

Guild at a Glance

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

April 14, 2014

www.victoriapotters.ca

Volume 15 Issue 8

March's Meeting – Out of the Bottle: Using Commercial Glazes and Underglazes

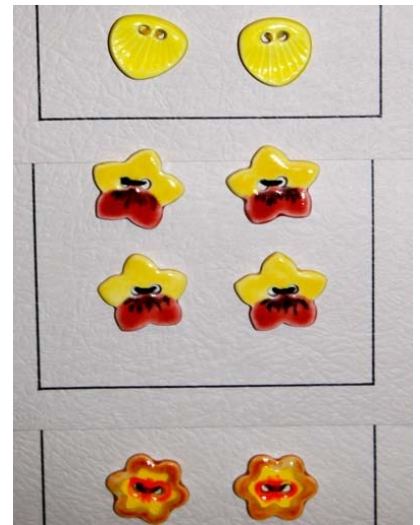
We had an exciting session at our February meeting where members shared their experiences and secrets : true confessions on the ease of use and stable colours of commercial glazes and underglazes.

Kris Jeffrey's guilty secret: Coyote cone 6 glazes. Beautiful effects over licorice (Mastering Cone 6 Glazes, John Hesselberth and Ron Roy) enhanced with wax resist.



Tobias Tomlinson brought in samples of handpainted work using commercial underglazes and ceramic pencils.

Betty Burroughs prefers Stroke & Coat Wondercoat by Mayco, one coat is all that is needed for small pieces like Betty's delightful buttons. You can mix the glazes like paint and also use a firm sponge to wipe off excess glaze leaving carved areas emphasized.



Continued on page 2



Members 'caught' – talking about possibilities of expanding effects through using commercial colours.

photo submitted by Priska

**The next Guild Meeting
will be**

May 12, 2014

We meet at:

**7:30 at St. Michael's
Anglican Church
4733 West Saanich Road**

***Don't forget
the Raffle !***

Lois Ireland, visiting from Ladysmith, is also a fan of Stroke & Coat. She has made test tiles of her colour palette. Lois' advice: there is no need for a clear top coat and you can have a second chance - glaze again and refire if needed.



Susan Whitham loves bright colours! To achieve the colours she loves, she uses commercial glazes. Duncan, Mayco, and Coyote, whichever company has the favoured colour. Susan experiments often using glazes like watercolours, sometimes wiping off to produce different intensities of colour. She will accent using metallic gold and silver. Ceramic pencils add fine details.



Cindy Gibson employed various techniques including using underglazes to produce a beautiful lidded pot. She used stamps, added a few drops of wax to trail the underglaze and sprayed on top of the glazed pot.



Nancy Wall brought samples of multicoloured pieces, made using a technique where mason stains are mixed into the clay, then the different coloured clays are assembled into a loaf, sliced off and applied to slabs as a veneer. Nancy learned this technique at a Vince Pitelka workshop (more information can be found online check out <http://iweb.tntech.edu/wpitelka/gallery/techniques/techniques.htm>).

text and photos submitted by Nancy A.

Out of the bottle – more opportunities to explore and have fun!

Coming in May to the Guild : MARY FOX

Mary will tell us how she survives as an artist. She'll focus on selling work without losing the passion to create. Fox believes its all about finding the right creative balance.

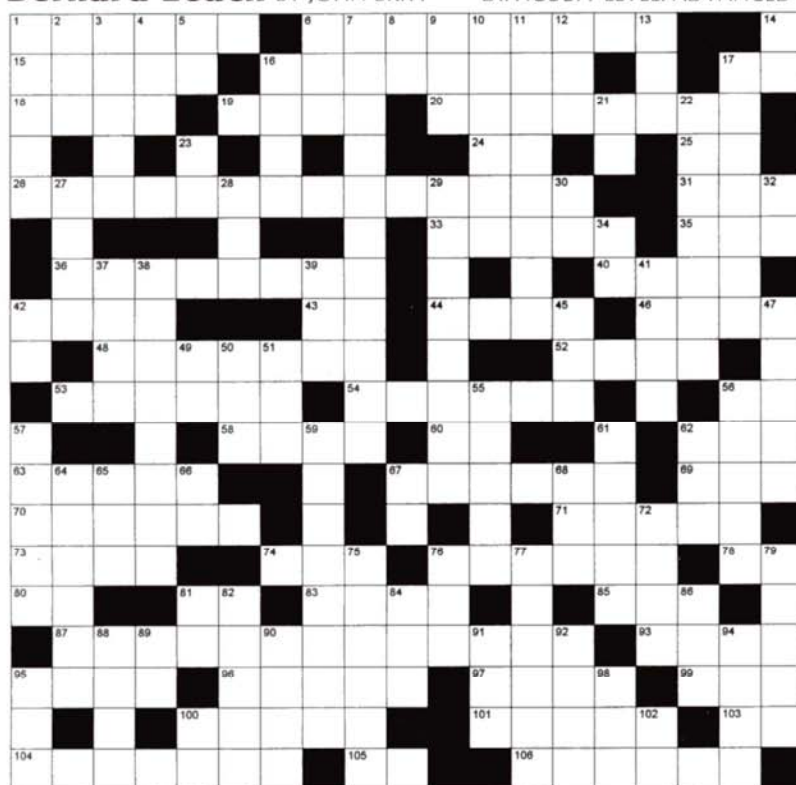
Be certain to attend ! We'll hear from someone who has been successful doing what many of us aspire to do.

submitted by Angela

Bernard Leach

BY JOHN BRITT

DIFFICULTY LEVEL: ADVANCED



ACROSS

1. A man kept by Medieval ruler for his amusement.
6. In 1891, Bernard Leach rejoined his father in _____ at the age of four.
15. Book of Maps.
16. Clay must first be _____ on the wheel.
17. Symbol for Germanium.
18. Close proximity.
19. Yes. (colloq.)
20. William _____ often threw pots for Leach to decorate.
24. First and last letters in Zeus.
25. United Artists. (abbr.)
26. Leach's most influential book.
31. _____ crystals of _____ inc silicite can grow outwards at a rate of 1mm per 10 minutes.
33. Dr. Bob _____, Chief medical correspondent on NBC's Dateline.
35. Opposite of Yang.
36. After sparks from a firing burned down his studio, Leach was saved by the _____ Kuoroda, who offered him a kiln and assistants to make his work.
40. Leach was _____ in 1887.
42. Leach blended the East with the _____.
43. First two letters in "Oak."
44. After three years of firing failures at St. Ives, a _____ specialist was brought from Japan, who stayed two years.

46. Close to, near.
48. Old fashioned flashlight.
52. _____ a potter, always a potter.
53. Leach was awarded the title of _____ VII after only one year of training.
53. Urano Shigekichi was also known as _____ VI. He was poor and little regarded.
54. Leach's first wife, Muriel, was also his _____.
56. _____ raite is occasionally used in glazes.
58. To learn by _____. (by memory alone)
60. Used in expressing relative acidity or alkalinity.
62. Pray to the kiln ____.
63. In front of.
67. Mrs. Horne offered Leach money to set up his first studio at _____.
69. A beam of radiant energy.
70. Leach and Hamada identified with the Arts and Crafts movement of William _____.
71. Country invaded and still held by the Chinese. Lhasa capital.
73. _____ is used to support work on the shelf in wood or soda firings. Sometimes three per foot.
74. Always _____ ment your firings.
76. Leach once described _____ as a "good

- Japanese assistant."
78. Specific Gravity. (abbr.)
80. Archaic form of You.
81. An asset to a summer studio (abbr.)
83. She _____ clay baskets.
85. _____ g_be. (used to cover a clay and give a new surface)
87. After the death of his father in 1909, he returned to Japan, influenced by the writings of _____.
93. Pottery is fired in a _____.
95. Lowest range of the female voice.
96. Men who join religious order, generally cloistered.
97. Scottish for "drop."
99. Fifth sign of the zodiac.
100. His father was a colonial _____ in Singapore.
101. Bernard Leach spent the first four years of his life living with his grandparents who were missionaries in _____.
103. Veterans Administration. (abbr.)
104. Before painting, it is sometimes useful _____ the canvas. (two words)
105. Symbol for Strontium.
106. Soetsu _____. Promoter of Mingel movement. Leach adapted his book, *The Unknown Craftsman*.

DOWN

1. _____ was Bernard's third wife.
2. French for summer.
3. He studied art at _____ school in London.
4. Black sticky liquid used on roads.
5. Extra Sensory. (abbr.)
6. Ocean.
7. He lived off the _____ from his father of £100 per year.
8. New Testament. (abbr.)
9. Precious stone.
10. You shave with _____. (two words)
11. He called his 'art pots' _____ pots.
12. Over dose, plural. (abbr.)
13. _____ ns_tite. (magnesium silicate)
14. Symbol for Iron.
16. Penny.
17. Pot coating.
21. Short for hello.
22. Leach said her work was "too thickly glazed, too thinly potted, and had no humanity"
23. Symbol for Cobalt.
27. Colony of bees.
28. Dorothy Elmhurst financed a _____ year trip for Leach to Japan with Mark Tobey.
29. In the 1920s Leach was steadily going _____.
30. Knock-out. (abbr.)
32. Leach's view is _____ anachronism.
34. Tuberculosis. (abbr.)
37. Island. (syn.)
38. Work made at St. Ives was called _____ ware.
39. Either or, neither ____.
41. One time.
42. _____ love to work with clay.
45. Vitreous clay is _____ porous.
47. Keep your tools ____.
49. New Zealand. (abbr.)
50. Black sticky liquid used on roads.
51. _____ ough is enough.
55. Hindu God of Reproduction and Destruction. (Also Siva)
56. Cud chewing animals, related to sheep.
57. Sweet smelling facial soap.
59. Leach made pots by _____ them on the wheel.
61. To set _____.
62. Test often taken to enter graduate school.
64. Bernard _____ Leach. (middle name)
65. Equal Rights Amendment. (abbr.)
66. Prefix, twice, twofold, double.
67. Symbol for Strontium.
68. Estimated Time of Arrival. (abbr.)
72. In 1906 he moved to Hong Kong and joined the Shanghai _____.
75. Laurie _____ became his second wife.
76. _____ Haw.
77. Bernard Leach applied for a teaching position at the Royal Academy of Art but lost out to _____.
79. Seaport in NW Italy. (also _____ Salami)
81. _____ idic oxides. (silica & phosphorus oxide)
82. French Existential Philosopher, wrote *The Stranger* and *The Plague*.
84. Many potters order _____ tapes to learn new techniques.
86. Leach eventually changed from firing with wood to ____.
88. When selling work, each piece must have _____ to indicate the price. (Two words).
89. First two letters of the abbreviation for Freight On Board.
90. Extinct flightless bird.
91. At weddings they usually have _____ to play the music.
92. Wine country of California: _____ Valley.
94. _____ Strauss, jean manufacturer.
95. Super model Carol ____.
98. A splash _____ keeps the water off the thrower.
100. Until the 17th century, _____ ug_ and mugs were synonymous terms, that happen to rhyme.
102. Symbol for Sodium.

Original Source: *Clay Times*, Jan/Feb 2000
Submitted by Betty B.

ANSWERS will be
in the May edition
of 'At A Glance'

I'm wanting to bring to member's attention an article about drawing that Angela included in one of her recent posts. The article is called 'Drawing Basics: When it hurts to draw' by Edith Zimmerman.

It might be because I'm feeling more aches and pains over the last few years, but I look for thoughts about how I can avoid increasing my discomfort or even reduce it. I believe that the passage of time alone doesn't have to lead to discomfort or lack of mobility. I find this discomfort (even pain) makes pursuing working with clay more difficult – both physically and in terms of my motivation. I think this holds true for many creative endeavors (not just making pots). I found Zimmerman's article helpful (and hopeful too) – but – every time I read 'drawing' I replaced it with 'potting'.

The main pots Edith makes are (*I've paraphrased – Ed.*):

- many artisans experience one or more repetitive strain injury (RSI)
- RSI comes from repeatedly stressing certain muscles and joints, for potters sometimes under difficult circumstances (*ever used cold water to throw?*)
- pain associated is often found in the hands and arms, shoulders, neck and lower back
- nearly everyone can benefit from a few preventative and restorative measures.
- these include (a) setting up your work space, (b) stretching, (c) taking breaks and (d) using good posture
- if these don't work adequately, bracing the affected area can help immensely
- in extreme cases, non-steroid anti-inflammatory medication (NSAIDs) and even surgery may be needed to reduce or eliminate pain (*i.e. deal with it early and avoid these – Ed.*)

Much of what Zimmerman suggests is common sense – I've heard it before. BUT perhaps repetition is what's needed (that or getting to the point where it becomes a real problem). Although being proactive can be difficult, I believe starting before there is an issue is great. So ... this article may be useful for those of us who hurt and those of us who don't – yet.

The complete article can be found at <http://www.artistdaily.com/blogs/drawing/archive/2014/02/24/when-it-hurts-to-draw.aspx>

FROM HELEN H. : About 'YES'

In response to the growing number of youth who are presenting with mental health issues, the Victoria Youth Empowerment Society (YES) in partnership with the Victoria Foundation is implementing a Mental Health Training Initiative.

Over the past 5 years there has been a growing concern amongst youth serving agencies for the large numbers of youth who are being referred for services with severe mental health concerns. Front line staff have clearly indicated that they are feeling overwhelmed and ill prepared to assist these youth.

Therefore we are happy to announce that we will be offering a series of mental health certified training workshops for youth workers. This training will help prepare front-line workers in our community to recognize mental health crises and respond safely and appropriately to ensure the best possible care for the young people they encounter.

The training will include Applied Suicide Intervention Skills Training (ASIST), Mental Health First Aid (MHFA), and training on non-suicidal self-harm behaviour. ASIST is designed to help individuals at any level of training to recognize suicide risk in others, provide support, and create a plan for safety with the individual that matches the level of risk presented. MHFA and self-harm training will provide a similar level of education to help individuals recognize the signs and symptoms indicative of a mental health crisis (substance-related disorder, mood disorder, panic/anxiety, and psychosis) and create a plan for safety that involves connecting to more specialized resources.

For additional information please contact the Victoria Youth Empowerment Society at Office: 250-383-3514

Upcoming Activities

Saanich West Studio Tour May 31 - June 1

11:00 Am 'till 4:00 PM

The tradition continues – 10 years and still growing!

Artisans who work in many media will be showing (and selling) in West Saanich locations - from a peaceful garden or idyllic forest glen to efficient urban settings.

For more information contact Nancy Alexander, alexanderpottery@gmail.com.

PACIFIC RIM POTTERS

Saturday, May 10, 2014
10:00 am - 4:00

Annual Pottery Sale & Exhibition
Knox Presbyterian Church Hall
2964 Richmond St, Victoria, B.C.
Wheelchair Accessible * Refreshments
*** Free Admission *** Door Prizes ***

Harriet Hemstra
Roger Champagne
Belle Leon
Cindy Gibson
John Robertson
Peggy Elmes
Darrell Hancock
Nora Lewin
Betty Burroughs
Ester Galac

CLAY CONNECTS

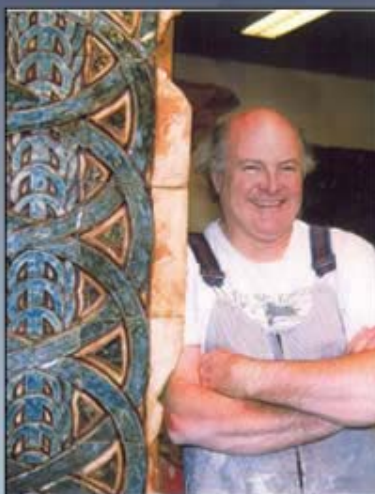
SVIPG's annual sale will take place Saturday, June 7th 2014, from 10am to 3pm, at the Fairfield Community Centre, next to the Moss Street Market. There will be a great variety of pottery for sale.

At the May meeting postcards, business cards and posters will be available for distribution in the community. Word of mouth is our best publicity. So do let your contacts know of this special event.

Libby Wray

eswray@shaw.ca

S.V.I.P.G. (our Guild) Presents:



Hand building and wheel demonstration

BOB KINGSMILL

Saturday, May 31st 10 am to 4pm

St. Michael's Hall 4733 West Saanich Road, Victoria

Sponsored by South Vancouver Island Potters' Guild

Guild members \$40, Non-Guild members \$50, or \$70 includes guild membership

Make cheques payable to SVIPG. Pay at meeting or send to Betty Burroughs,

869 Cunningham Rd., Victoria V9A 4M7 Pot luck lunch. Bring something to share.

... and now ... A TIP !

This tip was originally published by Ceramics Monthly, November 11, 2011 under the title 'Why Didn't I Think of That?'. It was submitted by Tony Clennell of Beamsville, Ont.

"I didn't have a chuck big enough in the studio so, necessity being the mother of invention, I put a large coil around a 5-gallon plastic bucket to both cushion and contain the pieces then simply trimmed the jars in that. Because the plastic bucket is light weight and the jars much heavier, I often fill it half full (of water) to give a bit of weight to it in case someone has a heavy foot."



Fairfield Artists Studio Tour F.A.S.T.
Apr 26 and 27 11 am to 4 pm

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Including: Joan Kagan and Erwin Shulman with 2 guest artists at 1009 Richmond Ave.

See all the details and the map at www.fairfieldartistsstudiotour.com

Your 2013-2014 Executive

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				Hillary G.	778-425-4228

CONE 10 REDUCTION FIRING OPPORTUNITY

I am investigating the possibility of doing group firings with the gas kilns here at Camosun - ^10 reduction. In the past this has been prohibitive due to facility costs and insurance. The Visual Arts department is quite supportive, so I'm hoping I can lower the costs. I would like an indication of interest from anyone who might want to participate.

please email me at dirtygirlclayworks@gmail.com and let me know.

thanks! Faro

POTTERY EQUIPMENT WANTED

I am a newer potter looking to buy an electric pottery wheel to use as a stand-up wheel on my balcony - either a regular-sized 3-legged model (preferred), such as the lighter Shimpo, Pacifica, or Brent style, or a tabletop wheel.

I'm also looking for pottery tools such as: bats, Giffin Grip, adjustable stool, throwing & trimming tools, ...

If you are looking to sell one of your wheels or unneeded supplies - or even if you have any small space set-up ideas - it would be great to hear from you.

Thank you ~ Dawn K.

TO CONTACT DAWN

phone [250.896.4373](tel:250.896.4373) or email dawnke@gmail.com

Advance Notice **TOOLS, EQUIPMENT & FURNISHINGS SOON AVAILABLE**

Joan Kagan will be closing her studio and downsizing.

ALL THE EQUIPMENT, TOOLS, GLAZES, SHELVING, DISPLAY FURNISHINGS, ETC.
WILL HAVE TO GO.

MORE DETAILS WILL FOLLOW (once the timeline is more clear)

CALLS FOR ARTISTS

Arts & Music
IN THE GARDENS 2014

Saturday, August 9 & Sunday, August 10, 2014



If you're interested in this great opportunity:

- go to the guild website www.victoriapotters.ca to find and download the application – it includes costs and details of applying
- don't delay – the deadline is somewhat uncertain but is around April 20th

submitted by Nancy W.

**Applications are
Now Open!**



the CONGRESS



November 28th & 29th 2014

The DaVinci Center
Friday 5-9pm, Saturday, 10am - 5pm

TO APPLY, go to <http://congresscollective.ca/become-a-vendor/>
Questions?, go to <http://congresscollective.ca/faq/>

ADVERTIZING RATES

Business card size (2" X 3 1/2") :
\$10 per issue
or
\$75 for 10 issues

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or
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**Sale announcements, events,
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FREE

contact editor at:
eartharts@me.com



**Victoria
Clay Art**

654 Burnside Road W.
Victoria BC V8Z 1M8
250 384-3831
vcart@shaw.ca

We're now stocking heavy duty canvas from Pakistan. Great for making wareboards or wedging tables. \$8.95 per yard.

Custom wareboards are available as well, call for details.

Dirty Girl pottery tools available including foot fetish, wiggle wire and oak angle wood tools. These make great stocking stuffers.

We have tea pot handles from England, finest quality cane sized from 3" to 8". Great selection, priced from \$5.75 to \$12.95 each.

Great new items in stock for texture on clay such as: Amaco rollers, Mayco designer stamps, wooden rollers, star cutters, ribs, haxe tool, paddles, alphabet and number stamps, rasps, slip trailers, etc.

Guild at a Glance

... is the newsletter for the South Vancouver Island Potters Guild.

It is published monthly, September through June, and is available on line at: www.victoriapotters.ca

Articles and items of interest to members are welcome and will be included as space permits.

Items for inclusion are best emailed to the editor, Louise P, at: eartharts@shaw.ca

SUBMISSION DEADLINE

The earlier submissions are received, the more likely there will be room to include them. Our meetings are held the second Monday of each month. Be kind to the editor, please send items for inclusion *before* the

FIRST MONDAY OF EACH MONTH

Newsletter Staff

program writer: Heidi R. 250-479-6470

editor: Louise P. 250-655-3811

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