

Guild at a Glance

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

October 1, 2010

www.victoriapotters.ca

Volume 12, Issue 2

the LAB

Our presenter at the first guild meeting – introduced by Tobias - was Nicole Stanbridge, Associate Curator of Contemporary Art at the Art Gallery of Greater Victoria. Nicole divided her talk into two parts:

Promoting your work

The LAB gallery at the AGGV

1. This first part followed Nicole's handout. It contains valuable advice to artists from the expert's point of view, the person who reviews your submission. This is a short version of the hand-out:

Key material to have up to date for proposals and submissions:

- Current CV
- Good documentation of your work
- Artist statement
- Project statement
- Website. Curator's option, because it shows how "active" you are as an artist

Artists statements:

Most artists least favourite, but necessary task

Have a sounding board, talk to other artists

Clearly articulate what is at the root of what you do, in what direction you are going

Connect your ideas to broader concepts and theories or work of another artist

Things to consider when promoting your work:

Do your research about who you are submitting to i.e. websites

What is the mandate of the institution?

How might your work fit into that mandate (or not?)?

Review their website – collection and exhibition history – what kind of exhibitions are they doing or have done.

Look at other artists websites if there is a model or approach that could inspire you

Don't Forget The Raffle!

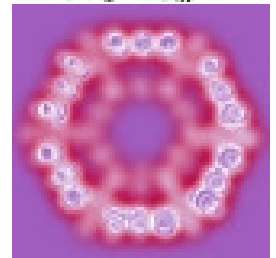
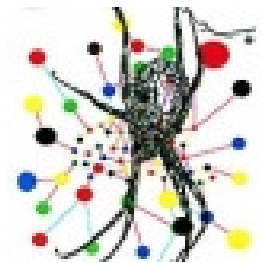
Next Guild Meeting is
Tuesday, November 8, 2010
7:30 p.m. at St. Michaels Hall

you

What context do you want to see your work in? The context changes how the work is assessed and discussed, is it decorative, conceptual, functional?

Visit galleries, openings, do net working

Don't be discouraged, if your proposal is rejected. Differ-



ent venues, mandates, variables in the jury or committee decision making process determine the outcome. It is not necessarily the quality of your work.

2. The LAB is a small gallery space in the AGGV, where installations and innovative exhibits are shown. Nicole showed several examples of past shows in booklet form. She pointed out the quality of the artist statements.

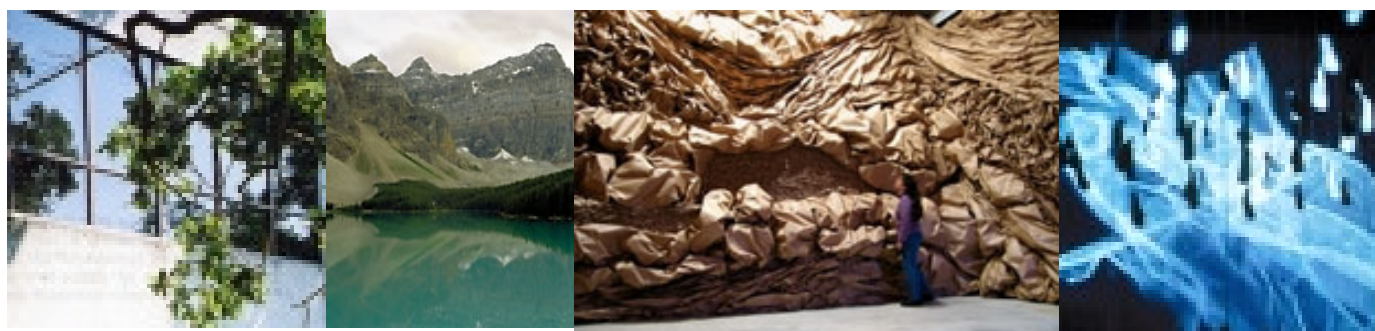
The LAB promotes primarily new experimental projects for upcoming artists. It exhibits works from local, regional and national artists.

Submissions are accepted on an ongoing basis.

A project and artist fee is being paid to the artist.

Tobias thanked Nicole for a very informative, well organized talk.

Review by Heidi Roemer



Cathi Jefferson receiving her 2010 BC Creative Achievement Award from Premier Gordon Campbell and Keith Mitchell, chair of the BC Achievement Foundation.



Decoration, Design & Surface Enrichment - Robin Soars

Clearly a lifetime in clay is a satisfying one and having the talent to impart that passion for mud to others truly is a gift. Robin Hopper gave his last workshop in the Victoria area on the second and third of October. The announcement of a last workshop sent a tremor through the force! It brought potters from the mainland, all parts of the Island, the U.S.A., plus a group of road trippers from the Stony Plain Guild in Alberta. In this modern world master craftsmen are rare birds. Watching Robin at work was mesmerizing. The speed and accuracy of his throwing was amazing but what he did with those basic forms is what held us all in awe as he creatively decorated with slip, coloured clay facets and of course his signature glaze brushwork which brings him international acclaim. Robin's infectious excitement for his incredible new work with the paper thin ceramic substrate was great - lucky us to get that kind of motivation in a weekend workshop. We are all so grateful to Robin for being the generous teacher and mentor he is to all of us in the guild and beyond. Mr. Hopper, you are an inspiration.



Peggy Elmes



YOUR 2010-2011 EXECUTIVE

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Coffee	Kris J.	250-384-5344
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Directors:	Meira Mathison, Betty Burroughs, Betty Fulton, Nancy Wall	

POTTERS' TIPS.....collected by Betty Burroughs

Restoring reclaimed clayfrom Ivor Lewis on Clayart

To restore the original qualities of reclaimed clay, add some ball clay. Ball clay does not absorb an excessive amount of water. Sprinkled over a bed of slops, it quickly slakes and can be worked into the stiffening mass. This helps to restore workability and maintain stiffness without "short"ness.

Making plaster slump moldsfrom Fred Paget on Clayart

I prefer to make slump molds by spinning liquid plaster in a suitable container on my potter's wheel while it sets up. I can get any sort of parabolic curve I want by choosing the rotational speed. If you want to try this, experiment with just plain water until you are comfortable. It is very easy to sling the liquid over the rim and all over the surroundings so try it outside, as plaster slung all over your studio is not nice. This is a pretty well-known artifice – there have been telescope mirrors made this way. The interaction of gravity and centrifugal force causes the liquid in a spinning container to assume a surface that is a true parabola.

I have a big tub from the hardware store that can make a two-footer. Weigh the plaster to the proper powder-to-water ratio for pottery plaster, mix it and you have a nice liquid mix that won't set up too fast if you use cool water.

Keeping your chamois handyfrom Ric Swenson on Clayart

Many years ago I had the problem of losing my chamois in the slip/water bucket. I solved it by tucking one end of the small piece into a 35mm film container and snapped the lid shut. It floats, can't get lost and fits into my left hand nicely. A finished lip has always been important to me.

Estimating the cost of an electric kiln firingBetty Burroughs

This is a repeat from three years ago but there are lots of new members who might be interested.

First of all, look at the specifications for your kiln, particularly the peak amperage and the voltage. Multiply the amps X voltage to find the kilowatts (kw). To find kilowatt hours (kwh) divide by 1000.

For example, on my large kiln: 29.3 amps X 240 volts = 7032 kw. Divide that by 1000 = 7.032 kwh.

Now check your BC Hydro bill for the actual cost of one kwh (on my bill it is \$0.08270).

At .0827 cents per hour X 7.032 kwh = \$0.5815.

Now multiply that by the number of hours your kiln is on for a firing and it will give you an approximate idea of the cost of that firing. (In my case, 18.5 hours X \$0.5815 = \$10.76)

(This will overstate the actual usage because the power is not on 100% of the time during the firing, but it is a good estimate).

However, for a more accurate cost you need to tack on all the extra things BC Hydro charges, like taxes, etc. (but not your 'past due balance', of course! :>)) So, take your total cost of the bill and divide it by the total number of kwh you used and you will get the TRUE cost of each kwh.

Alkali Fluxes

With a variety of fluxes
that help glazes melt,
learning about each kind
will certainly help.

We have alkali fluxes
and alkaline earths,
plus some additional fluxes
that have extra worth.

Alkali flux oxides
are stronger you know.
They react rather quickly
and really can GO!

Of the alkali oxides,
we do have three:
lithia, soda and potash
as you can see.

Glossy and runny
and bright colors too,
these are the things
they can bring to you.

Create certain colors,
with a "high alkaline" glaze . . .
turquoise and copper red,
are two that amaze.

"Where do I find them?"
you might ask,
in feldspars, frits, carbonates
and soda ash.

But soda ash, pearl ash
and lithium carbonate
are "soluble" ingredients
which isn't too great.

So get lithia, soda
and potash too
from feldspars and frits . . .
less soluble for you.

But soda and potash
can make a glaze craze.
Their high expansion rates
aren't always good for a glaze.

The right ratio of oxides
is an important goal
if you don't like crazing
inside of your bowl.

Small amounts of lithia
can be just great . . .
it reduces crazing
with a low expansion rate.

For crackle glazes
or colors drippy and running,
too much alkali flux
can sometimes be stunning.

To determine how much
is the right amount,
you must juggle those ratios.
It is tantamount!

"High alkaline" glazes
with lots of alkali
create certain colors
so give them a try!

♥ 2005 Chic Lotz
www.PotteryPoet.com
Chic@PotteryPoet.com



Eighty Sticky Fingers

"Sculptures in Clay"

October 14 - 24
Opening Reception
Sat. Oct 16, 2 to 4 pm
with live music by Cookeilidh



Coast Collective Gallery
at Havenwood at Esquimalt Lagoon
3221 Heatherbell Road, Colwood
250.391.5522 - www.coastcollective.ca

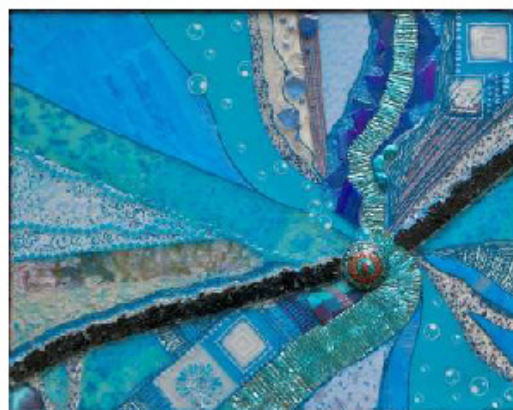
Gallery Hours: Thurs. to Sun. - Noon to 5:00 PM

Eighty Sticky Fingers:

We are a group of artists who share a passion for expressing ourselves in clay. Some of us have been sculpting for decades, others for just a few years and all of us have worked under the guidance of Peggy Walton Packard at one time or another. We continue to sculpt together, supporting, teaching and critiquing each others work. We hope you enjoy our sculptures as much as we have enjoyed creating them.

Heidi & Fern

"Believe me, my young friend, there is NOTHING--absolutely nothing--half so much worth doing as simply messing about in clay." (with apologies to Kenneth Graham)



Gifts & Wishes

Art & Crafts Show & Sale *Free Admission*
Thursday Oct. 28 to Sunday Nov. 7 /10



Gifts for all price ranges - to suit everyone's budget.



Thursday & Friday - 12 noon to 8:30 pm
Saturday & Sunday - 12 noon to 5:00 pm
Opening reception - Thursday, October 28 - 6 to 8 pm

3221 Heatherbell Rd.
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www.coastcollective.ca

FOR SALE

Pottery wheel, electric \$400
 Kiln—Cress B23H—3.9 cu. ft. \$350
 Kiln furniture (shelves, posts), Cones, Plate cranks, Glaze chemicals, Ohaus school balance, larger balance, Super-sieve, Bats, Tongs, Tools, Banding wheel, Clay, plaster slabs.

Jocelyn Steedman, 619 Harbinger Ave., Victoria.
 Tel: (250)920 0196 e-mail: jasteedman@shaw.ca

I have a pair of bisque figurines that need minor repair and I have I think most if not all of the missing pieces. I would donate these to anyone who would like to have them.

Best regards, Nancy Nelson
 Email: njnls@shaw.ca Phone: 778-430-3783

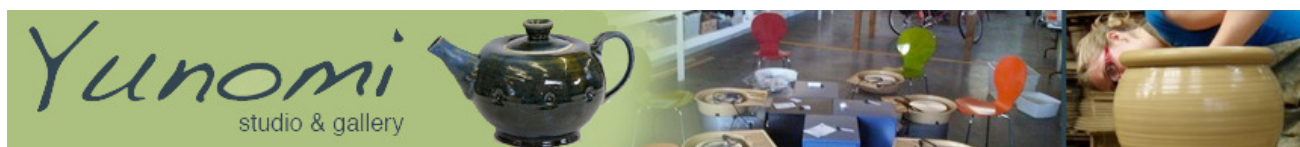
Subject: Slip casting in Victoria?

I am a local industrial designer and am looking for a local studio/factory/facility to do some casting and firing of a porcelain vase I am bringing to limited production. I am working with a mould maker in Vancouver, Russell Hackney, who is creating the master moulds, but I would love to be able to find someone locally who could do the actual casting/assembly/firing.

I figured your organization may be a good place to start. Perhaps you may know someone I could contact?

All the best, Nathan Martell, B.Des
 www.nathanmartell.com tel: 1 250 891 2785

E-mail: nathan@nathanmartell.com



Yunomi Studio & Gallery Pottery Classes and Studio Space New Students always welcome

www.victoriapotterystudioschool.com

Ann Coleman

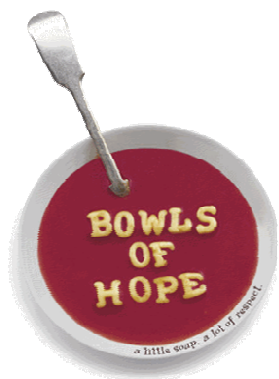
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Yunomi Studio & Gallery

For Sale: Olympic Kiln- 220 volts 38 amps, 8.2 cubic feet, cone 8 which some shelving -kiln setter- in great condition. \$900.00. Potters wheel-Alpine, 1 horsepower variable speed motor (very expensive) with reostate - powerful at low to high speeds - no vibration - one of the best professional wheels on the market. \$950.00

Contact James Thornsby @ james07@telus.net or phone 250-381 3523





Please join us at
The Fairmont Empress
for the

13th annual Souper Bowls of Hope!

Thursday Oct. 14, 2010 11 am to 1:30 pm

In the Palm Court & Crystal Ballroom

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!

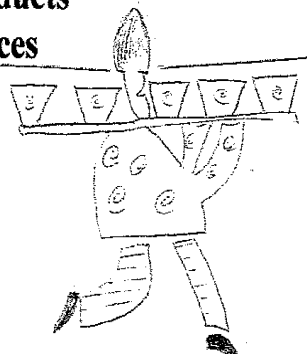
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- Pottery and sculpting tools
- Kiln and wheel sales/service
- Kiln firing
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- Other art supplies.