

# Guild at a Glance

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

June 1, 2009

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

Volume 10, Issue 10

## LYNNE JOHNSON - HER JOURNEY

**Although my work is functional, I strive not to make pieces that duplicate one another but rather give each piece an individuality and a life of its own. Creating work that has personality and strength is an ongoing challenge. I endeavor to make pots that I want to use, touch and live with. [www3.telus.net/lynnejohnsonpottery](http://www3.telus.net/lynnejohnsonpottery)**

*In Spring potters need a boost....*with these words Lynne Johnson began to relate how she has decided on new directions over the course of her pottery journey. Her husband provided the initial impetus when, out of the blue he bid on a wheel at the Cumberland auction. Following this with the purchase of a gas kiln from the mainland, she found herself able to finally indulge an abiding interest in pottery.

Raku was her earliest direction; she fired to cone 10 and claims that it was a wonderful way to learn about clay and fire and since it sold well she also saved money and started to build a business.

Lynne advises us to try to find our own direction. One very important influence is attending workshops. She mentioned several teachers who were important in helping her to find a new direction: Jeff Oestreich, Don Rice and Walter Ostrom. These teachers have supported Lynne's determination to find her own expression. She speaks of her work with a dramatic, strong voice and is clear about the fact that she has changed directions over time but always responded to one force: ***make what you love and people will follow.***

This was a very clear message she absorbed from her trips to Japan. She commented that Japan has a strong culture of acceptance of individual expression. The Japanese people in general support a pottery with an aesthetic quite different from the West - a celebration of the imperfections inherent in hand, strength of form and traditional styles to endure the firing, and personal exploration of materials.

Lynne says that her trip to Tokoname changed her life. Tokoname ware has a long history and tradition which dates back 900 years. Redware was invented in the early 1800's which developed into the production of tea ware; teapots and cups for green tea.

Lynne makes her own clay body, a coarse grey clay that suits the strong shapes and simple glazes of her green-tea cups. She also showed us a small plate with a torn edge ( a traditional style) and pointed out that many people have no idea how to accept this es-



**Don't Forget The Raffle!**

Next Guild Meeting is  
Monday, Sept 14, 2009  
7:30 p.m. at St. Michaels Hall



thetic, whereas she feels it is lovely to touch and runs her finger fondly over the edge.

Another influence was her trip to Korea. Here she learned about high temperature slip ware using a red clay body.

She is very fond of ash glazes, wood firing, and testing ideas, also revisiting things that turned her on before. She has come back to Shino glazes recently and had several gorgeous bowls and cups on display with Shino and a simple black iron glaze.

As for marketing, she has run the gamut of ways to sell. A long run of the set-up and take-down life of show sales, led her to the realization that she would have to do her own thing eventually. She promotes her work through small garden shows, and will rent space such as in a hotel lobby. Getting prepared for these shows is her motivation now.

As Lynne stood at the end of her display tables and surveyed her journey, she reiterated the idea of taking the bull by the horns ... speak-up through your work and be authentic as in life.

The consistent message in direction, materials, and marketing is *do your own thing!*

Roger Champagne

### Artisans in Qualicum Beach

A well known local pottery couple are hoping to build on Qualicum Beach's reputation as an artistic community with Friday evening artisan markets beginning June 5.

"Town council has encouraged us to do this and feels this is just what Qualicum Beach needs," said Larry Aguilar who, along with wife Dee, have taken on the task of facilitating the market's upcoming opening.

The marketplace will feature roughly 20 different artists working in a wide variety of mediums each Friday through September 4 from 4 to 9 p.m. in the space beside The Old School House arts centre on Fern Road west in the downtown core.

Larry said in these uncertain economic times it's important artists reach out to expose their work to as many people as possible and believes the new market will be a sure fire draw for locals and visitors looking for something to do outside of regular business hours.

The couple said as many as 400 artists have expressed interest in participating. Some already onboard include watercolorist Peggy Burkosky, stone carver Del Mark and First Nations jeweller Leanne Helin.

"Qualicum Beach is known as an artistic community and this is just embracing that whole thought," said Larry.



Fred Davies - Parksville Qualicum Beach News





**Fired Up! 25th Anniversary  
Exhibition & Sale**

May 29-31, 2009

Clockwise from upper left:

Kinichi Shigeno  
Robin Hopper  
Louise Card  
Judi Dyelle  
Craig Rogers  
Marlene Bowman



## TIPS FOR IMPROVING YOUR SALES

taken from an article by Ellen Currans, of the Oregon Potters Guild

### **PUBLICITY IS TREMENDOUSLY IMPORTANT**

Don't pass up any opportunity for good publicity about you and your work. An article with great photos can add dollars to your sales. Plan to make more of the same or similar pieces shown in the article. Many people will come to the show just to get that piece. Publicize in your local paper or your company newsletter: **GET THE WORD OUT**. Every chance you get, let people know you are in a show and invite them to come early and get the good stuff. Don't worry about losing your buyers to other potters – you can't control that except by offering really good work yourself. Pass out information or flyers at other shows and give out or mail them to all your friends and customers. Update the flyer mailing list every year with new buyers' addresses.

**IF YOU WANT TO SELL WELL** have twice as much work on hand as you want to sell at the show. If most of your work is highly decorated and labour intensive, you might want to add some plainer, complimentary pieces, simpler to make and priced a bit lower.

**WHAT TO BRING?** Bring your best work, and be as critical as possible about what is best. It is wise not to have too much variety in style, glazing, clay types, firing, etc. A "body of work" should have some cohesive similarities that say it is all done by one person. If you do several kinds of clay work, separate them in your booth. Do not bring seconds. If you don't have enough work for a full booth, do a half booth or the group booth. If you do not make a lot of different forms, it might be best to display them in a smaller booth and replace them as sold, rather than put out many duplicates. Long time potters have other decisions to make. Have you made the same forms with the same glazes forever? If they still sell well, fine. Continuity is good for customers who want to add to their collection of your work. If some of your line of work is not selling like it used to, is it time to consider that the forms and glazes may be a bit dated? Perhaps add new pieces, more contemporary colours, more useful, reasonably priced items. If your work is more Ceramic Art than production mode, consider making some smaller, less complicated and less expensive pieces. Mick Casson called it "making some and some". Some to satisfy his artistic needs and some sure to sell. It is not a compromise in quality but a recognition that money may be tight for many people this year. You may not need to change what you are already doing, just add a few more items at lower prices.

**PRICING!** Never easy, especially in a year when the economy is tanking. Each potter has to decide for themselves the return they need for their work. Keep in mind it is easier to raise your prices as your skill and quality increases than to lower them if the work is not selling. Established potters have worked for years to achieve the recognition and prices their work now commands. New potters will get a good education on pricing and what is selling if they sign up for work shifts at the sales tables.

### **YOUR 2008-2009 EXECUTIVE**

<b>President</b>	Nancy W.	(250) 479-3524
<b>Vice-Pres</b>	Roger C.	(250) 388-9642
<b>Secretary</b>	Rachel C	(250) 721-2976
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<b>Newsletter Committee</b>	Betty B.	(250) 382-0974
	Roger C.	(250) 388-9642
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	Jocelyn S.	(250) 920-0196
	Deb C.	dlclay@shaw.ca
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<b>Program Coordinators:</b>		?
<b>Raffle</b>	Ester G.	(250) 658-4523
	Tobias T.	(250) 383-3893
<b>Coffee</b>	Kris J.	(250) 384-5344
	Maria G	
<b>Directors:</b>	Meira Mathison, Betty Burroughs, Betty Fulton	



**DISPLAYS.** Make yours as interesting as possible. Different levels, achieved with shelves or display stands, are more eye-catching than everything placed on the same level. Try grouping by colour or purpose of the pieces. If your work is out of the mainstream of northwest pottery, you may need explanatory photos and materials in your display. Most of the public does not understand the romance of pit firing or the difference between an anagama and a Skutt. They don't read Ceramics magazines. You need to educate them to the 'specialness' of your work and how they might enjoy it. Use small signs that suggest ways to use your pieces. (You have probably heard someone say, "What would I use it for?") A short bio with a picture of you or your studio is good, too.

**MEETING YOUR PUBLIC:** Your sales will be better if you are in or near your booth to answer questions and help customers find what they are looking for. If you are grouchy, sleepy or depressed, stay away! Smile and have a pleasant look on your face when customers are near. Don't sit reading a book or chatting with other sellers. Have business cards available so customers can find you later.

**WHY PEOPLE BUY:** People buy because they see something that just reaches out and grabs them when they go by. They buy objects by colour or texture to match their décor. (Yes, they do!) They buy functional ware to add to the pleasure of eating and to create a beautiful display of food for guests. They buy an important piece of clay art for a special display place in their home or office. They buy what is comfortable and fits in their life style. They buy what they understand. They often buy something similar to what their sister-in-law bought last year. They come back to buy more because the piece they have works the way it should. It feels good in the hand and on the lips. It enhances the food served in it. It sits pretty on the shelf and touches their senses each time they pass.

If you are selling in our Guild sale this year, come expecting to have a good time! If you aren't, come anyway, and share in the work shifts and get acquainted with fellow members. Our sale isn't just about selling.....it's also about getting together with other members and seeing what work they do and giving support to others and to your Guild. Here's to a successful sale!

Betty Burroughs



### Swan Lake Nature Sanctuary

Here's something from the Swan Lake Nature Sanctuary fundraiser.

Roger Champagne ran the childrens air dry clay sculpting table. Fern Walker was there demonstrating sculpting; modeling courtesy of a cooper's hawk exhibit.

See you next meeting,  
Fern

This month's topic is "**What Kind of Clay Do You Prefer?**"

I fire mostly to cone 10 reduction. For most functional ware, e.g. casseroles, bowls, mugs etc. I like the old Hybond clays from Fairey's recipes, now made by Plainsman: F85 (white stoneware) and F92 (buff stoneware), also F78G (grogged buff) is good for large pieces or sculpture. For a porcelain clay I use Coleman. They're all very good throwing clays with good drying and firing qualities, wear well and look beautiful with the glazes I like. Vancouver Island Pottery Supply in Parksville (most convenient) has them or orders them in.

**Jane Wolters**

I'm probably the only one using Aardvarks Vegas Buff clay. I fire to cone 8 in the electric kiln, but the clay is a cone 8-10 and fires beautifully in gas or soda (tried at MISSA). It comes in smooth or slightly grogged form, it is grey and fires almost white. I like it for throwing or hand building. I prefer the smooth version especially for throwing. It joins well when cutting and altering ( handles, too ) and has a good glaze response. I order it from Dan at Victoria Clayart . He will bring a new batch in June, so if anyone would like to try it, it will be available.

**Ester Galac**

I use Plainsman 17340 (grey) and M 350 (brown), cone 6, because they work interchangeably. I started with them in Edmonton where they were available locally and now I have to get them from Parksville Pottery Warehouse.

When we moved to Victoria in 1995 I was SO amazed at the lack of studio programs and facilities available (Cedar Hill was the only rec. centre with a studio), plus no Plainsman clay outlet in Victoria, yet such an abundance of potters, many of them well recognized for their work. We're lucky to have Dan and his Victoria Clay Art to help us locally when needed.

**Joy Finlay**

I have tried a few clays looking for a white 'porcelain' at the mid-range firing level and have now settled on Seattle Pottery Supply's CKK6 (whatever that stands for!) It is listed in the SPS catalogue as a Cone 04-6 clay. It is grey in the bag but fires white. I fire to Cone 5 oxidation with a slow cool-down and find this clay works well with all my glazes, from transparent "Celadon" to opaque "Shino". Dan at Victoria Clay Art carries it. I find it throws well and is particularly forgiving when adding handles or other additional parts. I don't get those annoying cracks in the drying process as long as I take care to apply carefully and dry slowly. I also like it for handbuilding.

**Betty Burroughs**

## Guild Wisdom



Roger Champagne  
and Betty Burroughs

### **Royal Oak Schoolhouse**

Hello Irene and Meira,

We've not been in touch since last fall. At that time many people were involved in effort to save the old schoolhouse across from the WI. As you know council voted to sell it off anyway.

Since then there have been ongoing discussion with the new owner /developer, Mike Geric Construction. Possibly -- only possibly -- we've arrived at something really great. MGC considers covenanting the schoolhouse in perpetuity for community gathering. MGC will also entirely restore the building, bring it up to all modern codes, provide basic parking and landscaping. Exactly how the schoolhouse would be managed for what sorts of venues remains to be discussed.

So this is sort of amazing, yes? Caution: it might not happen. Ed Geric would like to get public feedback -- just ideas, no promises (yet!) So Ed will host a modest gathering at the school house next Thurs eve, June 11, at 7 pm. I hope either or both of you might like to attend. And / or others person(s) from WI. We could be on the verge of something really historic if this heritage school, sold out of the public domain, may be covenanted back to residents of Saanich.

Please do this: First, please just briefly reply so I know you receive this email.

Then I'm glad to hear if you or others might likely attend. Ed hopes I might estimate a head count. Please let me know if you have any question. E-reply or feel free to phone me, 744-1806. I think it would be great to have WI involved.

Best wishes, Greg greg holloway [mailto:roca.info@shaw.ca]

## **TRICITYPOTTERS Announce a Summer Workshop With Ontario Potter STEVE IRVINE**

Saturday & Sunday, July 18th & 19th, 2009  
The Outlet at Leigh Square Arts Village  
2253 Leigh Square, Port Coquitlam, B. C.

This demonstration workshop will explore hand building and wheel throwing techniques with the emphasis on finding new approaches to "form" development. Illustrated talks will augment the studio demonstrations.

Steve Irvine established his pottery on Ontario's Bruce Peninsula in 1974 and it has been in full time operation since. Steve has exhibited his works widely, he is the recipient of numerous arts awards, and his work in ceramics and photography is represented internationally in books and magazines.

"The arts have always been much more to me than just a way to earn a living. Pottery and Photography are instruments of understanding – a way to look for meaning, truth and harmony in my life. Working in the arts also gives me the opportunity to bring a small degree of joy and beauty into other people's lives, which helps me find my place in the world."

Learn more at [www.steveirvine.com](http://www.steveirvine.com)

For further information about this workshop contact June MacDonald [judo@shaw.ca](mailto:judo@shaw.ca) or phone 604-931-6641, or Gillian McMillan [gillianmcmillan@shaw.ca](mailto:gillianmcmillan@shaw.ca) or phone 604-937-7696. Cost for the full two day workshop will be \$85.00 for members of TriCity Potters, or \$100.00 for non-members. Register by July 10, 2009 by mailing your cheque to Christine Eastlick, 3257 Chartwell Green, Coquitlam, V3E 3M9. After this date please contact one of the above to determine if there is still space.

Check out Tricity Potters' website at [www.tricitypotters.ca](http://www.tricitypotters.ca)



## **Cowichan Bay Artwalk 2009** Saturday & Sunday, July 11 & 12

We have, in the past, had artists from afar, mostly south island but we are always open to consider additional artists who's work will enhance the artwalk. If you know of someone, please pass our invitation on to them. We are still open to more suggestions.

Gloria Craig, Artwalk team

Welcome Cowichan Valley Artisans In anticipation of another wonderful day in Cowichan Bay you are invited to submit an application for consideration by the selection Committee, for one of the 25 available spots at this exciting event. FYI: The committee will supply lunches and snacks, artist easels with your name, and all the event publicity. You supply any site and display needs (i.e. chairs, tables and/or shelter). Please note, this is an outdoor event. We ask that you submit examples of your work. This could be a written submission with photos or website viewing. We do not accept responsibility for the return of any reference materials so do not send originals. If you are selected, you will be notified by the committee by June 10, 2009. Please indicate, at that time, any special needs that require our attention. Participants will be finalized upon receipt of your \$50.00 deposit.

Please reply by May 18th, 2009, to [cowichanbayartwalk@gmail.com](mailto:cowichanbayartwalk@gmail.com) or to [info@cowichanbay.com](mailto:info@cowichanbay.com) or send to Artwalk Committee P.O. Box 23, Cowichan Bay, B.C. V0R 1N0 We look forward to hearing from you and having you be a part of our annual Cowichan Bay Artwalk 2009

Cowichan Bay Artwalk Team

## **Putting a price on your pottery:**

Beginners and old-hands alike all have to figure out pricing if we want to put our work out in the world “for sale”. Selling your pottery for the first time can be an angst-filled experience as you ponder how much will people pay for your work? What to do? Sorry, no easy answers here.... but some food for thought about selling.

Customers shop for pottery much the same way that they shop for everything else. So it helps to think of yourself as a vendor as well as a maker. Customers like to know that they are getting good value for their money, but most are also willing to pay for something unique and well made, particularly if they have some idea of what has gone into the making of the work.

At one time or another most of us have used the “guess method of pricing”. Unfortunately guessing at a price does not give you confidence about your price points and commonly leads to frequent price changes. Customers don’t like this – it makes them unsure of when is the best time (read: best price) to buy. If you ever find yourself in a situation where a customer asks for a price at random do not *look* like you are making up the price on the spot, even if you are! I once had a customer determined to purchase the teapot I was using to serve tea at a studio sale – it was not for sale! In the end, I consulted my “sales book” to “find” the price, and he did take it home.

Considerably more accurate and most commonly used is comparative pricing. Having a look around at what others are charging for similar pieces can give you an indication of the “going rate” for common items. And, in the current economic climate, you can be sure most of your customers comparative shop too. There is so much variety in style, technique etc, that you may find it difficult to find pieces that compare directly, but it will give you a pretty good idea. Unfortunately, one thing it will not tell you is if you are working for free or even losing money on every piece you sell.

In order to accurately price your work you need to know how much it costs to make. For an accurate assessment a studio time log and some financial records are necessary. More will be written about this in another article, but in the meantime, give some thought to all of the costs that go into your work. Sometimes the price of common items such as mugs stays the same for a long time. If no one works out how accurate prices are, it can have the effect of artificially keeping prices low for a long time.

I cringe every time I hear a craftsperson say: “I can’t possibly take my time into account”. Yes, there is a lot of time involved and this means not only actively throwing/hand building, glazing and decorating, but also clay and glaze preparation, studio clean-up, loading and maintaining kilns, finishing, photographing, marketing, packing and shipping as well as trips to the supplier and phone calls with customers. You might be surprised how little time you actually spend at your wheel. If you don’t count your time, you are short changing yourself and lowering the bar for others. Customers have no way of knowing that you are not paying yourself, and they believe the price is an accurate reflection of the cost of production, which, if you don’t take your time into account, it is not. The craftsperson (and the very rare collector) is the only person who knows how much time, effort, skill and materials costs goes into a piece. It is important for the price of your work to reflect this. When you are starting out it is acceptable to pay yourself less per hour. You will get faster and your return will go up gradually.

So here we come to the dilemma of what should beginner or hobby potters do if they only wish to re-coup the costs of their hobby? I will put it out there that this is not a good idea, for several reasons.

It is never a good thing to train your customers to purchase on the basis of price. Why is this bad? Firstly, if your customers love to buy from you because of your low prices, you will find it very difficult in future to have any kind of substantial price increase (for example when you discover that you really are losing money on every piece). It is perfectly reasonable to have modest price increases as your ability and hence quality of your work improves, and this is something that customers will understand.

Secondly, Joe Average has been conditioned by big box stores to go for the lowest price on everything. As a craftsman, I want to distance my product as far away from the box store mentality as possible. I want my customers to look at the work first, and buy it because they love *it*, not the price. There is a market for quality products and that is where I want my hand made items to be.

Perception of value is a tricky thing and we should always be aware of how the presentation of our work reflects on our belief in its worth. Price point is part of presentation. Prices that are too low in relation to the perceived value of an item often backfire and have the effect of lowering the perceived “worth” of the object.

What happens when prices are too high? You probably will get a lot of compliments but few sales. If you are sure that the pricing is accurate you do have options. Sometimes mental ceilings exist such as \$50 and \$100, and you can adjust to be just under these or similar thresholds. Don’t give up on your carefully considered price too quickly but do consciously decide



if you want to sell a lot and make very little on each item, or can you wait for, or look for the right customers? You may need to show the work at a different venue. I don't take every product I make to every venue - \$500 teapots don't generally sell very well at garden shows.

Selling to family and friends is how many of us start out. This can be a great way to break into the market place, but be careful how many good deals you give to loved ones. Be sure that the recipient is aware that the price has been discounted, while at the same time quietly ask that they not pass the information around.

Don't discount without a reason. If you sell a slight second or leftovers from the past, be sure that the customer *knows* that the price is reduced, and why.

Similarly, it is imperative that you keep your prices the same at all your sales venues. Galleries and shops (and customers!) do not appreciate being under cut – they have overheads to pay and do you a service by selling your work. Be good to them.

When setting your prices, think about what you would do if approached by a shop that wanted to carry your work. Would you still be making a profit if you wholesaled it at 40 or 50% less? Even if you never intend to wholesale or consign, this is a good exercise to go through. If you can't see how to make the work quicker, cheaper etc, but still decide to make it anyway, be prepared to mentally set those items aside as one-offs that you need to sell directly to the customer.

Consider the venue. If you simply have tons of work that is sub-standard (to what you are doing, now that you've gotten better), take a serious look at it and evaluate: A) do I really feel this is good enough to exchange for someone's money? Maybe it should be given away? B) is there another way? Donate to a charity such as Souper Bowls, or sell at a garage sale?

"Seconds" have no place at an exhibition type show. However, at venues where they are acceptable (i.e. studio tour or some relaxed outdoor markets) they should always be clearly identified as "seconds". What are "seconds"? Everyone has their own level of comfort with this, so this is just mine: small glaze runs that have been ground smooth; slight warping, small surface cracks that don't affect function and glaze effects that didn't come out as expected but are still OK. I would not advocate selling anything defective, anything that might injure a user or damage furniture (this includes non-food safe glazes used inappropriately or glazes that are under fired), any thing with open cracks. Label things that are not food safe, preferably *fired on*, so that if a label drops off the warning is still there. Also label things that don't hold water, such as Raku. Your customers will not appreciate a ruined coffee table. I also try not to sell anything that I will be embarrassed to come face to face with in 10 years time!

The most difficult issue for me to get used to after 10 years out of the country is the addition of sales tax. I sometimes add it on to the price and sometimes include it in the asking price, depending on the venue. The best way, really, is to add it as an extra charge because people are used to having to pay tax. However it can be less than convenient to have to have all that change! If you sell less than \$10,000 per year, and do not sell in a commercial setting (i.e. shop front) you probably do not have to register to collect PST and are off the hook on this one! The threshold for GST is \$30,000 in gross sales. If you would like more information go to: [www.sbr.gov.bc.ca/ctb](http://www.sbr.gov.bc.ca/ctb) and look for Bulletin SST 044 Registering to Collect PST and, in particular the section headed "Do you need to register as a vendor". In any case, a sign to advise customers how the tax is dealt with is appropriate.

If you are now thinking that you are only a beginner, or a hobbyist and none of this applies to you, go back and re-read the part about training customers. We all sell in the same marketplace and will all benefit from good standards of practice. And potters are nothing if not a supportive community.

Cindy Gibson

### **Art in the Garden**

Hello, Harry the Potter here, I've been invited to join a small group of local artists for a garden show in Oak Bay. Perhaps you have a wedding present to purchase this summer or a birthday gift to consider. Well here's a group of 10 artists and potters who might be able to supply that perfect item. If not just come and enjoy the show. It's in a beautiful private garden so come check it out and feel free to bring a guest!! Hope to see you there, Harrison Worsley

**Sunday June 14th, 1– 4 pm. 786 Island Rd., garden of Cathy & Steve Murphy**

**Artists: John Anderson, Bevin Bigalky, Marilyn Erickson, Lindy MacArthur, Steve Murphy, Sue O'Reilly, Renee Reese, Dorothy Rich, Michelle Watt, Harrison Worsley**

# BIG NEWS.....THE TOZAN KILN IS FINISHED!

We are about to do a very limited test firing and some of those who helped rebuild the kiln and take down and move the old one, will be participating.? In case we have missed anyone who did work and help with this, if you have not heard from us, please let me or Ian know so we can give you details [natrass@shaw.ca](mailto:natrass@shaw.ca) 250 390-3663.

## **General membership Notice of the first official firing and grand opening of the new Tozan kiln at Tamagawa in Cedar, B.C.**

The first firing of the new Tozan kiln will take place this June and July. Loading June 27 and 28, Firing June 2 to July 3 or 4. Grand opening and unloading July 11<sup>th</sup>. We expect many participants and visitors from Tamagawa College in Tokyo to attend.

If you wish to participate in the first firing in June/July please contact me by reply or contact Ian at [natrass@shaw.ca](mailto:natrass@shaw.ca) 250 390-3663.? Please note the guidelines and firing fee information below and also contact Helen if you need to obtain or renew your membership.

We are planning the 2<sup>nd</sup> firing for August/September. Loading August 29 and 30. Firing August 31 to September 3 or 4. Unloading September 11<sup>th</sup>.

If you wish to participate in that firing please contact me by reply or contact Ian at [natrass@shaw.ca](mailto:natrass@shaw.ca) 250 390-3663. Please note the guidelines and firing fee information below and also contact Helen if you need to obtain or renew your membership.

PLEASE SEE BELOW FOR MEMBERSHIP INFORMATION AND FOR THE NEW RULES AND FIRING FEE/ MEASUREMENT DIRECTION:

### **Membership Information:**

A change to society membership fees was approved at the AGM last fall. The new annual fees are \$100.00.? A second family membership is \$50.00 There is a \$25.00 category for full time students to encourage and enable their participation and there is a supporting member category at \$25.00 a year which allows participation in one firing (up to 2 cubic feet of kiln space). After that one firing regular membership is required. Of course, firing fees apply to whatever you are firing as well. This is the same for club or guild membership. 2 cubic feet, one time.

Memberships will run for the calendar year and the new fees apply for the 2009 membership year.

We announced the new fees last fall in an email sent to all members after the AGM and offered a discount to those paying by November 15<sup>th</sup> for \$80.00 and we noted that after that it would be at the regular rate of \$100.00.If you did not renew at that time, your memberships will be due now. For next year, there will again be a 20% reduction for those paying for their 2010 memberships by November 1, 2009. Please send your membership cheque to our new treasurer, Helen Randall at 1239 College Drive, Nanaimo, B.C. V9R 5Z5.

### **TOZAN GUIDELINES AND FIRING FEES:**

Introduction We are extremely privileged and lucky to have the Tozan kiln in Nanaimo on the Tamagawa campus which allows us to experience all the trials, tribulations and vagaries of firing with wood. With the kiln come both benefits and obligations.

The benefits are many. People from all parts of the world take part in the firings. New friends are made and the resulting ware can be beautiful. We can experience the camaraderie that comes from working together towards a common goal with people of like interests.

However, there are also many obligations. Much labour, dedication and money are needed to keep the dragon alive. On site preparation must be done before each firing as well as the twenty-four hour firing schedule itself for three to five days. The clean up after the firing takes much hard work. To be a full participant in the Tozan Society is a daunting task but, certainly well worth the effort.

### **TO USE THE KILN:**

1. You must be a current member of the Tozan Society. Membership fees are determined at the AGM each year. Club or Guild membership is acceptable for your first firing opportunity of 2 cubic feet only.
2. All clay and glazes must be in the cone 10 to 12 range.
3. No salt should be put in the glazes or placed in the kiln in any other way.
4. All feet and surfaces that will touch the shelves or furniture must be clean and free of glaze and wax.

5. When you bring your pots to the site you must be prepared to wad and have your pots ready for loading. Wadding instructions will be available.
6. All pieces must be picked up when the kiln is opened; but only after the firing master deems the viewing period over. Be prepared to clean the shelves and help ready the site for the next firing.
7. The Tozan Society will not be responsible for damage or loss before, during or after the firing.
8. On arrival at the site, everyone is expected to have all pieces pre-measured and to have a list showing the total number of pieces, the measurements of each pot and firing costs, ready for checking and registration.

**Firing Charges** As a non profit and volunteer run society, we work on the principle that those who do not volunteer to do: the firing, wood cutting, stacking, site preparation and organization will be charged greater fees. A minimum of sixteen hours of work is required from each member per firing to avoid this penalty.

Firing fees are important and we must charge for firings to pay for the wood that we burn, the propane we use and the many other costs inherent in firing and maintaining the dragon and the site. Please note due to the very high costs of relocation of the kiln and wood, fees have had to be increased. In the past we have used 6 to 10 cords of wood per firing. The cost of wood at the present time is over \$200 per cord.

**Measuring Pots to Calculate Firing Costs:** Costs are based on the cubic inches of the pots. The price will be set at the time of firing and will be doubled for any potters who do not fill their volunteer commitments. To calculate this, measure your pot in inches and multiply the height by the width by the length. For a round object the width and length will be the same, they will be the diameter. Round measurements up to the higher half-inch. Minimum height is considered to be 3" as flat items tie up shelf space.

For example: a tea bowl 3" high by 4" in diameter, multiply 3 by 4 by 4 = 48

For a firing cost of 2.5 cents per cubic inch this would cost \$1.20

For example: a round platter 10" in diameter that stands 2" high  
multiply 10 x 10 x 3 = 300 as 3" is the minimum height

For a firing cost of 2.5 cents per cubic inches this would cost \$7.50

For example: a vase 8" in diameter that stands 12" tall

Multiply 8 x 8 x 12 = 768

For a firing cost of 2.5 cents per cubic inches this would cost \$19.20

### **Other Measurement and firing considerations:**

Spouts and handles do not need to be included in the measurement of a piece.

Stacked and wadded pots can be measured as one unit or pot.

Saggars and the ware fired in the saggar will be charged according to the measurement of the saggar container.

Space for flat pieces is limited so we request that each member limit the number of flat objects submitted for any one firing. To reflect the space flat pieces take the minimum height limit is 3 inches.

Requests for special placement of pots will be accommodated if possible depending on available space and firing requirements.

### **Raising Funds - one last request and obligation of being a Tozan member**

To raise funds for the Tozan Society we request that all members donate at least two sushi sets each year. Also much needed and welcome are Saki bottles and cups for sale and lots of donation pots for the silent auction, raffle and other prizes. These pieces will be fired free of charge in the Tozan, and are a vital component of our fund-raising dinner held every two years.

Please do not leave everything until the last firing since there is not much room for a lot of flat ware.

Suggested components of a sushi set are:

One 6" tempura plate	One 3" by 5" tea bowl
Two 2" by 2" sauce plates	One 3" by 4" sunomo bowl
One 11" by 6" sushi plate	One Saki cup and one chopstick rest

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



# **An Exhibition of Miniatures in Clay by Vancouver Island Artists**

presented by **The Potters Place**



## **COMPRESSED Tour Schedule**

June 5 to July 25 at the Potters Place, Courtenay  
August 5 to 30 at Oceanside Community Art Gallery, Parksville  
Sep 1 to 30 at Chemainus Theater, Chemainus

## **The POTTERS PLACE**

corner of 5th and Cliffe in Downtown Courtenay  
250-334-4613 [www.thepottersplace.ca](http://www.thepottersplace.ca)

**Tokoname**

I spoke to Lynne Johnson after her presentation about how she got to Japan and where she went. She told me to google Tokoname City/Iwcat which I did and there it all was. Tokoname City itself looks very interesting, and the workshop where you stay in a Japanese home sounds wonderful. It's for a month and they give you breakfast and dinner. Lynne said it was about \$1000 for the month. The cost given is in Yen which I didn't convert. The downside is that only 10 people are accepted each year, and I'm sure many more apply. But anyone interested should give it a try.

Jocelyn

<http://www.japan-net.ne.jp/~iwcat/>

**SOUPER BOWLS OF HOPE!!**

The date has been set and again the generous Fairmont Empress is "on board" to host the event! It is on Thursday, October 22nd from 11 AM to 1:30 PM. You will be made aware of the details later.

But in the meantime, if you have donations that you wish to be picked up, please phone Helen at 250 - 361 - 1291.

Helen Hughes

**Kiln For Sale**

From: Dianne Searle [mailto:[diannesearle@telus.net](mailto:diannesearle@telus.net)]

Anybody need a kiln? I'm parting with my Cress 1027, shelves and furniture. All in good shape--elements have had very little use. Lid hinge needs a \$25 part. You probably know better than me what the going price is, but from my conversation with Greenbarn, looks like around \$1000 for the works.

**Subject: hellooo Clay Community**

Greetings, good morning, after noon or maybe evening

Hi, my name is Naomi and I am on the look out to use a community kiln.

I am a bit of a herbalist and have created my own clay containers, of course they need a little fire to seal the deal.

Do you know of one available to share?

hope you are well  
simply

n a o m i lillylilakstyle@hotmail.com

**HELP!**

I purchased a slightly-used small 614-3 Skutt kiln that appeared to be in pristine condition. There are, however, some loose brick pieces & a couple of pieces have come out where the sides of the kiln rest on the floor. This affects from the floor to about 1" up the sides in about 3 places. If anyone can advise on the best way to handle this situation, it would be appreciated. Thank you.

Marjorie, (250)658-5461, [tegrus@shaw.ca](mailto:tegrus@shaw.ca)

**GORGE on Art**

Sat., July 4, 2009, 11 - 4  
Gorge Waterway Park  
900 block, Gorge Rd. West  
(between Tillicum / Admirals Roads)

FREE ADMISSION

Sponsored by District of Saanich

A community event, featuring 45 invited artists: Ceramics, Paintings, Photographs, Carvings and Textiles Meet the artists and enjoy their work! Ongoing musical entertainment and Food kiosk.

Contact: Diane Thorpe 250-475-7124

**A Passion for Clay with Meira Mathison**

CBC Radio, North by Northwest, host Sheryl MacKay's interview with Meira Mathison. Broadcast May 31.  
[http://podcast.cbc.ca/mp3/bcnxnw\\_20090531\\_16363.mp3](http://podcast.cbc.ca/mp3/bcnxnw_20090531_16363.mp3)



" The Guild would like to thank Dan from  
Victoria Clay Art (Lloyd- El) for the two  
books he donated to the Guild library, and to  
wish him every success in his new location.

We look forward to visiting  
him soon. "

**Elaine White**  
**Guild Librarian**

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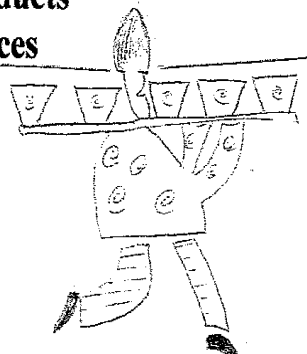
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## Victoria Clay Art

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As of June 1st, 2009

**VICTORIA CLAY ART**

Will be in its new location at:

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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.