

Guild at a Glance

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

December 1, 2009

www.victoriapotters.ca

Volume 11, Issue 4



Clockwise from top left: glaze test by Belle L, Helen P., Roger C.



Glazes

The topic for November's guild meeting was glazes—both the good and the bad. Members brought in some of their favourite glaze recipes as well as examples of glaze defects for which they were seeking assistance. A very helpful website, www.glazesimulator.com, was brought to the attention of the group (see page 2).

Don't Forget The Raffle!

Next Guild Meeting is
Monday, Jan 11, 2010
7:30 p.m. at St. Michaels Hall

SOUPER BOWLS OF HOPE

Thanks to the many Guild members who contributed pottery items to make the Souper Bowls of Hope a big success! About \$50,000 was raised which will enable the Youth Empowerment Society to continue appropriate programs so youth (12-18 years) will be able to make better choices and live a more productive life through a healthy lifestyle. If you are clearing out your studio after this season's sales, and you have some items that you wish to clear out (yes, seconds are welcome), YES has storage space. Just phone Helen Hughes at 250 - 361 - 1291 or email hh456@shaw.ca

And Seasons Greetings!
Helen Hughes



Pete's Weathered Green

Nepheline syenite	60%
Ball clay (OM4)	10%
Strontium carb.	20%
Lithium carb.	1%
Flint	9%
-----	-----
TOTAL	100%

+ Titanium dioxide	5%
+ Copper carb.	5%
+ Bentonite	2%

For Weathered Blue:

+ Cobalt carb.	1%
+ Copper carb.	3%

Betty Burroughs

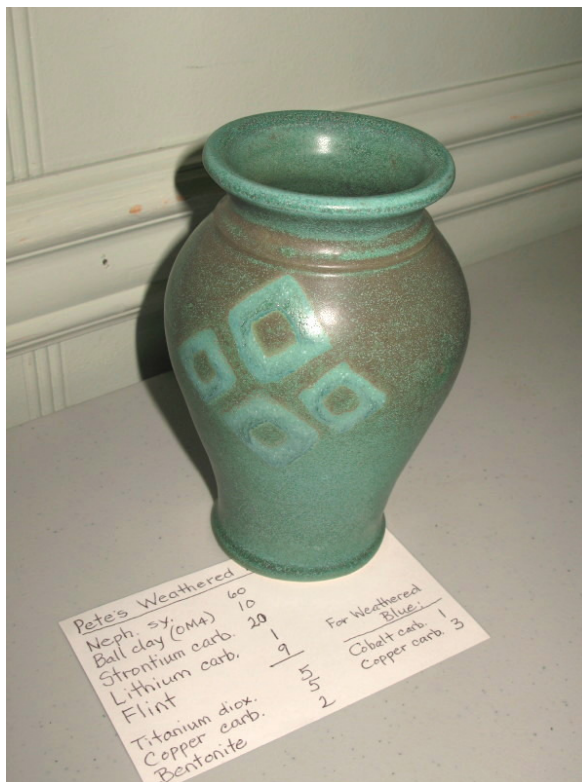
Tin Chrome RED Cone 5.5 - 8 (Glossy)

F4(Soda) feldspar	42%	840g
Whiting	21%	420g
E.P. Kaolin	12%	240g
F. Frit 3134	10%	200g
Silica (Flint)	8%	160g
Talc	7%	140g

Total	100%	2000g
(add ~8 c. water)		

+ Bentonite	1.0%	20g
+ Chrome Oxide	0.5%	10g
+ Tin Oxide	5.0%	100g

Nancy Wall



Betty B. right,
Ester G. below.

Hi.

I have recently launched a free web site that allows anyone working (or wanting to work) with glazes to get started. The site combines glaze analysis software with an empirical approach for both glaze properties and color effects.

The site doesn't cost anything and there are no registration requirements or cookies needed. All information a user enters is contained in the web page itself and is erased when the browser is closed.

Please have a look and if you think this could be useful to your membership feel free to pass along the link to your membership or add a link to your site.

Thanks, Fraser
www.glazesimulator.com



HANDLES

Here is a twelve-step program to better handles excerpted from the Vince Pitelka manifesto on utilitarian handles:

- 1) A handle on a mug or pitcher should be no longer than it needs to be. In other words, a handle should never move the hand further from the center of gravity than is necessary.
- 2) Handles generally look best when they taper both in thickness and width from the top to the bottom, from the bottom to the top, or from both ends to the center. You can easily pull or handbuild handles in any of these configurations
- 3) Un-modified extruded handles demean your mugs/cups because they look machine-made.
- 4) Handles with a round cross-section give you little to hold on to. When you raise the mug upwards towards your lips, it wants to swing sideways because your hand has no purchase on the handle. Handles with a round cross-section are found on 99-cent Walmart mugs. They do not belong on good handmade mugs.
- 5) The most comfortable utilitarian handle has a flattened oval cross-section. Such a handle can be pulled in the space between the thumb and the side of the hand, or can be handbuilt from a flattened carrot-shaped coil of clay.
- 6) A handle should never have sharp ridges on the inside or outside. Both are important. One or two fingers contact the inside surface, and the outer surface of the third finger generally rests against the outside of the handle. Both must be comfortable in contact with our fingers.
- 7) The attachment points on a handle should reassure the user of its utility and sturdiness.
- 8) Consider the negative space formed by the handle. That's a big part of the aesthetics of the mug or pitcher.
- 9) The handle creates a line, and that line does not stop where the handle ends. Where does the implied line go? What does it point towards? How does that line work with the overall profile of the pot?
- 10) Thumb stops (those cancerous warts that sometimes appear on top of handles just below the attachment point) are an insult to your pots and to the user unless they contribute to comfort and utility.
- 11) The handle should not make a frilly sculptural statement unless you decide that the sculptural statement is more important than function and utility. Curlicue attachments went out twenty-five years ago.
- 12) Remember above all that aesthetics are informed by millennia of utility. In other words, if all or part of a utilitarian pot looks like it will not function well, then it probably will look awkward and unresolved. We can't always explain this, but most people can see it.



I'd like to see every potter make great handles. So many of the handles I see in galleries and craft shows make me cringe, and I wonder, "Who taught this person?"

Vince Pitelka
 Appalachian Center for Craft
 Tennessee Tech University
vpitelka@dtccom.net; vpitelka@tntech.edu

Library: Volunteers Needed

We are in need of more volunteer help with the library as there has been some recent turnover on the committee. Last month Joan Kagan was able to step in at the last minute to help me process the new material and get set up (thank you Joan!). As well, I will be away for three months in the new year which would leave Helen Pednault alone during this time.

Library duties include arriving a bit early to the Guild meetings to help unload and set up the books/ DVDs so they are ready for members to peruse and check out during the evening. We also need to help process returned books and collect fines if they are due. At the end of the evening, the books must be put away. New books and DVDs are catalogued using Joyce Finlay's great system. Of course, library volunteers get first dibs on new arrivals, one of the many perks of this prestigious position.

If you are able to help on a regular basis, please email me at whiteelaine@shaw.ca.

Thank you, Elaine

Ross Place Retirement Residence
First Annual
Jingle Bell Craft Fair
Saturday, November 21st, 2009

First Call for
Crafters

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\$25.00/Table
Proceeds go to Mustard Seed

For Further Information
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PORCELAIN

February 5-7, 2010

San Diego, California

Hosted by Clay Artists of San Diego

Receive expert tips and techniques

This conference brings together five of North America's most adept and experienced porcelain potters. With an average of 42 years of working with porcelain between them, this porcelain dream team will share their expert tips and techniques for working with this beautiful yet challenging ceramic material.

Mark Your Calendar and Register Today!

SAVE \$75 UNTIL DECEMBER 13, 2009



Featured Artists:

Elaine Coleman, Tom Coleman, Mary Cuzick, Meira Mathison and Tom Turner



What you will learn:

- * Slip decoration
- * Throwing and altering on the wheel with porcelain clay
- * Carving techniques and how it relates to Coleman clay
- * The use of intricate patterns and designs through a combination of carving, slip trailing and glaze application
- * Use of multiple layers of glaze in relation to delicate carvings
- * Altering techniques that include cutting, scoring, stamping and the manipulation of the form
- * Use of clay sprigs, stamps and thick slip
- * Discussion of glaze technique including mid-fire electric glazes that look similar to high-fire reduction glazes
- * Develop surfaces using faceting, paddling, and fluting
- * And so much more...

<http://ceramicartsdaily.org/education/porcelain/>
#Registration



CALL FOR ENTRIES: BAM Biennial 2010: Clay Throwdown!

Submission Deadline: December 31, 2009 | Exhibition Dates: August 28, 2010 - January 16, 2011

In Fall 2010, Bellevue Arts Museum will unveil its inaugural edition of the BAM Biennial, a juried exhibition occurring every two years which will focus on the work of Northwest artists and craftsmen with an emphasis on current and new work.

Clay is the focus for BAM Biennial 2010: Clay Throwdown! Artists are encouraged to take a creative approach to this material, considering both traditional expressions of ceramic art and the fringes of the medium, where concepts of art and craft merge. The exhibition is intended to encourage and recognize innovative and extraordinary work by contemporary Northwest artists and craftsmen.

AWARDS: Consistent with the design of the 2001 Pacific Northwest Annual, two prizes will be awarded: one on the basis of curatorial selection, announced on August 27, 2010 at the Biennial Bash, and the second

based on a public vote and awarded mid-way through the exhibition at the Members' Reception on October 28. The prizes are as follows:

John & Joyce Price Award of Excellence \$5,000 cash prize plus a solo exhibition at Bellevue Arts Museum within 2 years

Samuel & Patricia Smith People's Choice Award \$5,000 cash prize

JURORS: Once the application deadline has closed, a panel of four jurors will convene to review entries and select approximately 30 - 40 artists to participate in the exhibition. Artists will be informed in January as to whether they have been selected, and will have approximately seven months to complete their projects and deliver them to the Museum for installation.

Stefano Catalani Curator, Bellevue Arts Museum, Bellevue, WA

Namita Wiggers Curator, Museum of Contemporary Craft, Portland, OR

Akio Takamori Artist, Seattle, WA

Bif Brigman Collector, Seattle, WA

www.bellevuearts.org



Guild member Tobias Tomlinson at the Island Artisans Gifts for Myself and Others Craft Show 2009.



Hi, Kris Jeffrey here. Wondering if you can beat the jungle drums and send out a message.

I have a young lady who is looking for a french butter dish. (Always meant to learn how to make one) and I told her I would spread the word. The only one she has found (hand crafted) was very pricey. Her name is Haley and her e-mail is turtledaisy90@hotmail.com

Aloha, kris

Does anyone know of a person who does ceramic repairs? If you do, please let Jocelyn know at: jasteedman@shaw.ca

A friend of mine has broken a beautiful pottery bowl. They are clean breaks into three pieces. She has asked me to mend it, but I don't have the skill. Do you know anyone who could do this for her?

Thanks, Jocelyn

To All SVIPG members,

Please let me know whether you would like to be included in the arrangement for combined transportation from the Tsawassen Ferry terminal to the Canadian Clay Ceramic Symposium in Burnaby, on Saturday, March 13th, 2010. So far, the least expensive price I have been quoted is for a 14 seater vehicle, for \$250 + 5% tax + driver gratuity (recommended is 2% per head) for the return trip (excludes the ferry price). The next price up is \$450 and more. I would like to book the \$250 asap so please let me know if you will be coming with the arranged transport by the next Guild meeting (Monday 14 December). I will ask for a definite commitment and names at the meeting, but would also appreciate it if you let me know by e-mail before then if you can.

Thanks, Belle Leon

WANTED: A small kiln.....for little clay projects.
Call Angela McKenzie at 758-1602.

(This may be an out of town number).

Just wanted to let you know that the Ceramics Monthly Studio Visits were such a hit in print and online that we now have a video contest going on Ceramic Arts Daily. Anyone can enter, so feel free to forward this to anyone who might be interested in making a funny, entertaining, informative video about their work space. Anyone with a space in which they make clay things, whether it's a closet or a cubby hole (at home or at school) or a swank urban loft, can enter. And the winner gets a new wheel from Skutt!

<http://ceramicartsdaily.org/ceramic-art-and-artists/open-studios/studio-tour-video-contest-prospectus/>

What We're Looking For: A video that's a creative, friendly, entertaining, and informative glimpse into your studio. Viewers should feel like they are getting a personal tour of your studio.

How the Contest Will Work: Viewers will submit videos following the guidelines below. The Ceramic Arts Daily editorial staff will narrow the submissions down to three semi-finalists. The semi-finalist videos will be posted on the Ceramic Arts Daily website and visitors to the site will vote for the winner.

Some Guidelines:

- * Be the star of your video – don't just hold the camera and pan around your studio. You should be in the video. We want viewers to feel like they have met you and met your space.
- * Your video should focus on the interesting things that make a studio or a method of working unique (i.e. don't just say "here are my shelves, here is my wheel;" rather focus on something interesting you do with those shelves – like putting plastic screen over your shelves so that you don't have to individually wrap each piece of your work).

Some Topic Ideas Might Be:

- * Show off your interesting use of space
- * Share your super great organization system
- * Tell us how you are making the most out of a small space
- * Explain the things you do to lower your carbon footprint
- * Talk about your innovative use of homemade tools
- * Explain how your teaching studio is set up for efficiency
- * Discuss how you repurposed an existing space into a workable studio

Remember, this is supposed to be about your studio and how you work in it. Try not to focus on your finished work so much, but rather on how you do things in your studio.

Videos should be burned to a disc and mailed to:

Studio Tour Contest
Attn: Jennifer Poellot Harnetty
Managing Editor
Ceramic Arts Daily
600 N. Cleveland Ave., Suite 210,
Westerville, OH 43082 USA

Deadline for Entries: January 2, 2010

KILN ADVICE

Usually a kiln is rated to the temperature that it can reasonably reach with the available amperage. Even if your kiln can reach cone 8, however, there may be a safety reason that the kiln was rated only to cone 6. That's why I don't advise going higher than the kiln's rated temperature.

The bricks will develop vertical cracks when they have been overfired--maybe two cracks per brick. I've seen that here, because we sometimes intentionally overfire a kiln for safety testing. That type of brick damage shouldn't happen at cone 8, though.

If you ever consider buying a kiln that has vertical cracks in the firebricks, you know that it has been overfired.

We sell stainless steel kiln jackets.

Sincerely,

Arnold Howard
Paragon Industries, L.P., Mesquite, Texas USA
ahoward@paragonweb.com / www.paragonweb.com

-----taken from Clayart, Nov. 30th

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!

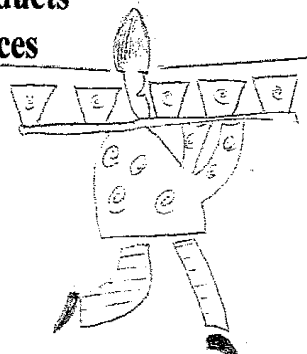
go to

www.victoriapotters.ca

and : www.gobc.ca/SVIPG

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VICTORIA CLAY ART

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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
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- Other art supplies.