Tokoname (IWCAT). My membership in the guild led me to MISSA, which then gave me the confidence to apply.

The focus of the workshop will be a traditional wood firing (see <http://www.japan-net.ne.jp/~iwcata/>). If this interests you, I encourage you to pursue it as they accept student to professional ceramists.

Thank you for the support and encouragement,  
Tony Mochizuki



# CLAYWORKS 2010



Cathi Jefferson



Sandra Dolph

When you shop.....

**PLEASE MENTION  
TO OUR ADVERTISERS  
that you saw their ad  
in the Guild newsletter.**

### ADVERTISING RATES

Business card size (2" x 3 1/2"): \$10. per issue,  
\$75. for 10 issues.

1/4 page ad: \$20. per issue, \$150. for 10 issues.

Sale announcements, events, classified ads: Free.

South Vancouver Island Potters Guild's newsletter

### Guild at a Glance

is ONLINE!

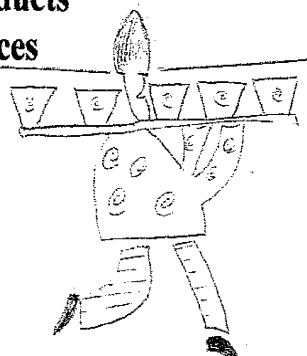
go to

[www.victoriapotters.ca](http://www.victoriapotters.ca)

and : [www.gobc.ca/SVIPG](http://www.gobc.ca/SVIPG)

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## Victoria Clay Art

654 Burnside Road W.  
Victoria BC V8Z 1M8  
250 384-3831

As of June 1st, 2009

### VICTORIA CLAY ART

Will be in its new location at:

**654 Burnside Road West**

Please visit our new store where we  
Will continue to offer:

- A wide variety of Clay
- Glazes
- Pottery and sculpting tools
- Kiln and wheel sales/service
- Kiln firing
- Chemicals, and
- Other art supplies.