

# Guild *at a* Glance

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

Nov 1, 2008

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

Volume 9, Issue 3

## MISSA 2008 WORKSHOP PRESENTATIONS

### VINCENT MASSEY

Judy Kranjc

In Judy's introduction to her presentation on Vincent Massey's workshop at MISSA this summer, she mentioned that Vincent Massey had called her "today", and made us realize just what a special person and teacher he is. Judy had much praise for his way of reaching out to every student in the class, for his non-stop flow of information and for his willingness to go the extra mile and make sure each student was successful.

She described his method of forming Styrofoam molds from rigid building insulation: Vincent uses an electric carving knife and drywall screen (sandpaper); Judy used a Stanley knife. When the mold is shaped and sanded smooth, flaws in the surface can be filled with



Judy Kranjc

polyfill. Textures and patterns can also be carved into the surface at this time. Extruded pieces can be made to attach to the edges of the formed slab and to create interesting feet. Vincent ran a lottery at the end of the workshop to distribute the pieces that he had made during the classes. By the time Judy was finished we all wanted to take a class with Vincent Massey!

### SANDRA BLACK

Tony M and Ester G

Sandra Black is an Australian potter well known for her pierced and carved porcelain, and several SVIPG members took her Illuminate course this summer. Using Southern Ice porcelain (a very white, translucent porcelain available from Victoria Clay Art) they learned such techniques as piercing (using a surgical blade tool), carving, engraving and washback, as well as the use of a dental drill bit in a Dremel tool. Piercing is done when the pot is leather hard, and the pot shouldn't be too thin. Piercing and cutting tools should be sharp and the pot regularly misted to



Vase by Linda Vigliotti

**Don't Forget The Raffle!**

Next Guild Meeting is  
Monday, Dec 8, 2008  
7:30 p.m. at St. Michaels Hall



Pierced pot, Tony M

As you can see it was a very busy series. Linda proceeded to describe her work that she had done during the workshop, and it was interesting and varied, including traditional raku, horsehair raku, ferric chloride finishes, and sagar firing.

Randy likes to push methods to get new results; sometimes they are satisfying and other times not so much.

However this is the way to find new things, and his work shows that.

Linda learned and shared with us some tips for this kind of firing:

- You can waterproof the inside of raku ware with a coat of polyurethane on the inside.
- Heavy duty aluminum foil can be used as a sagar in a raku kiln...wait until it turns grey and begins to deteriorate, then remove it.
- Copper carbonate and seaweed leave interesting surfaces under the foil.
- Paste wax not car wax is best for buffing pieces

Linda also recommended a Lark book titled *Alternative Kiln and Firing Techniques*.

(Note from Joy: this book by Watkins and Wandless, was purchased for our library last year.)

#### **DOMAIN NAME CHANGE**

SVIPG's web address is now [www.victoriapotters.ca](http://www.victoriapotters.ca) - no longer [www.mypottery.com](http://www.mypottery.com) (although for 2-3 months there will be automatic forwarding to the new domain. Thanks to Dov K. for continuing to volunteer as the guild's webmaster at no charge. He can be contacted at [pottery@shaw.ca](mailto:pottery@shaw.ca). Guild members should advise their pottery contacts of the domain change.

South Vancouver Island Potters Guild's newsletter Guild at a Glance is ONLINE. Go to our new domain:

**[www.victoriapotters.ca](http://www.victoriapotters.ca)**  
(no longer [www.mypottery.com](http://www.mypottery.com))

and: [www.gobc.ca/SVIPG](http://www.gobc.ca/SVIPG)

keep the pot from drying out. Use a damp sponge or metal kidney to clean up sharp edges and scrapings. Much of Sandra's work is polished instead glazed, in which case bisque to 850 degrees C, and then polish with wet/dry sandpaper from 400—600 grit. Polish again after the glaze firing. To help prevent warping, pots can be fired on their rims, using alumina hydrate to prevent the pot from sticking to the kiln shelf.

#### **RANDY BRODNAX**

Linda Vigliotti

Here is the intro to the workshop given by Randy this summer

"Students will fire the salt kiln and explore diverse firing techniques ranging from low to high fire oxidation, high fire reduction, fuming of chlorides, raku, traditional and non-traditional methods of surface treatments. Expect the unexpected...."



Linda Vigliotti

#### **GORDON HUTCHENS**

Betty Burroughs

With the words, "He is the finest teacher I have ever known," (not faint praise from a veteran teacher and potter herself), Betty set the tone for her presentation. She told us that Gordon pays sincere and helpful attention to all of his students. He was totally dedicated to having each student find success.

Gordon planned to cover cone 6 crystalline glazes...YES!!, 01 earthenware glazes and cone 9 crystalline glazes. The pieces Betty brought from the course were beautiful and illustrated each of these techniques.

The road to crystalline glazes is long and runny. Excess flow during firing requires the preparation of a custom made collar and saucer for each piece to protect kiln shelves. With luck these pieces tap off post firing leaving a foot that may require some



grinding. As you can see, each piece is labour intensive...hence the high selling cost.

The secret to cone 6 crystalline glazes lies in the firing profile. Betty may share that with you as I was unable to get it down completely, but it includes a long hold at the top and several steps and holds in the cool down stages.

Her earthenware pieces were beautiful, with matt earth tones and soft lustres. She claims the results were unexpected, and perhaps due to mistakes during glaze production. We think she is keeping secret about how to get these stunning surfaces.

Her final comment was more praise for Gordon Hutchens' ability to explain complex technical ideas very clearly.

Our members greatly benefited from this sharing presentation, and we appreciate the extra work and time involved to do this for the guild. It also underlines the excellent opportunities offered by MISSA; ones that we should support by attending workshops and extending their reach by telling other potters who may not know of this wonderful school.

Roger Champagne

Photos by Roger and Tony



Betty Burroughs

## Call For Entry "Compressed" 2009

The Potters Place, Courtenay, BC is pleased to announce their Call for Entry of "Compressed", a juried exhibition of miniature clay creations open to all Vancouver Island residents. We are hoping this exhibition will encourage potters to exhibit their work and help market the artistic creations of Vancouver Island potters to the public in BC and across Canada.

Entries must be no larger than 6" x 6" x 6" and must have been created no earlier than January 2008. All work must be available for sale and **delivered to the Potters Place on or before May 1, 2009**

**Closing date for applications:** Feb. 1, 2009 **Entry fee:** \$20.00

**Exhibition dates:** June 1 - August 1, 2009 **Opening reception:** June 5, 2009

### CONTACT

**Maeva Collins:** [maeva@shaw.ca](mailto:maeva@shaw.ca)

**The Potters Place Gallery Shop**

**180B 5th St., Courtenay, B.C. V9N 1J4**

**phone:** (250) 334-4613

**email:** [info@thepottersplace.ca](mailto:info@thepottersplace.ca) **website:** <http://www.thepottersplace.ca>

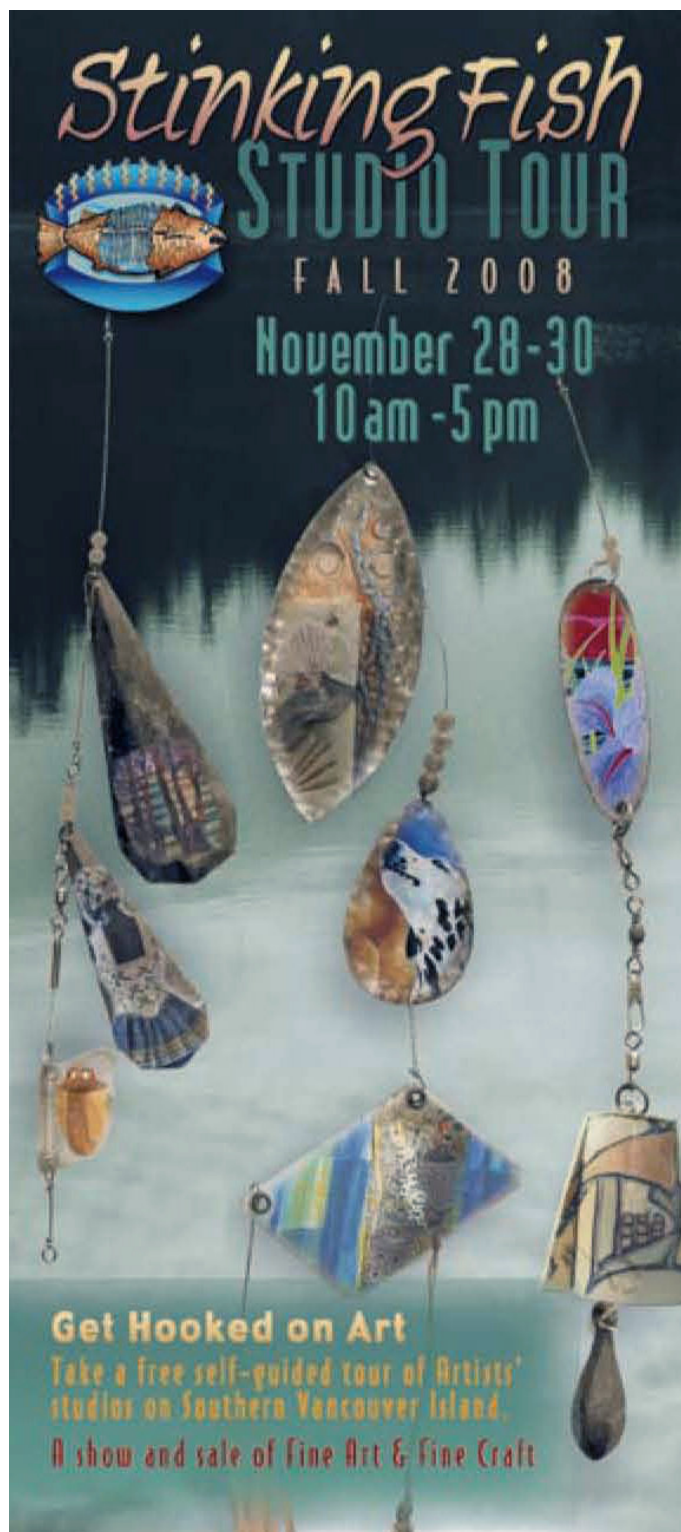
**Hours:** Monday - Saturday 10am - 5pm

**ENTRY FORMS AVAILABLE ONLINE AT** <http://www.thepottersplace.ca>. Click the "NEWS" tab, then move down the page to the "Call For Entry—Compressed" news item.

## Upcoming Guild Programs

Nov.—Katerina Dramitinou, Crete

Dec.—Show and Tell, Christmas Party.



## THANK YOU TO EVERYONE who contributed to the Souper Bowls of Hope 2008!

Your generosity made this year's event a resounding success. The fundsraised will allow the Youth Empowerment Society to continue to provide vital services to at-risk youth in the Region. By providing assistance to young people who are struggling with drug and alcohol issues, problems within family relationships, housing and employment concerns, legal issues and mental health difficulties, YES has been a remarkable agency to help young families and youth at no cost to them.

Helen Hughes  
Councillor - City of  
Victoria  
250 361-0217



## YOUR 2008-2009 EXECUTIVE

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**Membership** Betty B. (250) 382-0974

**Newsletter Committee**  
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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



## **LIBRARY CORNER**

### **"GLAZES AND GLAZING: Finishing Techniques"**

A ceramic Arts Handbook  
Edited by Anderson Turner

This book is intended for information and inspiration purposes. That means there is no guarantee for replication with the glaze recipes or techniques discussed by 27 successful artists. It is more about the process than it is about recipes for the finishing touch. Most of the 100 + recipes are for high firing.

It is the exploring that has wide application. The range of ideas and methods, with colour photos too, are so inspirational! Proven ways are described by potters who have successfully expanded their glazing experiences.

Dare to explore, dare to expand, and here's a book of how to!

And yes, within our Guild membership we have many glazing explorers - we just haven't written a book about it. With the impact of "Glazes and Glazing" on my mind, I stopped at the Church Hall to admire how five potters in the Clay by Design show and sale transform our meeting place into a beautiful show room of clay objects successfully glazed.

I was taken by Cindy's respectful comment about glazing. The glaze results on her crows illustrated for her how after all the care we've put into creating an object, it is crowned only when the glaze process is successful.

Then I turned to Ester's display and admired a plate of many hues. She said it had seven different glaze applications, but she was certain she'd be unable to replicate it.

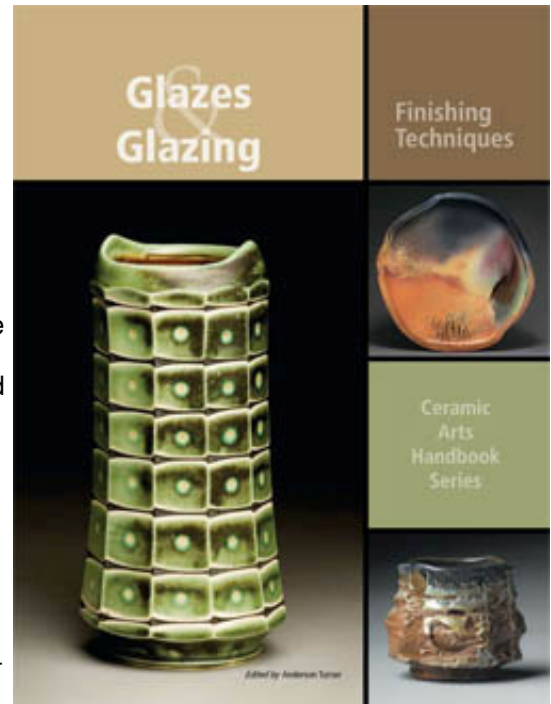
That is what this book is all about - expanding our knowledge and appreciation for a vast world of possibilities that exist within the realm of glazes and glazing.

#### **To purchase "Glazes and Glazing"**

-It may be ordered direct by E-Mail for \$29.95 US plus exchange and postage from [ceramicartsdaily.org/books](http://ceramicartsdaily.org/books)

- or go to Victoria Clay Art. Dan has the whole series at \$42.00 + tax each. This handbook series includes:  
Glazes and Glazing  
Raku Pit and Barrel  
Throwing and Hand building  
Extruder, Mold and Tile  
Surface Decoration

Joy Finlay



### **'Chosin Pottery's 25th Annual Sale**

Work by Robin Hopper and Judi Dyelle

November 29th - December 7th  
10am - 5pm daily

A wide variety of sale items will be in the studio and new work will be highlighted in the gallery.

Come and join us for hot mulled cider and coffee in the studio.



## Michael Sherrill workshop at MISSA October 18-19, 2008

Michael Sherrill began the workshop with a powerpoint presentation which included images from his history, his surroundings in North Carolina as well as, of course, his work and its progression from solid functional ware, to the art pieces he makes today.

Largely self-taught, he credits an inventive and highly creative father for his “natural” ability to think outside the box, to be inventive with solutions to practical problems and to not be afraid to try new things. Michael Sherrill describes himself as a lover of all things “tools”. The co-founder of “Mud Tools” (most well known so far are the colourful ribs), he is a very innovative individual who would rather design and make himself a new tool to do a job well, than settle for a ho hum ready made tool solution.

His slides document the progression from functional ware to art pieces: an initial shift to much larger, more sculptural work – still vessels, but at the lower firing range of 05-06. Examples can be seen in the Lark book “500 Teapots” (pages 205, 214 and 341). The bodies of these pots were still thrown, but the handles and spouts were extruded. These pieces are part of the bridge between the strictly functional work and the “all extruded” sculptures.

Michael is known for his innovative use of the extruder. Check out pages 16 and 19 in the book “Extruded Ceramics” by Diana Pancioli for some examples. At the workshop it was surprising how little time he spent *actually using* the extruder, and yet, it was the basis for most of the things he demonstrated. The extruder is a tool, and is only the beginning.

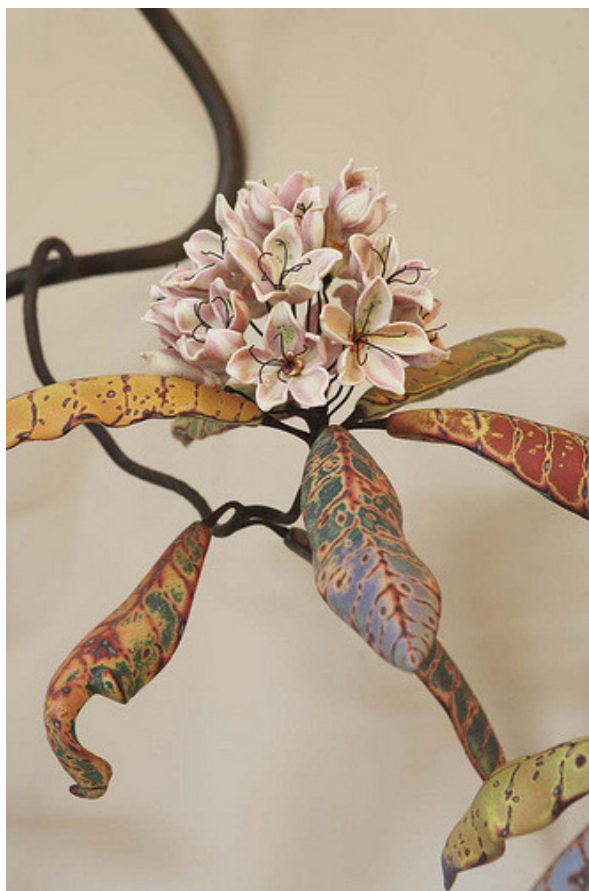
Over the two days, Michael used a basic North Star Extruder and *very few* dies. He used Mud Tool hollow dies (which utilize his own interior die holder mechanism, the “zipper bridge”) in only a couple of sizes. From these few

sizes of round tube, came many variations of form.

He uses clay straight from the bag and likes to extrude cylinders with fairly stiff clay. The extrusions are then manipulated in a variety of ways:

**Pulled extrusions:** Michael showed how he “pulls” extrusions, as one would pull a handle, while the clay is still attached to the extruder. He can reduce the size (cross section), change the profile (i.e. to oval, triangular or square, or..) or make wavy tubes. Wavy tubes are made using a MS designed “bump out tool” to push out from the inside of extrusions when pulling (between pulls!) to make smaller and larger diameter pieces from one size extrusion. Forms can be refined using (Mud tool) ribs while still attached to the extruder, then cut off (straight, using a Mud tools bow) and left to stiffen, standing up vertically. Alternatively, Michael also cuts extruded lengths and “pulls” them resting on a piece of foam (that’s the *clay* resting!). He might also do this with an aluminum rod inside the tube to control final diameter.

**Making closed forms:** Michael showed us how he makes his closed pod forms, hollow leaf forms and “roller ball decorating tools”. He cut off an extruded length of tube, and proceeded to gradually pinch it closed at both ends. He manipulates the shape, making use of the trapped air to support the forms, or, releasing some of the air to collapse and further manipulate shapes. He demonstrated making a small teapot by this method, as well as joining several pod shapes to create a more complicated form. The “roller balls” are closed hollow round or foot-ball shapes that he carves and bisques, to use for all-over impressed decoration.



"Leaves in the River" (detail) 72 x 60 x 30 inches, porcelain, metal and glass



Using the bump tool to make wavy vase, while “pulling” an extrusion, still attached. He is supporting the extrusion with his left hand and the tool is in his right hand, inside the tube.



**Making extruded cups:** Early on day one, Michael made a texture slab with impressed leaves, which he let set up to leather hard. Then, starting with an extruded cylinder, he made a variety of cups:

1. He used a French rolling pin (inside the tube) to roll the extrusion over the textured slab. A base made from an opened out extrusion was attached using beveled cuts to slab and tube.
2. Leave the extrusion thicker if you want to carve the texture instead of rolling. Carve after base is attached and clay stiffens up a bit.
3. Make a two legged or three legged pot with 4 or 3 feet (respectively) by thinning the bottom edge of a cylinder and folding over to make little feet. Insert a small pad of clay, inside, to close the hole.

**Carving:** Michael spends a lot of time carving his pieces, which he does when the clay is leather hard. He uses a variety of good quality tools, many borrowed from the woodworking trade, or his own inventions.

We were all fascinated by Michael's current work, and the beautiful multi-coloured and velvety smooth surface he achieves on these sculptural organic forms. To achieve this surface he has developed a lengthy process of spray layering coloured slips, clear glazing to cone 6 electric, sandblasting to remove the shine and finally polishing with a deburring wheel fitted onto a bench grinder. Pieces are bisque fired at least 3 times before the glaze firing. He noted that he might make 10 leaves for every 1 that he uses in a sculpture. The results are fabulously sensuous!



Carving leatherhard wavy extrusion on piece of foam.

I was relieved to learn that his recent sculptural pieces based on plant forms, (rhododendrons, etc) are constructed of separately fired multiple parts and include mixed media elements. Michael described how he came to include metal "stems and branches", and later progressed to including glass "berries" and flower parts. The combinations are well thought out and seamless, and add another dimension to his predominately clay sculptures. This is clay reincarnated into life as a branch of an apple tree or a desert lily. The illusion of delicacy, movement and fragility is amazing, because Michael has ensured that these pieces are not as vulnerable as they look. In reality they are weighty and sturdy – hollow forms filled with resin, installations well researched and affixed.



"Rollerballs" with fired hollow leaf, and internal dies in background.

Michael generously shared his working methods, many tips, recipes and his "living life as a clay artist" philosophy. He also talked about photography, making teapots, installation of wall pieces, propping pieces in the kiln, development of the Mudtools business. And, he showed us a glimpse of what he is working on currently – extruding layered coloured clay. I only wish he had been able to bring more finished work for us to ogle! Thanks Michael and MISSA for a very inspiring weekend.

Check out [www.mudtools.com](http://www.mudtools.com), or ask at your favourite clay supplier. Also view good quality images of a selection of his current work at:

[www.accessceramics.org](http://www.accessceramics.org) Michael Sherrill is also an avid Podcast listener, and is on Facebook.

CLG08



## GLAZING WORKSHOP by Peter Flanagan

Shadbolt Centre - Oct. 26, 2008

Okanogan potter Peter Flanagan's work combines colour and pattern with a personal interpretation of local flora.

I've been an admirer of Peter's work for years, visiting their *Okanogan Pottery Studio* on the Peachland lake-shore (enroute to Kelowna each summer) from the mid-80's until 2006, when the property was sold. So, I couldn't pass up the chance to spend a day under his tutelage.

Peter demonstrated sponging leaf patterns onto ware that had previously been dipped into a white base glaze. He used 4 stain



recipes (mixed with a very thin base glaze), layering from the lightest tone to the darkest, and randomly overlapping to create depth. On the final layer he double-dipped the stamp with a green & iron-based stain to create autumnal tones. His next step was to add trailing and 'dotting' motifs, using the same stains which had been slightly thickened using Epson Salts, and put into trailing bottles.



It seems most workshops I've taken have an 'ah-Ha' moment – this one came when Peter was decorating 4 tiles to create a tabletop. He wraps the 4 edges with **packing tape** (keeping it taut) to create a 'resist' space which he later decorates (left photo). Once the inside area is decorated, just remove the tape and finish the border as you wish (see completed photo below). Amazingly, the glazed edge doesn't get damaged as it's dry and powdery.

Our 'hands-on' fun began with tracing leaves/ patterns onto 2" med-density sponge, then cutting and burning out

the patterns using a wood-burning tool (best done outside). We were provided 6" test tiles to practice on using Peter's glaze and stains. Of course we were encouraged to try the methods using our own base glazes and as ever: *test – test - test* to create various stain tones that would appeal to us individually.

Towards the end of the day Peter showed slides of his past work, and of time spent in Indonesia. All the participants returned home anticipating the surprises they'd find coming from their next firings.

Nancy Wall





## MAD POTTER

After 7 years the Mad Potter will be closing its doors on November 22, 2008.

Effective immediately until November 22 we will be having a storewide liquidation sale. You will find great deals on items such as:

East Fire Raku Kiln - \$895.00 (regularly \$1,295.00)

Second-Hand Shippo (RK-10) Wheel - \$ 900 (regularly \$1650)

Stainless Steel Extruder from North - \$550 (regularly \$650)

We still have a large collection of Clays, Books, Tools, and Glazes available in stock so be sure to check out the great prices.

We will also be selling many items that have been used throughout the store such as bookshelves, tables, chairs, racking, office supplies, and display items.

Please be advised that we will not be taking any further special orders and all orders that have not yet been filled are cancelled.

Our store's hours are Tuesday to Saturday from 10am to 5pm. We are closed on Sunday and Monday. We will be open on Remembrance Day, November 11 from 11:30am to 5:00pm for your shopping convenience.

I would like to personally thank you all for your patronage over this time and wish you all success in your clay endeavours.

Thank you for being our customer.

Anthea Walsh  
The Mad Potter, #6 - 3071 No. 5  
Road, Richmond, BC  
(Near Bridgeport). Phone 604-244-3734



*Harrison Worsley invites you  
to his 5th annual  
Christmas Open House and Pottery Sale*

*Saturday November 15th 2008  
&*

*Sunday November 16th 2008  
10 am till 6pm*

*1536 pembroke street victoria bc*

*contact harrison 250 592 0939*

*email: harrisonw@shaw.ca*

*for more information*

*Anyone who attends will be eligible for a door prize  
to be drawn for after the show*



Clay by Design Sale, Oct. 25, 2008. From left: Cindy Gibson, guest Tony Mochizuki, Rachel Coward, Ester Galac and Dianne Young.

Photo: Rachel Coward

## Christmas Creations on the Lane



**FRIDAY NOV. 14**  
**4 to 8 PM**  
**SATURDAY, Nov. 15**  
**10 to 2 PM**

**14 ERSKINE LANE**  
**(near Victoria General Hospital)**

Our annual fair includes crafts, baking, pottery, jewellery,  
cards, vintage gifts and much more . . .

**FREE ADMISSION**  
Refreshments

**Everyone welcome!**

**Featuring pottery by Roger Champagne**

### **Magic Joining Cement for all white clays and porcelain**

You know how white clays and porcelain tend to crack..the handles pop off for no apparent reason, yeah..you know how it is, -you attach handles, let them slow dry under plastic for a week, uncover them and the handle pops off anyway?

**THIS CAN HELP!**

Take 1 cup of the slip from your throwing bucket, add about 1/2 tsp of Sodium Silicate, blend well, pass it through a sieve then add about 1/2 cup of Karo Syrup or Honey. Blend it all together. Use it to attach your handles or lugs, or join two halves of a pot together. When it dries it will dry as hard as cement. You'll be much less likely to have your handles pop off or even crack. The sodium silicate will help to weld the join, the Karo Syrup makes it hard. It is wonderful. I attach handles then just set the mugs on the shelf to dry. This stuff will ferment so if you have leftovers refrigerate it or it will smell BAD!

--Charlie Hughes [www.hughespottery.com](http://www.hughespottery.com)



From Jonathon Risinger, jrisinger@shaw.ca  
Subject: Porcelain figurine

Hi there,

I am wondering if you might be able to help me out. I have been searching for someone who might be able to create a small 6-8" glass/porcelain figurines for me. Every Christmas my mom has put out her three wisemen figurines and last year one of them broke beyond repair. I have a picture available to send, but can't seem to find where I could upload it. Do you think this is something you might be able to help out with and, if not, do you know anyone else who might be able to help out? Thanks and let me know where I can send the photo to give you a better idea of what I am looking for.

Jonathon



**Ann Semple of Clayfoot Crockery**  
invites you to the  
**Annual Pottery Sale and Open House**  
in conjunction with the  
**Stinking Fish Studio Tour**  
on Friday, Saturday and Sunday  
**November 28 - 30,**  
from 10 A.M. to 5 P.M.  
at  
4531 Lindholm Road  
Victoria B.C.  
(250) 478-2341

## Frances Semple



Our humble friend CLAY, plays a key roll in sculptures of Frances Semple

Figurative sculptures by Victoria artist Frances Semple are currently on display at the Winchester Gallery, 2260 Oak Bay Avenue. The sculptures are lively expressive figures caught in random acts of living.

The pieces on display are large, most 2 to 4 feet tall, some on their own plinths and some hang on the wall. Although they are cast in concrete, polymer gypsum or bronze, Frances clearly makes full use of the spontaneous qualities of the clay she uses for the initial modeling. The pieces are sculpted in clay over a metal armature. She then makes molds from which a series of casts can be taken, in her media of choice.

The show continues until Nov 22, and contains some of Frances' acrylic paintings as well. Preview at [www.winchestergalleriesltd.com](http://www.winchestergalleriesltd.com) or see more of her work at [www.fsemple.com](http://www.fsemple.com).

# Pacific Rim Potters

23rd Annual Fall Show & Sale

Saturday, NOV. 8th -- 10am - 4pm  
At Knox Presbyterian Church Hall  
2964 Richmond Road, Victoria

Featuring work by: Linda Vigliotti, Mavis Mooney,  
Meira Mathison, Nora Lewin, Darrel Hancock, Ester  
Galac, Peggy Elmes, Betty Burroughs and Guests: Har-  
riet Heimstra and John Robertson from Cobble Hill.

Come visit us and enjoy Coffee, Tea and Goodies.

When you shop.....

**PLEASE MENTION  
TO OUR ADVERTISERS  
that you saw their ad  
in the Guild newsletter.**

South Vancouver Island Potters Guild's newsletter  
**Guild at a Glance**

is ONLINE!

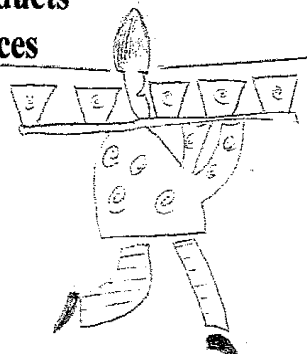
go to

[www.mypottery.com](http://www.mypottery.com)

and : [www.gobc.ca/SVIPG](http://www.gobc.ca/SVIPG)

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**Victoria  
Clay Art**

933 Ellery St  
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250 384-3831

Lloyd-El Ceramics has changed its name to  
**Victoria Clay Art**

We still carry all your favourite supplies but also  
have many new items that will help you  
bring a new dimension to your art.

**Come in to see the new Shippo VL Lite  
Potters Wheel only \$770**

You will also find an excellent selection of in store  
pottery and sculpting tools.

We also carry fully posable sculpting armatures.

Have a look at our Gare glazes now at 20% off

We also have a number of quality molds for sale.