

Guild *at a* Glance

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

Feb 1, 2009

www.victoriapotters.ca

Volume 10, Issue 6

Sophia Morrison

Sophia Morrison is hooked on texture. By the time she finished talking about her sources, methods, and manipulations of texture at our guild meeting in January, she had most of us in a similar frame of mind. Sophia, a painter who works with both acrylic paints and watercolour, began working in clay about thirty years ago, in Alberta, under Luke Lindoe the founder of Plainsman Clay. According to Sophia, Luke was a strict taskmaster, allowing no one to use an electric wheel until they had mastered the kick wheel, and delegating the first 50 pots thrown to the recycle bin, no matter their merit. When the kiln was opened, Luke would stand sentinel, and his hammer claimed anything not up to his exacting standards. Sophia says she has an aversion to wheel work, although she throws occasionally to make foot or neck pieces for her slab work.



Using Seattle WSO clay, Sophia rolls the slab to ¼ inch, uses tools and textures to carve, and design a textured surface, and then pours plaster over the finished piece. She then embeds some nylon screen into the plaster to add strength, and pours another layer over the screening. These textured plaster slabs, or other tools she has created, found or purchased, are then used to texture the clay slabs used to create Sophia's intricate pieces.

Examples of texture tools she showed us: Card stock into which a design has been cut, the back of which is taped with masking tape to add support to the more deeply incised areas; Rolling pins with cut outs made of adhesive backed paper, or string glued into patters over the surface. Wooden rolling tool with changeable carved wheels; White glue swirled into patterns on card stock.



Once Sophia has the texture imprinted on the slab, she begins to build her pieces. For some pieces this means allowing the clay to reach leather hard while draped

Don't Forget The Raffle!

Next Guild Meeting is
Monday, Mar 9, 2009
7:30 p.m. at St. Michaels Hall

over forms, then joining the two sides together, and adding a neck and foot which she has thrown on the wheel. Or she may cut pieces of the pattern from the slab and drape them over a mould, which has been draped with a piece of cloth to prevent sticking, and build these cut pieces together, securing them with slip, and reinforcing on the inside where possible. Later, she will clean up the edges with an abrasive sponge when the clay is leather hard. Also when leather hard, she cuts off the bottom, and replaces the multiple layers that have been pushed together with a slab.

The resulting vessels are at times flamboyant, at times subdued, and are appealing and clever on many levels.

Ann Semple



Here is a song produced by David Hendley of Texas. To listen to the music and sing-along, go to: <http://www.youtube.com/watch?v=A6CQouI-OMA&NR=1>

THE POTTER'S TANGO

VERSE I

What is this pottery used for?
Can I drop it on the floor?
Is it dishwasher safe?
How about the microwave?

Can I try it before I buy it,
and then send it back to you?
What if I break it, will you replace it,
does it also come in blue?

VERSE II

Is this from China or Japan?
You mean you made it with your hands?
Did you learn it from a book,
or from a class that you once took?

It just takes a minute when you spin it,
five minutes at the most.
It looks like fun and I know how it's done
because I saw the movie "Ghost".

VERSE III

Your price is much too high.
I could make that if I try.
It's just like playing in the dirt.
Why, it's hardly even work.

Give me some clay and I'll go away and
you will have no more complaint.
After I make it, can you bake it?
Where do you buy the paint?

(copyright 2006 David & Karen Hendley)

Harumi Ota

We look forward with anticipation to the **presentation at our February meeting by HARUMI OTA.**

As well as bringing a display of his work, he will be demonstrating how he finishes his pieces with multiple glazes and multiple firings. Thank you to Kyoko for arranging this demonstration on behalf of the guild.

Harumi notes: "In the 1980s, Japanese ceramics started to take on 2 major forms. Techniques for high-fired ceramics had reached a high level, as the craft had a history of nearly one thousand years. Then came the influence of American abstract art, and with it a movement towards looking at the material of clay in search of artistic possibilities beyond its traditional use for tableware. At the beginning of the 1990s, this movement reached a point at which ceramic art had achieved the same level of success as ceramic tableware.

In ceramics the process of firing imposes practical limitations: because the inside must be hollow, the piece to be fired must be some kind of vessel. However, there are ways of over-coming this limitation, and even of using it to advantage. It seems that ceramic art is still not recognized as an art form; in modern art, as a medium, clay seems to be considered somewhat outdated. However, I believe that by using clay as a material, and through the process of firing, one can achieve a more interesting expression than with other materials, and that is what I am striving to do."



Upcoming Guild Programs

March: Muriel S. demonstrating her sculptural work
 April: Ester G. - Triaxle Blend glaze testing
 May: Marlena P. showing her work/techniques
 June: Yearend Party

Jane van Alderwegen

Jane van Alderwegen, one of our Guild members, suffered a stroke January 14th and is now in VGH. She has no movement on her left side but, thankfully, is able to speak and her cognitive function is intact. Her daughter, Anneke, says her road to recovery will be a long one with "many changes in her life".

Jane and her late husband, Bill, lived in Cobble Hill for many years and operated a ceramic supply business there, supplying schools and potters all over Vancouver Island. Prior to this time, Jane had been a ceramic instructor at the university in Edmonton.

In Cobble Hill Jane gave pottery workshops in her basement studio and I remember being a participant when I was pretty new to it all and marvelling at her patience and good humour with all of us. Bill always faithfully delivered clay and whatever else we needed to Victoria each Thursday, I think it was. Studio potters came to rely on his weekly visits. When he retired, he and Jane made the move to Victoria to be nearer their daughter and grandchildren. Jane joined the South Vancouver Island Potters' Guild and soon became one of the Pacific Rim Potters.

Rachel Coward has sent one of her special cards to Jane on behalf of the Guild.

Betty B



Helen and Ted Hughes Win leadership award

Helen and Ted Hughes have garnered yet another honour for their efforts on behalf of the community.

Helen, a former Victoria city councillor, and Ted, a former judge and current co-chairman of the Greater Victoria Coalition to End Homelessness, have been named the 2009 recipients of the annual Leadership Victoria Lifetime Achievement Award.

The couple will be presented with the award Feb. 5 at the Fairmont Empress hotel. The winners of three other honours will also be announced at the event -- the Rotary Community Leadership Award, the University of Victoria Community Leadership Award and the Vancity Youth Award. Both the Rotary and UVic awards can have up to two winners each year.

As well, the new Victoria Foundation Community Leadership Award will be given to a charitable organization deemed to have exhibited excellent community service and to have brought about positive change.

The awards program was established in 2004 by Leadership Victoria, a volunteer-based community organization.

The Hughes' latest recognition comes on the heels of a Generosity of Spirit Award presented to the couple on National Philanthropy Day in November.

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BegFromPeg

This request comes from Peggy Elmes who teaches pottery at Brentwood College. Can anyone help her? You can e-mail her directly at: elmesp@brentwood.bc.ca

I am wondering if you have a recipe for a cone 6 glaze called antique white...I think it is either a Zakin or Cooper glaze. My students are doing scrafitto through a brown slip and I remember that antique white breaks nicely over it ...only problem, I can't find the glaze recipe. Maybe someone at the guild knows.

Thanks Peggy

All Your Clay Needs

Totally Ceramic is the now a distributor for Georgies clays and glazes. We have had an enthusiastic response and are very excited. We have also added Speedball Glazes to our existing colour lines – Mayco & Duncan. Please feel free to contact us with any questions.

Ph: 604.574.0454 Fax: 604.574.4705
Email: info@totallyceramics.com

YOUR 2008-2009 EXECUTIVE

President	Nancy W.	(250) 479-3524
Vice-Pres	Roger C.	(250) 388-9642
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	Priska S.	(250) 385-2303
	Joy F.	(250) 382-0317

Membership Betty B. (250) 382-0974

Newsletter Committee
Betty B. (250) 382-0974
Roger C. (250) 388-9642
Tony M. (250) 474-1532
Jocelyn S. (250) 920-0196

Program Coordinators: ?

Raffle Ester G. (250) 658-4523
Tobias T. (250) 383-3893
Coffee Chris J. (250) 384-5344
Maria G

Directors: Meira Mathison, Betty Burroughs, Betty Fulton

GUILD WISDOM

by Roger Champagne and Betty Burroughs

Topic: Repairing Pottery.....at the greenware, bisque or finished stage.

We received good responses to our first topic with some great tips from our own members. Thanks to all of you who contributed:

Guild Wisdom



For greenware and bisque:

"I mix vinegar and the powdered clay of whichever clay I am using, and apply several layers to the area where there's a crack or hole or joint area. I also sponge the area with vinegar to soften up the clay. This process takes time....up to 3 days.... adding the vinegar-clay mixture, sponging between applications, scraping, and repeating the process. If the hole or area is larger than 1/2 inch, I wouldn't bother repairing as the time it takes to make a new piece would be shorter than the repair." **Tobias Tomlinson**

"I have been successful in repairing minor cracks in greenware and bisque by applying casting slip (or adding a drop of sodium silicate to the clay body slip) with a brush, then filling it with paper clay and working it in with a wooden tool. The ware is then fired (or re-fired) as usual. For finished ware, a bit of the casting slip and a patch of paper clay with a bit of the same glaze as before lightly brushed on and then re-fired to the glaze temperature works most of the time". **Sophia Morrison**

"The Ceramic Arts Daily newsletter once listed "Lana's Magic Mixture" (aka Lana Wilson's Magic Water) as a substitute for slip in putting together parts of ware: 3 tablespoons sodium silicate, 1.5 teaspoons soda ash, 1 gallon water. I have not tried it but someone might want to give it a trial". **Sophia**

"I've had great luck with Magic Water paper clay slip on both green and bisqued pieces. To make: soak as much toilet paper in some Magic Water as the liquid can hold. Let sit overnight, then blend it with a Braun hand blender. Add some dry clay (that the piece was made with).....add some more MW if needed to break down into slip. Whirr the whole mess together. Before applying the slip to greenware or bisqued pieces (cracks to be filled or pieces to be joined) paint some MW over all areas to which the slip will be applied. Let dry, then carefully sand. Bisque fire again, then apply glaze. It's a miracle! **Sandra Dolph**

"I've used paper clay once on bisqued pieces and had some success, but I'm sure others know more about it than me. Since I work only with porcelain and mostly translucent or semi-opaque glazes and the paper clay is "yellowish", the patch becomes visible and the glaze acts differently on the two types of clay." **Tobias Tomlinson**

"My experience has found that Paper Clay is very good at repairing greenware and since you are using your own clay body, the repair is invisible when glazed even when using transparent glazes.

Paper Clay: for mending greenware from Ceramic: Shape & Surface Lana Wilson "Let stand: 1/4 to 1/3 volume of paper linter or toilet paper to 2/3 to 3/4 bone dry clay over night in water. Water should be about 1 inch above clay and paper. Mix with hand mixer (Braun) or blender. Pour off excess water".

I also use **SY545 Patch-A-Tatch** by Duncan. It works very well for repairing greenware but does not take transparent glazes as well as Lana Wilson's Paper Clay. **Sandi Madsen**

"Those cracks which show up after the bisque firing around handles, etc. (caused by the body of the piece being a bit too dry when the handle is put on) are often repairable by making a creamy mixture of the body clay and the glaze you're planning to apply and brushing it over the crack (you don't even have to sand the joint, usually). Then glaze and fire as usual. This has saved many a pot of mine from being a second!" **Jane Wolters**

"I have found success in the past repairing greenware and bisque with dry and sieved clay (the same as the piece to be repaired) mixed with sodium silicate. I mix the liquid sodium silicate with the dry clay until it creates a firm paste and use it like glue." **Marlena Perez**

For fired (finished) ware:

"For broken finished pottery I have used **Elmer's "Fix All"**. Very good at mending finished pottery but wear gloves to avoid glue affixing to fingers. **Sandi Madsen**

"**E6000** glue works well (ceramics to ceramics or wood or glass). Can be bought through Victoria Clay Art, or Glass Smith on Tennyson Ave. Easy to clean edges of the glue, can go through the dishwasher, but will come apart in the microwave". **Tobias Tomlinson**

"The best glue I have found is **Marine Goop**. It is available at Canadian Tire. It withstands water and also heat. I have used it to repair a teapot spout and used that pot for years after, never re-gluing." **Linda Vigliotti**

Our topic for March will be:

"How do you keep your hands from getting chapped and sore when potting in the cold weather?"

Send your suggestions to Betty Burroughs: betbur@shaw.ca
(If you list any specific product, tell us where we might get it.)

They Broke It. By JUDITH FLANDERS, London January 10, 2009

THE crystal and ceramics company Waterford Wedgwood, whose roots go back 250 years, has been placed in administration, or what is called bankruptcy protection in the United States. While high manufacturing costs, declining demand for luxury goods and a weak dollar may have precipitated matters, this is not a credit-crunch story — it is a history lesson.

The company is in trouble because it has long forgotten the lessons of one of its founders: Josiah Wedgwood, among the greatest and most innovative retailers the world has ever seen. If the modern operators of Wedgwood, which was merged with Waterford Glass in 1986, had shown a tenth of Josiah's intuitive grasp, his flair, his zest for selling, it would not now be dying.



Today when most people think of Wedgwood, they think of bridal registries and those dusty-looking blue-and-white jasperware plates that no one knows what to do with. But things were once very different.

Josiah was an unlikely hero. He was the 13th child of an impoverished potter; a childhood case of smallpox left Josiah with a bad leg that was later amputated, making it impossible for him to turn a potter's wheel. But if he could not physically throw a pot, he could — and did — find new ways to get goods to market. He threw himself into various schemes to improve roads and canals. And, more fundamentally, he developed new ways of selling. Most, if not all, of the common techniques in 20th-century sales — direct mail, money-back guarantees, traveling salesmen, self-service, free delivery, buy one get one free, illustrated catalogues — came from Josiah Wedgwood.

First, of course, came the product. In 1759, Josiah set up a small company in Stoke-on-Trent, in west-central England, to produce earthenware, a cheap, everyday material that was dull, porous and broke easily. But by the 1760s, he made a technical breakthrough and produced "creamware," a rich, creamy-looking glazed pottery that looked like porcelain but was able to withstand temperature changes. Soon Josiah had even worked out how to print designs on it — all this, at a relatively inexpensive price.

Its worth was quickly recognized: in 1765, Queen Charlotte, the wife of George III, ordered a creamware tea set. For most people, that would be the pinnacle; for Josiah, it was the start. He now called himself "Potter to Her Majesty" and renamed creamware "Queen's Ware." In a letter to his business partner, he marveled at "how rapidly the use of it has spread" and "how universally it is liked," and tried to balance how much this had to do with its royal introduction" versus "its utility and beauty."

That is the true Wedgwood. It wasn't pleasure at past achievement, but instead determination to understand why success had come about, so he could build on it. Selling was an intellectual pleasure, an art form.

No fad was too small. In 1772, when women started bleaching their hands with arsenic to make their skin a fashionable porcelain tone, Wedgwood immediately advertised black teapots: against this background, hands looked even whiter. No cause was too great, either: the company produced emancipation medallions asking, "Am I not a man and a brother?" that were worn as buttons and bracelets.

Until Wedgwood came along, most companies had seen royal commissions as nothing but grief: they were one-offs and, therefore, profits were negligible. When Catherine the Great ordered a 925-piece dinner service in 1773, Wedgwood made perhaps £200 on an outlay of nearly £3,000. But as a marketing tool, the set was beyond price. Each piece had an image of a stately home, and before the order was dispatched, Josiah exhibited it in his showroom so that visitors could see whose houses were immortalized. Naturally, duplicate pieces were available for purchase.

Today, in the Waterford Wedgwood showroom here on Piccadilly the various lines of china are piled up bargain-basement style. While the product is still good, the marketing is dreadful. The company has been both profligate and miserly — it has hired hot designers, but then has scrimped by not spending money to change the molds; as a result, contemporary design is crudely imposed on 100-year-old shapes. Indeed, the company has returned to Josiah's "diffusion" principle — offering cheaper lines for different segments of the population — but has failed to advertise this fact.

As the news of the company's travails broke this week, it was clear from Web chatter that most people think Wedgwood is a "luxury" and a "traditional" brand, with no inexpensive lines or innovative designers. Neither is true, but perception, as Josiah knew, is the ultimate truth. Twenty-first century Wedgwood has been more old-fashioned than 18th-century Wedgwood, and that has been its undoing.

Judith Flanders is the author of "Inside the Victorian Home."

Clay as Canvas: Decoration Exploration

I started my formal art career at the University of Manitoba, where I went to “become” a painter. Once I took a clay class though, as happens to many, I was hooked. I love pattern; I love colour; I love painting and I love clay. Over the past 28 years I have developed ways to combine these loves to make the kind of work I want to make.

In the early years, I fired to cone 10 (still do) in a gas kiln (now electric) and I restricted my colour to the use of oxides and mason stains. Between then and now the ceramics industry has come out with many innovations, and products that I once shunned I now find very useful. Encapsulated colours survive to cone 10 and the range of useful colours has greatly expanded. At cone 6 electric it is possible to get just about every colour you might want.

In this workshop I plan to do a short talk about the development of my work, and show examples of the surface decoration variety that is possible using my work and the work of others. We will then have a morning of demonstrations as I explain how I prefer to work using wet and dry media. I draw freehand on my pieces, but I will also show methods of simple image transfer, so, even if you think you can’t draw there are ways to get started.



In the afternoon, we will set up work-stations and everyone will have the opportunity to try a variety of techniques. The guild and I will provide the decorating materials, but participants should bring their own tiles or small pots to work on. It will be most relevant to you if your tests are done on your own clay, fired in your manner. Depending on which and how many things you want to try, you will probably want about 6 bisque tiles, 4/5 dry greenware, and 4 leather hard. If you have favorite brushes, bring them too. The aim of this workshop is for you to end up with samples to take home that will be a useful reference base for further exploration.

Cindy Gibson

Date: Saturday March 28, 2009

Cost: \$60 (SVIPG members); \$75 (non-members)

Location: St Michael's Church Hall, 4733 West Saanich Road

**bring a bag lunch



Rosemary Metz

Rosemary Metz, a former member of the Guild, has moved to Nova Scotia. Before she left we had talked about an interchange between the potters there and our Guild. I suggested an exchange of newsletters but with both groups having websites, that may not be necessary. All the same, the idea of a connection between east coast and west coast potters is a good one and I hope they will feel the same.

Betty



The Ground Beneath Our Feet - Testing the Clay From the Other Side

Rosemary Metz is a ceramic sculptor and teacher, she moved to Prospect NS with her husband and two Labradoradors in the Summer of 2008 from a small coastal community called Shirley on the West side of Vancouver Island. Easy access to the local clay inspired various community projects. Now in Prospect, she is in the process of setting up another studio, and will continue her interest in sculptural form and gathering examples of the local clays, testing the ground beneath her feet for new glaze and clay body ingredients.

Taken from a global perspective our shared field of interest in Ceramics could be described as a great joiner of communities. Whether from West or East, who amongst us has not felt some kindred spirit from any number of fascinating examples of World Ceramic Heritage? Who could ignore the engaging motifs of a polychrome painted vase with double spout from Peru, or a pit-fired earthenware vessel from either Africa or Oceania, and the precious porcelains from 11th century China? It does not finish there of course... but you will get the drift..... We have a World of influences out there to enrich our own work as 21st. century ceramists.

It could be said that by the choices we make as Ceramists we are actively connecting and paralleling our activities to a specific culture, place, or even a geological event in history. For instance, just imagine being swept back about 400 million years ago to when the continents of Europe, Asia, Africa, North and South America, were swept together creating a super continent called Pangea. Admittedly, no ceramists were around at the time, but in 2009, we are, and so too is the geological evidence for those joined continents.

So; with a leap of the imagination, is there any harm in wondering out loud what this 'joining' would do for present day Ceramists living on both the East Coast and the West Coast of our country called Canada? The ground beneath our feet is a shared land mass, despite the miles between them. Apart from the geology, there is also the indigenous and later ceramic development since white settlement to know about. An 'exchange' between East and West coasts may offer each community a potential treasure trove of shared ceramic technology and experience, if we could only become joined up again!

Looking at geological features in Nova Scotia, you can encounter in South Western Nova Scotia an enormous chunk of granite called the South Mountain Batholiths with its sources of feldspar, silica, and alumina. There is still a functioning brick factory in Nova Scotia and the Nova Scotia Museum of Natural History has examples of pottery made by its indigenous people.

In the case of Vancouver Island, the last functioning brick factory closed during the mid 60's and the indigenous culture is of a wood carving/ basket weaving type. The area is formed on part of a deep oceanic lava plain, with millions of years of erosion, glaciation and accretion; this location is a great place to find seams of secondary clays running up the West Coast from the campus at the University of Victoria to Port Renfrew.

A community spirited neighbour once delivered 25 tons of beautiful blue buttery clay outside the community hall in Shirley. Delivery of such a large amount inspired several community projects including the building of a Quebec style bread oven, and later the construction of a replica Medieval kiln. The replica kiln firing was attended by members of the South Vancouver Island Potters' Guild and a Medieval Specialist group from the University of Victoria who demonstrated their obvious practiced skills of stoking fires.

Having traveled from the West to the East of our country, it is impossible to ignore the vast space between. I am wondering if that space could be bridged by initiating at least an exchange of News Letters between Potters Guilds? This idea is partly inspired by the "Twinning" or "Sister Cities" scheme - a concept where towns/cities from geographical/political distinct areas are paired, with the accent on fostering human contact and cultural links. There can be mutual benefits to each by developing the exchange of ideas and the making of new friends and contacts.

N.S. Potters Guild Members check out: www.gobc.ca/svipg or www.victoriapotters.ca
SVIPG Members check out www.novascotiapottersguild.com

Rosemary Metz
Jan.23.2009

Photos by Rachel Coward: Rosemary Metz workshop , 1994.



2009 ANNUAL GUILD SHOW & SALE *(see Ideas below)

Saturday, June 13, 2009 10am – 4pm

COORDINATOR: _____

Confirm date & rental fee with St. Michael's Church (Hall & grounds)

Stay in touch with sub-committee leaders to see that everything necessary is considered.

Track expenditures generally of Sub-Comm. people. They should keep receipts for re-imbursment to be given to Treasurer by the day of the show.

1. ADVERTISING: _____

- Design brochure (see 2007 for example) and have 100+ printed & distributed to local pottery shops/ galleries, Victoria Clay Supplies, etc., and made available to members by May guild mtg.

- Ads to various Newspapers, Shaw Cable (*Channel 11*) & CBC Radio (free),
Ads into magazines – need to send in end of April (*Focus, Island Parent, Gardening?*), others?

2. ORGANIZER OF SIGNS & GREETERS: _____

Arrange for Signs: positioning at 'key' intersections & W. Saanich Rd. entry (4+)

Signs directing customers from parking lot - around the church & into hall

- Have made - large **SOUTH VANC. IS. POTTERS GUILD** sign for parking entry area

Greeters to welcome/direct visitors (3): _____ : _____ ; _____

3. TREASURY & WRAPPING: Linda Vigliotti

- Members manage their own cash (float) and wrapping (decided in 2008).

- Purchase newsprint / bags – enough to divide between vendor areas.

- Provide boxes (for large purchases)

10% of Sales. Collect at 3:30pm from each vendor, noting amt./vendor. Submit list & monies to Guild Treasurer.

4. ORGANIZER TO RECRUIT VOLUNTEERS FOR:

a) Kitchen: organize cookies; purchasing/preparing drinks; rotation roster _____

b) Set-up in Hall: evening before Show (KEY): _____

c) Clean-up Inside: end of Show (*also see #6*) _____ ; _____ ; _____

d) Demonstrations: Recruit members to demonstrate. Arrange a time/rotation schedule.

5. ORGANIZER for GUILD MEMBERS' GROUP-TABLE: (those with less than 10 pieces)

- Guild Profiles binder; SVIPG Info. brochures; SVIPG table-sign;

- Set up Table with tablecloth, risers, etc.

Ensure someone is always there to take cash & wrap (\$ float)

6. COMMITTEE to ASSIGN SPACE - Tents & Tables:

- Confirm size/number tables required & indoor/outdoor preferences, incl. 'group-table' indoor and possibly demonstration/ children's creations.

- Ensure there are enough tables to share (borrow from members if church doesn't have enough)

- Possibly small table/stations (2-3) for wrapping/bagging outside

- Arrange for loans/rental of Tents (and weights/stakes for stabilization)

- Sketch of Hall Layout & Outdoor Layout *to scale*: copy to Coordinator 1-2 weeks before show;

- Arrange for Volunteers to set-up Tents/Tables outside at 7:30am Sat. Borrow table-shims for uneven ground (*Ann Semple loaned these in '07*).

Take-down volunteers (as above).

IDEAS:

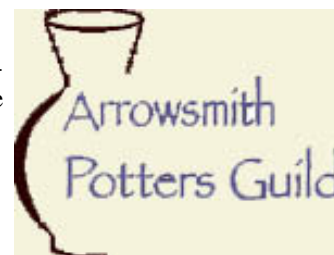
* **Kidz 'creation' zone** (*near hall*). Find volunteers (5-6) to take turns manning a *Kidz Zone*.

Organize clay/ water/ sponges & plastic/ hand tools+stamps, lg. wash pail+ towels. Arrange rotation (from 11am-2pm?) and clean-up. Perhaps some typed-up Guidelines would be helpful? *Take home creations to air dry (need plastic bags).*

* **MAKE-A-MUG** \$10. Shoppers make a slab mug (using stamps, doilies, etc.) to be glazed/fired by guild member(s) and phoned for pick-up later in summer/ Sept.

Hello Folks

We thought we would try to connect some of our groups and let you know what we are planning in the way of classes and workshops in the coming months. So many times all of us are working on ideas and forget that our fellow potters and artists in other parts of the island might want to take part, or are trying to put together something similar.



Our Masters Workshops draw from the larger community of potters (even those from the continent). It would seem possible to also work co-operatively to bring individual presenters to our island that may otherwise prove to be out of range for smaller groups. Or, just participate in the classes and events that are already scheduled in other areas. We have a great studio facility at the Parksville Train Station, and although some of you in the farther reaches of our 'big island' may not be able to attend regular classes, workshops may be of interest. Take a look at our website to see what we have got lined up for 2009 so far, and pass the information on to your membership.

And if you do not want to hear from us again, let us know and we will take you off this group. Or, if there is someone else in your area we should be contacting instead, please pass on this information on and they can get in touch with us.

Here's hoping the snow melts and 2009 is a good year.

Jacie Herbison, President, Arrowsmith Potters Guild, 600 Alberni Highway, Parksville, BC V9P 1J9

Phone (250) 954-1872, Home (250) 248-9810

www.arrowsmithpottersguild.bc.ca <<http://www.arrowsmithpottersguild.bc.ca>>

info@arrowsmithpottersguild.bc.ca <<mailto:info@arrowsmithpottersguild.bc.ca>>

Was sent this site from Larry Aguilar as he has a mini page on it, but it seems quite interesting, and other potters may be intrigued as well. Cheers Tobias

<http://arttoartpalette.homestead.com/PotterAsksDepartment.html>

EPK and G-200

There has been some discussion on Clayart about EPK not behaving as it always has and appearing darker in colour. However, Jon Pacini of Laguna Clay Co. assures us that he has contacted the maker of EPK, Imerys, and been assured there have been no official changes in its composition. However, it is a mineral coming out of the ground and is "subject to the laws of nature and Murphy".

"G-200 on the other hand is indeed changing as of this month. It is becoming a material called G-200 HP. HP which stands for High Potassium. Apparently and unbeknown to the rest of us, the processors of G-200 have been blending it for some time to keep the mineral close to the published specifications, but because of reasons of their own, have decided to now stop blending it.

"Imerys has sent out info to Laguna that states in order to self blend the material to approximate what they have been doing, you need to use 70-72% G-200 HP and 30-28% NC-4. We have also run tests using F-4 in place of NC-4 with similar results.

"The G-200 HP in and of itself is still a real nice spar, giving very similar results to the spar we used to use out west here called Kingman Feldspar...a mineral which has not been mined since the late '70's. So all you old timers dust off those Kingman glaze formulas and have at it.

"Laguna still has a large stock of the "standard" G-200 on hand and we are evaluating the possibility of doing some blending here in house. But if you are purchasing G-200 in the next few months, it would be best to look at the bag you are buying and see how it's marked."

Jon Pacini, Clay Manager,
Laguna Clay Co.

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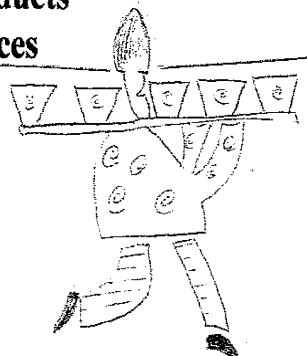
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