

Guild *at a* Glance

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

May 1, 2009

www.victoriapotters.ca

Volume 10, Issue 9

Ester Galac, Line Blending

Our April presenter, Ester Galac, had our attention as she described Greg Daly's method of line blend glaze testing. She uses this method of discovering and developing new glazes, and we all know that Ester has created many beautiful glazes. After our initial glazed-over eyeballs cleared, Ester took the process of line blending step by step. She uses 28 styrofoam cups and the first line is marked with an a, b, c etc., and then the next line is marked 1a, 1b, 1c and so on down the lines so that each cup represents the different combinations of base glazes with colorants. Each test tile is similarly marked. She then puts 100 grams of a favourite dried base glaze in each of the top 7 cups and adds the chosen % of stains or oxides or other colorant to that line. In the second line, all colorants are halved which makes the base line much darker. The grid is then followed with the different colorants in combination.



Some random ideas:

--When would one use this technique? When one has a glaze they really like and want to make it better.

Don't Forget The Raffle!

Next Guild Meeting is
Monday, June 8, 2009
7:30 p.m. at St. Michaels Hall

--It is useful to test stains, oxides etc. in a controlled experiment.

--Suggest trying the method first with some fellow potters to help each other through the grid. No wine until all tests are completed.

--After initial firing, retest favourite glazes on larger pieces, try spraying, try thicker glaze, experiment with rutile and titanium for crystals, try full kiln or not quite full kiln.

--Keep excellent records.

--Have fun experimenting in a relatively controlled atmosphere.

--If you get in trouble, Ester would probably love to be woken up at night to help.

Thank you Ester for your clear explanation of line blending.

Jane McAllister

Photos: Tony M



Greg Daly Line Blend Glaze Testing

MISSA 2007 Base	Base + 2% cobalt a)	Base +3% cobalt b)	Base + 12% Rutile c)	Base + 10%Titanium d)	Base+ 6% Copper e)	Base + 2% Rio f)
→	Base + 1% cobalt 1a)	Base + 1.5%cobalt 1b)	Base + 6% Rutile 1c)	Base + 5%Titanium 1d)	Base+ 3% Copper 1e)	Base + 1% Rio 1f)
	→	2.5%cobalt ab)	1%cobalt+ 6% rutile ac)	1%cobalt+ 5% titanium ad)	1%cobalt+ 3%copper ae)	1%cobalt+ 1%rio af)
		→	1.5%cobalt+ 6%rutile bc)	1.5%cobalt+ 5% titanium bd)	1.5%cobalt+ 3%copper be)	1.5%cobalt+ 1%rio bf)
			→	6%rutile+ 5%titanium cd)	6%rutile+ 3%copper ce)	6%rutile+ 1%rio cf)
				→	5%titanium+ 3%copper de)	5%titanium+ 1%rio df)
					→	3%copper+ 1%rio ef)

A Big Thank You

A triple-booking error at St. Michael's led to the Guild having to meet in a small room in the church's basement on April 20th. Rev. David Howells felt so bad that he personally carried our bins of library books, first from the hall to the church where we thought we were going to meet. When it became clear that the choir already had this space booked, Rev. Howells moved the bins of books again, this time downstairs to the small room in the basement. David stayed after the meeting to schlep them all back upstairs to the storage locker on the hall's stage where they are kept between meetings. Between these trials, I harassed him about an overdue library book.

A big thank you to David for his care, concern, good humour - and muscle power. They were much appreciated.

Elaine White Librarian

Library Corner

We have six new books in our library thanks to Betty Burroughs. The first is a signed copy of Tom Coleman's updated second edition of *More Glazes I Use: Glazes, Clays & Ideas*. In his acknowledgements, Coleman gives generous praise to Meira Mathison and Betty Burroughs for their inspiration and help in the preparation of this new edition. This soft cover, black and white, coil-bound publication provides detailed recipes for cone 10 glazes, most for reduction and a few for oxidation firing. Tom Coleman gave a signed copy to Betty to be donated to the Guild.

The second book was donated by the Tozan Cultural Society, through Betty, and is a celebration of its 10th anniversary in its location near Nanaimo. Each of the book's richly coloured pages features the work of a different artist who has taken part in tozan firings with the society, including our own Tobias Tomlinson. The history of the society is also documented.

The remaining four books were donated directly by Betty from her own collection:

- Ceramics, 4th Edition: A Potter's Handbook by Glenn C. Nelson
- The Potter's Manual by Kenneth Clark
- Handbuilding Ceramic Forms by Elizabeth S. Woody
- Designer China: The Fine Art of Ceramic Painting Made Simple by Lesley Harle and Susan Conder.

Submitted by Elaine White

Hank Murrow Workshop

Arrowsmith Guild's workshop by Hank Murrow on Sept. 18-20. The registration form can be accessed on the Arrowsmith guild's website - under events: <http://www.arrowsmithpottersguild.bc.ca/events.htm>

Nancy W.

Hank Murrow is an Oregon based Potter, teacher, wood firer and tool maker. Hank has 50 years of throwing and hand-building techniques to share with us over a 2 day and 1 evening workshop. We will be busy...



Workshop is limited to 25 participants

Full 2 day workshop plus Friday evening slide presentation fee: \$100

Friday evening slide presentation only fee: \$10

Location details and any last minute information will be sent out via email in August to those of you who have registered.

Hank Murrow info on line:

<http://www.creativeclaypottery.com/murrow.htm>

<http://www.murrow.biz/hank>



GUILD CALENDAR

As part of our anniversary celebrations members have decided to create a calendar highlighting our work and some of our history. It will be a high quality, full colour production, with descriptions of each of the multiple images that will appear on each month's pages.

The cover will carry thumbnails of all the images inside. Shots of members engaged in various activities of the past few years will be featured inside the front cover. Members are asked to contribute jpegs of tiffs in hi resolution of members involved in various activities in the past. It promises to be an exciting, beautiful representation of the abundant and various talents of our members. The cost is approximately \$12.00 per calendar, which seems like a great bargain and should make it attractive to give as a gift or memento.

We encourage all members to show their work in the calendar and if that is not possible to buy copies when they are available (November 09). Images in either tif or jpeg format can be forwarded to ricchamp@shaw.ca up to a maximum of 2 shots per member.

Please include a short description of the piece, size, firing info and any special techniques used.

Roger Champagne

YOUR 2008-2009 EXECUTIVE

President	Nancy W.	(250) 479-3524
Vice-Pres	Roger C.	(250) 388-9642
Secretary	Rachel C	(250) 721-2976
Treasurer	Linda V	(250) 479-5966
Archivist	Fern W.	(250) 744-1096
Library	Elaine W.	(250) 382-0317
	Cherlynn L.	(250) 727-8388
	Helen P.	(250) 383-5808
	Priska S.	(250) 385-2303
	Joy F.	(250) 479-9833

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

Webmaster	Deb C.	dlclay@shaw.ca
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Program Coordinators: ?

Raffle	Ester G.	(250) 658-4523
	Tobias T.	(250) 383-3893

Coffee	Kris J.	(250) 384-5344
	Maria G	

Directors:	Meira Mathison, Betty Burroughs, Betty Fulton
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Victoria Clay Art

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

WE ARE NOT CLOSING!!

But as of June 1st we are moving to our new location at:
654 Burnside Road W.

During May we are having a huge moving sale at our current location

933 Ellery Street in Esquimalt

Great deals on almost everything in the store including:

Glazes, Tools and Artwork

• Cabinets • Fixtures • Tables • Shelving

All Bisqueware and China blanks must go

All Gare glazes 50-75% off

Molds, molds and more molds are for sale at rock bottom prices.

Our new location will have no molds so we need to move them out.

We also have several used kilns for sale



Crucible Kilns \$400 each
28" wide x 27" deep
208 volt 10 cubic feet
\$700 each with new elements 240 volt



Crucible Kiln \$300
18" wide x 23" deep
3.3 cubic feet 208 volt



Crucible Kiln \$850
Digital with Orton Digital
Auto fire
23" wide x 31" deep
7 cu ft **\$1100 w/new
elements**

We will serve you even better at our new location
with a greater focus on pottery and sculpture supply.

Chemicals will be prepackaged for your convenience, no more waiting.

We will have more clay in stock then ever before!

Problems and Solutions to Glaze Application

Mixing Glaze:

To keep glazes from settling to the bottom of the container, add 1% (dry weight) CMC gum to the recipe. By itself, CMC forms lumps when added to water so it needs to be mixed well into the dry ingredients before adding water. It is especially useful for glazes that are high in frit or nepheline syenite. Not only does CMC prevent glaze settling, it also makes for smooth application and adds strength to the glaze so that freshly glazed pieces can be handled without chipping when being loaded into the kiln. Another bonus: it does not produce rotten smells like other similar additives. **Sophia Morrison**

Before Glazing:

1. Check your greenware for any bumps, lumps, rough spots, etc. and correct before bisquing.
2. Before you touch your bisque make sure you are either wearing gloves or your hands are free of any hand lotion, dust or oil of any kind.
3. Stir your glazes, sieve them and then stir again before using. Stir them frequently to keep ingredients in suspension.
4. Make sure your piece will fit into the bucket of glaze before you start dipping. If it doesn't, use another container.
5. When removing your piece from the glaze, place it onto a clean surface and do not touch it until it is dry. Many, many times pots have been "decorated" with my finger prints because I "had to" touch them.
6. If, after glazing the pot, you know the glaze is too thick, too thin, or not right in some way, wash it off. Wait until the bisque is completely dry before glazing again. Firing doesn't improve a poor glaze job!

Guild Wisdom



Roger Champagne
and Betty Burroughs

Sandi Madsen

Glazing:

Having the glaze the right consistency and properly stirred is the first necessity. I wax my bottoms – on the wheel when possible – using a sponge rather than a brush. I use a brush on smaller pieces. For mugs and small bowls I usually dip, using tongs to hold, dipping under and back to count of 4, and holding upside down till it stops dripping. For bigger bowls, I usually hold one side and dip, then the other so that I get a double dip line or triangle in the middle, but – what to do when I don't want that? I have tried pouring the inside, then for the outside, resting the bowl on a fridge shelf and pouring (not always satisfactory – I'd love some ideas.) For plates I've found a rectangular mop bucket to be best for dipping. I can fill it up or tip it a bit to get the whole plate in. **Jocelyn Steedman**

I use very little wax, only on lid flanges or gallery where lid will sit which I apply with a small piece of sponge. About 30% of my glaze is sprayed; the rest is dipped or poured. Many of my pieces are too thin to absorb glaze on inside and outside on the same day so glazing usually takes 2 days. For an even application it is so much easier if you have an adequate amount of glaze! Holding the pot by the foot-ring, pour glaze into the inside of pots first; invert with a spiral motion, and immediately re-dip the rim. After the piece is dry (usually the next day) hold from the inside only and dip straight down into well-stirred and screened glaze; then straight up. I have a 2-ft. square of 1-inch thick upholstery foam on the table beside the glaze bucket and immediately wipe the bottom of the pot over it, to remove excess glaze. Hold the pot vertical as you do this and it will take off a clean line of glaze, just from the foot-ring. A quick once over with a sponge before loading into the kiln is then all that is needed to be sure all the glaze is removed. It takes off only the minimum amount (i.e., 1 mm.) depending how firmly you press on the foam, so you do need to know how your glaze will behave. **Cindy Gibson**

When I was doing production work and needed to be efficient, I'd always put the hand I intended to use when dipping a pot into the glaze first before picking the pot up. My fingers "glazed" where they held and I rarely had to touch up. **Louise Parsons**

Re-glazing:

To re-coat previously glazed ware, allow the glaze to settle and remove all water from the top. Set spray gun to 100 psi instead of usual 40 psi and set nozzle to small, fine spray. Heat the pot and re-glaze immediately.

From "Clayart"

Next month's topic is: **"What kind of clay do you prefer?"** Tell us the cone you fire to, type of firing: oxidation, reduction, raku, or pit firing, why you like your choice, what company produces it, and where you can buy it. Send your answer to Betty Burroughs at betbur@shaw.ca

Bring on the Birds

A COMMUNITY FUNDRAISING EVENT TO IMPROVE BIRD HABITAT AT
SWAN LAKE

CHRISTMAS HILL NATURE SANCTUARY

3873 SWAN LAKE ROAD

MAY 16 -23, 2009



Since 1975 Swan Lake Christmas Hill Nature Sanctuary has been a wild oasis in the heart of the urban landscape of the lower Saanich peninsula. The 62 hectare beautiful marshland and spectacular Garry oak meadow provide a home to an incredible array of native plants, wild animals and birds. Many of the bird species are now at risk.

A recent bird count by the Victoria Natural History Society once again raised concern about the drop in bird sightings. Last year, only 134 species were spotted, down from the five-year average of 140. Some bird species were found in much lower numbers. There were only 47 Greater Scaup reported, a diving duck that has numbered as high as 3,100 in previous Victoria counts. The trends for many species are very worrying. Greater awareness, however, can lead to success stories as well. There is still hope if we do what we have to do to protect our native species.

As birds occupy and are key elements of every ecosystem and habitat, if we succeed in restoring, managing and maintaining healthy bird populations and their habitats, we will succeed in maintaining a healthy environment for most creatures including humans. Reduction of invasive flora and fauna, ensuring safe nesting areas and sufficient food sources are key issues.

With that in mind Swan Lake Christmas Hill Nature Sanctuary is embarking on a community fundraising effort to improve bird habitat at Swan Lake. "Bring on the Birds" is a fun filled 8-day event running from May 16th to 23rd will include: daily bird walks; workshops on identifying and attracting birds; birdhouse building and decorating; artists working on site; a gala launch event and a silent auction. We are seeking your support by inviting you to be an on-site artist May 17th from 10:00am -4:00 We'll have stations set up where you can demonstrate your art form and, if you're willing, assist children in trying their hand at your medium. You are welcome to sell your art during the day.

Swan Lake Christmas Hill Nature Sanctuary is managed by a non-profit society and maintained by a small staff and many volunteers. Over 15,000 people a year come to this living classroom to take part in educational courses and events and more than 60,000 enjoy the trail system. Community support continues to be essential to the operation of the Sanctuary. If you are able to assist we would ask that you complete the information on the back of this page and return it by fax to 250-479-0132 or email to info@swanlake.bc.ca. or by dropping it into the Nature House. All participants will be recognized in a published program and on our website at www.swanlake.bc.ca

Thank you for your consideration.

Silent and live auction including works by:

Robert Bateman, Kristi Bridgman, Tannis Warburton, Helen Jaques, James Nesbitt, Joanne Thomson, Fern Walker, Leanne Cadden, Morgan Warren, Annie Pang, Darlene Gait, Nancy Wall, David Smith and more...

Eat, dob and be merry.



Helen Hughes
invites you to
A Taste of BINGO +

A magical evening of fine dining,
bingo, casino games & fabulous prizes.



A Message from Helen

Many people ask "What can we do to help provide opportunities for at-risk youth and to assist families in need?" A Taste of Bingo Plus will support the Youth Empowerment Society's Youth Hospitality Training Program and United Way's Family & Community Well Being Impact Council. Please join us and invite your friends, neighbours & colleagues to an evening of magic, fun & games and help at-risk youth create healthier futures.

**Friday, May 22nd, 2009 | Crystal Garden, 713 Douglas Street
\$75 per person* | tables of 10 available | Dress: Elegant Casual**

***Included:** Appetizers, Dinner, Strolling Magic by the Great David Attwood & \$5,000 Youth Bucks – good for a drink, a game, or a bingo card.

6:00:	Reception	8:00:	Bingo starts & casino tables open
6:45:	Dinner by Truffles	10:30:	Last chance to be a winner

Win fantastic prizes: An Ace of Kings Halibut Fishing Charter for four, A Chalet for 13 on Mount Washington, a Northern Adventure & so much more...

Information, tickets or tables:

By phone: Penny at 250-598-8330 or Lynne at 250-812-7449 **By email:** VYES@shaw.ca

On line: Selectyourtickets.com (additional charges will apply) **In person:** Canoe Brewpub, Cascadia Liquor Stores (Town & Country or Colwood), Butterfly Gardens, The Bay Centre Customer Service, City Hall

Sponsored by **the truffles GROUP** of companies:



**Benefiting The Youth Hospitality Training Program
& The United Way of Greater Victoria**



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Know your limit, play within it.

Island Breaststrokes

Last autumn, I “retired” from paddling with the Island Breaststrokes (IBS) breast cancer survivor dragon boat team with the idea that I would have more time to play with clay. I had, however agreed to take on the task of interim Team Manager for the team. As fate would have it, the team entered the World Championships for breast cancer survivors being held in Miami April 25-26, 2009. Since the team has never paid the way of a Team Manager to competitions, they asked me to become an alternate paddler and thus I would have my way paid.



So, after practicing three times a week on the Gorge in the dark through cold wind and rain and snow from November through early April, we were off to Miami to defend our World Championship title we won in Singapore 2006. We did ourselves proud and put Victoria and British Columbia and Canada on the map by winning both the 2000M and 500M events and bringing home two trophies that will be displayed in a trophy case at the GO Paddling Centre at the Gorge.

Miami is a great place to visit, nice and warm and big white sandy beaches—but it is great to be home.

Pat Smart

Caring for Your Kiln Shelves:

Kiln shelves are expensive, so you need to take care of them. After repeated use you may notice that they begin to warp. But this can be prevented by some simple maintenance procedures.

If you use kiln wash (a refractory material like alumina hydrate, or a mixture of silica and kaolin that has been mixed with water and applied with a brush) you restrict the way in which your shelves can be used. If you use exactly the same material but apply it dry by sieving it onto the shelf, it can be easily brushed off and the shelf turned over each firing. This helps to eliminate warping because if warping begins, it is counteracted in the next firing when the shelf is turned over.

Rotating the shelf is also a good practice. Try marking one edge of each shelf with a letter or number, and an arrow pointing upward. For the first firing the number/letter is at the front with the arrow pointing upward.

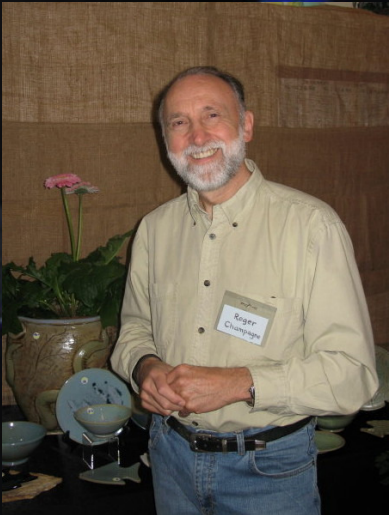
For the second firing, turn the number/arrow to the back of the kiln, with the arrow pointing up. For the third firing, brush the dry shelf coating off the shelf and turn it over so the number/letter is to the back of the kiln, but the arrow is pointed downward. For the fourth firing, rotate the shelf so the number/letter is to the front of the kiln, with the arrow pointing downward. Record this in your kiln firing log and keep to this sequence, and your shelves should last much longer.

(from ‘Clay Times Magazine’ website)

Pacific Rim Potters Spring Show and Sale, May 9, Knox Presbyterian Church Hall



Roger Champagne

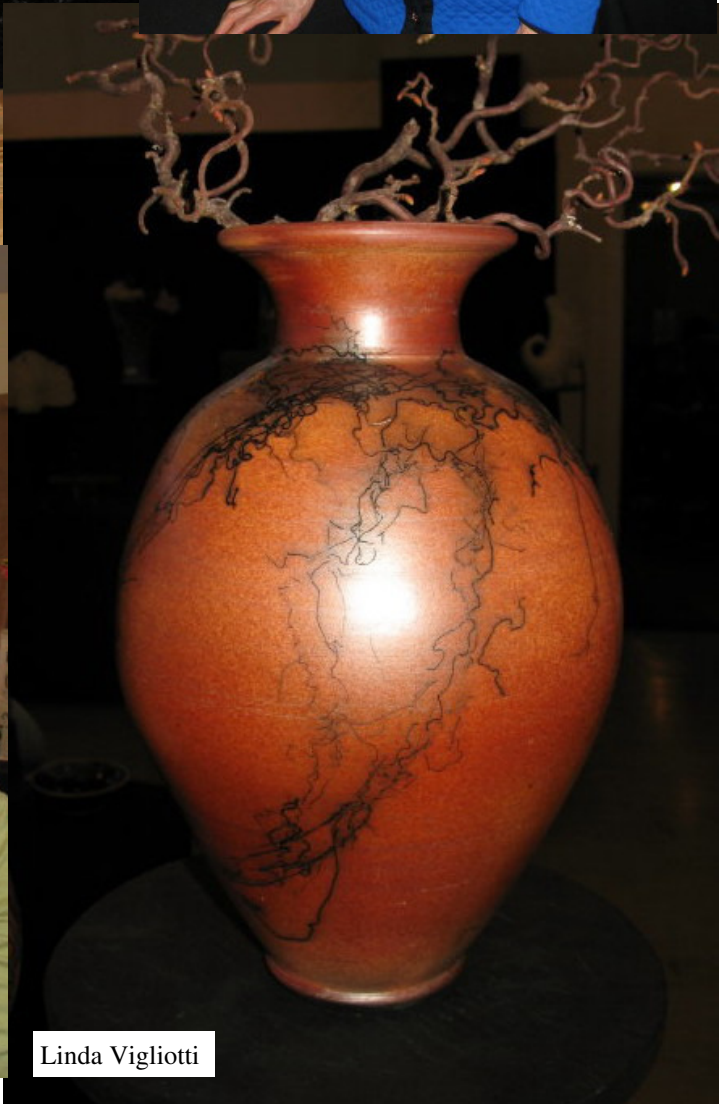


Harriet Hiemstra



Betty Burroughs

Sophia Morrison



Linda Vigliotti

"Science persuades with reasons; art must persuade with its existence... It is not the thought that makes the work of art, but the representation of the thought."

Franz Grillparzer

Needed: A stackable washer and dryer. Please contact Jane McAllister at 250-383-6240 or jane.mcallister@shaw.ca

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South Vancouver Island Potters Guild's newsletter

Guild at a Glance

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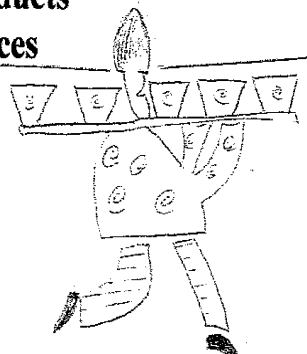
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Dear Miss Manners: I am a professional artist. I show my work frequently and sell many pieces. However, like many independent artists, I don't make as much money as others in regular, full-time employment. I am very lucky to have a supportive spouse helping to cover the household expenses.

When I tell people I am a full-time artist, they often ask if I make enough money to support myself. I usually answer truthfully, saying no, or not yet, and say my spouse helps support me.

However, I fear that answering this way leads people to look upon me as a dilettante or a housewife with a hobby, which I am not. I am a serious professional building a career. I am aware that how much money I earn is nobody's business and I am not obliged to answer these questions at all. I would much appreciate any suggestions for deflecting them, politely, of course.

Gentle Reader: Just tell them, "Yes, it's a sure road to easy riches. You should try it."