

## PRESIDENT'S MESSAGE *Marilyn Barbe*

Welcome back to another exciting year for the London Potters Guild and the London Clay Art Centre. What a terrific year this will be - full of promise and growth for members and the Centre itself. Indeed, this is the 31<sup>st</sup> anniversary for the Guild, and March 2012 will mark 4 years since we purchased 664 Dundas, our glorious new home.

How fortunate we are to have this new Centre, a place to hold classes, camps, parties, members and workshops. Oh yes, those wonderful workshops. This past summer we offered three consecutive workshops in conjunction with Jonathon Bancroft-Snell's *A Matter of Clay III*. The workshops were symbols of the potential we have as a potters guild, as an arts organization, and as a community minded group. The very fact that we could hold workshops with three of the top potters in Canada is proof that the dream we had ten years ago is really coming true.

The first workshop, given by Calgary based John Chalke, was an opportunity to reinforce the values we have as studio potters,

the values established in the 1940s by Bernard Leach and Sohji Hamada. John worked with Leach and is one of the "fathers" of the studio potter movement here in Canada.



He is a philosopher, a kind and gentle man who has seen how studio pottery has progressed from its very beginnings.



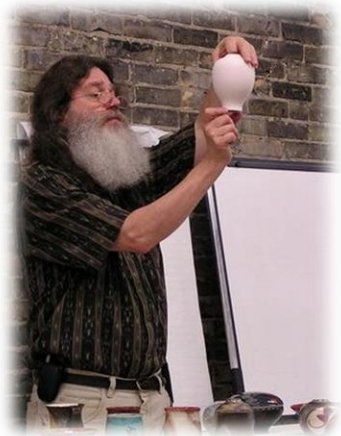
What a unique gift it was to hear his reminiscences, his ideas, and his passion for clay.

Gordon Hutchens, Denman Island BC, was our second presenter. He has an encyclopedic knowledge of clay, glazes, and firing techniques.

Yes, when you use a Hutchens glaze, this is the man who developed it.



Gordon spent the day making glaze chemistry both understandable and exciting. Talk about kiln envy! Because he had the foresight to choose the right location to live, he has been able to build every type of kiln possible: gas, raku, salt, anagama, and wood. He carefully explained the effect that each atmosphere would have on the pot.



Now, I can't wait until we can have our own gas kiln installed; it will open up all sorts of new avenues to glazing. Shino here we come.

Our third workshop was "hands on" led by Valerie Metcalfe from Winnipeg Manitoba. I first saw her pottery at Jonathon's Gallery about ten years ago; she is a master of form. Her slide show was remarkable: such a beautiful body of work. She challenged all of us to push our limits with the clay, to throw larger, and to take more risks; the results were astounding.



Valerie also has a gentle way of getting her message across; it felt as if we had a long time friend amongst us.

I would be remiss if I did not thank Margaret for her wonderful baking. We all looked forward to the day's offering, which added a personal touch to the weekend. Workshop attendees came from all over Ontario, and as far away as Quebec. Guild members were given the chance to sign up two weeks before registration went public; it was nice to see some new faces from the guild.

Surely the highlight of the weekend was the announcement of the \$405,000.00 Community Capital Fund grant we received through the Ontario Trillium Foundation. As Darlene will tell you, during the next 18 months, this grant will allow us to finish the second phase of our project: façade, second floor, keyed entry, storage for raku kilns, and possibly a secure place to park bicycles.

Last, but not least, in May 2012 the London Potters Guild is hosting the FUSION Conference at Fanshawe College. We are going to need to act together to accomplish this because it is an enormous undertaking. Time to roll up your sleeves to lend a hand; we have come a long way and still have a way to go.

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## **B**UILDING PROGRESS *Darlene Pratt*

We are going to finish London Clay Art Centre!

We are very proud and excited to announce we are receiving a matching grant worth \$405,000 from the Community Capital Fund administered by Ontario Trillium Foundation!

This is a huge coup and a very strong endorsement of both our project and the people who oversee and govern the LPG's operations. It is a testament to the intelligence and dedication of a core group of individuals who have steered the path of the guild for 30 years entirely without

deficit – especially the past three years since we purchased 664 Dundas Street and have managed full-scale operations simultaneous with a massive capital fundraising campaign and building project. Funders marvel at what we have achieved and count us as a good bet for future investment.

The grant from CCF is a matching grant, which means we must provide the other \$405,000. In the grant proposal, we stipulated a portion that has already been raised, but we need to secure more. Some additional grants will be written, but we are asking our membership to please give generously and help us achieve this monumental dream that started 11 years ago in 2000. For your convenience, a donation form is included in this newsletter, or please contact Darlene at [prattdarlene@rogers.com](mailto:prattdarlene@rogers.com) or by calling 519-680-3874 to discuss your donation.

The membership was invited to the public announcement held at LCAC the morning of Friday, August 5. About 50 people attended including Chris Bentley, Khalil Ramal, representatives from Ontario Trillium Foundation, partners from Old East Village, members, representatives from the City, etc. The community is very excited to see what we will do. The funds will allow us to finish the remainder of our master plan for the facility by the end of December 2012.

The first order of business is

restoring the building's façade! This piece of work is essential since our facility, at first glance, still appears to be an abandoned building. Once the front is restored it will serve as a showcase for Old East and draw more people to London Clay Art Centre. It will also serve as an example to surrounding property owners of the value of heritage preservation. Work on the façade should start before the end of this year.

You may recall back in February we had the great fortune of taking advantage of a crew from Pathways Skills Development. Pathways was able to accomplish demolition and disposal of walls, ceiling and floor in three weeks, as opposed the 6-8 months of volunteer time we used to accomplish the same on the first floor! As a result, we are ready to rebuild the second floor using the design layout formulated by the Planning Committee convened this past winter.

Plans for the second floor include incorporating as much natural light as our budget will allow. Once again, the space will be largely open to allow it to be easily modified as needs change relative to programming streams. It will also include washrooms, an administrative office, a kitchen and meeting space and a lounge at the south end.

By the time we host the Fusion Conference in May 2012, the façade will be complete and second floor renovations should be well underway. It will be so gratifying to bring ceramic

enthusiasts from across the province into London Clay Art Centre next spring to show off our extraordinary space.

Recently, I was corresponding with Frank Tucker, owner of Tucker's Potter Supply and was telling him about the announcement and our plans. I never quite thought of it this way, but here's what Frank had to say: "You guys are absolutely amazing!!! What you are doing is so beyond a regular potters guild. You are creating an institution."

We are creating an institution that will have a long-term and profound impact on the community. London Clay Art Centre is much, much more than bricks and mortar. It is a cultural, architectural, artistic and historic legacy we should all celebrate and be proud of!

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## CLASSES

*Genet Hodder*

Thanks to all our excellent instructors for bringing their enthusiasm, wisdom, and skill to a new year of classes. The fall session, our third since opening the London Clay Art Centre in 2009, will run from September 19 through November 12 and will be posted on the LPG website by mid-August. We are offering a full selection this fall, with heavy emphasis on beginners' classes, as our records show that participation is higher in the fall session than at any other time.

We offer both General Pottery I

and General Pottery II courses, as well as Wheel Concentration I and II. Also on the fall menu is a new Refresher Course, "full of helpful demos, hints and tips to advance ...basic wheel throwing skills", taught by Nancy Marshall. Another new class is called Clay Combo II, devoted to the combining of hand-building and throwing, taught by Chris Snedden. We will offer our Saturday morning Kids in Clay class in a shorter format, as well as Parent and Child class on Saturday afternoons. For more advanced potters seeking to define their style and expand their creative output, we offer a newly revised Masters Class with Kyle Thomson.

This summer, we ran two children's half day clay camps and two whole day clay/art camps: a record! Plus, we had a waiting list that could have filled a third clay/art camp--but we ran out of weeks! Three spaces have been subsidized in either a Kids in Clay class or clay camp through donations from the Lambeth Optimists and from an anonymous donor. When the second floor is completed, we will be able to provide more classes and summer clay camps, filling an ever increasing demand.

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## RAKU WORKSHOPS

*Gene Timpany*

The summer workshops have been a great success so far. We have explored general raku using glazes, naked or slip resist raku,

foil saggar, and horsehair techniques so far.

The remaining general workshop is intended to allow you to explore surface decoration methods. There will be help if needed about a specific aspect of a technique that you are exploring, but the only way to make the process your own is to do it. Less than stellar results are part of that learning process.

**Workshop date:** Sunday  
September 11

**Time:** 9 am to 4 pm

See the Website for registration details.

<http://www.londonpottersguild.org/offer/workshops.htm>

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## SALE UPDATE

Teresa Ainsworth



Well, that time is rapidly approaching. I hope you are all working diligently in your studios making beautiful works of art for the Fall Sale - Nov. 25<sup>th</sup> until Nov. 27<sup>th</sup>. I can't wait to see them all.

The sales team has been meeting and has changed a few details and deadlines. Post these on your calendars and circle the dates:

**Note: Send your sale application to**

**Nancy Friedrich**  
**412 - 1 Jacksway Cres.**  
**London, ON**  
**N5X 3T5**

**October 1** – mail your entry form today, as entries will be accepted by postmark. *No entries postmarked before October 1<sup>st</sup> please.* Send to Nancy Friedrich

**Oct. 4** - New entrants' jurying date: Executive meeting 7pm.

**Oct. 31<sup>st</sup>** - Last date for receipt of application to the sale with enclosed cheque. (note that spaces will be allotted on a first come-first served basis, so get your entry in early!)

**Nov. 7<sup>th</sup>** - Last wet clay day for work to go into the sale in the Clay Art Centre

**Nov. 14<sup>th</sup>** - Last date for bisque firing of work to go into the Sale at the Clay Art Centre

**Nov. 20<sup>th</sup>** - Last glaze firing of work to go into the sale at the Clay Art Centre

**Nov. 21-23** - Empty the first floor and clean the Clay Art Centre in prep for the Sale

**Nov. 24** - Set up for the Sale after 5pm

The Sales team has decided to change the People's Choice Award to reflect the whole body of work and the display rather than one single piece. So the

People's Choice will be given for the Best Display. Prizes will be the usual boxes of clay, gift certificates and possibly a book or two.

We hope to have the postcard ready by the Oct. general meeting - the 11<sup>th</sup> - so that you can start distributing the postcards.

We will hand out the Sale Application form at the General meetings in September and October, and they will be available from Beth Turnbull Morrish or Teresa Ainsworth by email. There is a copy of the application attached with this newsletter, as well as a copy being available online - click on Newsletters in the "More about us" section.

## NEW PROMOTION

As you know, whenever the Potters Guild appears in the newspapers or on TV, we get an increase in sales, visitors to the building, and to the store. So, the Sales Team has decided to promote the sale by inviting the media and prominent Londoners, as well as chefs, to *Pots for a Purpose*. This will be a show in the store/gallery area one evening a week before the Sale - Guild members will bring a pot or two designed for a specific purpose: your favourite food, an ikebana flower arrangement or your favourite drink.

The pot you bring in should showcase the food (or flowers or whatever). The food will not be for eating due to health regulations but will be there for

show only. We are hoping that this will intrigue the newspapers and TV audience and make them realize that having a hand-made pot to show-off their culinary creations or flower arrangements will add that final touch.

Think about your favourite food - do you have a pot that you always serve it in - why, what would make it look that much more appealing? Start making your special pots and your favourite dish to show it off. Maybe a sushi plate to show off the sushi you love, a bean pot for homemade baked beans, a cake plate with your favourite birthday cake, a platter for your Easter ham, a special mug for hot chocolate, an amazing vase for flowers..... you can think of lots more ideas. *Pots for a Purpose* is our working name for the event; if you can think of another catchy title for it, please send it to [Terasatinsworth@odyssey.on.ca](mailto:Terasatinsworth@odyssey.on.ca) and we'll choose the best of the entries.

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## Volunteer Report Penni Stoddart

Don't be one of the few who stand by the side lines and just let everyone else run the Potters Guild and the London Clay Art Centre for you. I've said it before; I will say it again (and again, and again): "MANY HANDS MAKE LIGHT WORK".

As your executive board members get over worked and burnt out we need fresh ideas and new people to step up

and take on positions. Not sure what to do?

ASK! Or we might just ask you.

Sixteen years ago when I first joined the LPG as a studio member, I was keen to get to know people and went to the business meetings every month as well as worked in the studio on a regular basis. Six months later I was asked to be our representative on the Artisans London board. Artisans London was the umbrella group at our old home on Churchill Blvd. It was an easy job - go to the Artisans' meetings once a month and report back to the executive and the guild at the general meetings. After a year as the guild's representative I took on the position of Artisans' president for two years. I have only been off of the LPG's executive board for a couple of years - the two that I took off while I was completing my teaching degree. I have made some fantastic friends and have had a hand in our move to our new (and fantastic) facility - the London Clay Art Centre.

If you don't feel confident in being part of the executive board, then how about helping on a committee??? Whatever it is you do when you are not making pottery, I'm sure there is something valuable that you can contribute to YOUR Potters Guild. And it is YOUR guild. We are not doing all of this work just for a few of us. It is for ALL the members, the students, and the public at large. As we become more and more known in the community, the LPG will be called upon to do more programs

and events outside of the clay art centre. Helping with events, programs, running the studio, committees, or the store - it is ALL helpful and keeps everything running smoothly for everyone.

A Volunteer of the month will be chosen each month with the prize being a half box of clay (or the equivalent). Come out to our first meeting in September and find out who won for July and August!!!!

"Those who say it can't be done should stop and talk to those doing it" - be one of those "doing it"

Penni Stoddart (your friendly neighbourhood volun-TOLD coordinator!)

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## PROFESSIONAL DEVELOPMENT Nancy Marshall

*Good news everyone, we've added a new workshop!*

Governing the Glaze - October 2<sup>nd</sup>, 2011

Taught by Chris Snedden

This is a workshop designed to help the participant gain better control over their glazing results. We will be glazing all the bowls from the previous workshop (Throwing Multiples) to be used in our empty bowls campaign in 2012. By production glazing, you will gain the necessary control in applying the glaze slop to your own wares. We will practice

techniques such as rolling the glaze on the inside of the pot, double dipping, glaze overlaps, as well as over glaze painting, to achieve more predictable and interesting results. This will give you a chance to experiment with different techniques you may not normally use, and come away more confident when it comes time to glaze your own pieces.

Reserve your spot with a post dated check (Oct 2) for \$33.90 (this includes HST). In the memo line write: Governing the Glaze workshop and drop it in the white mailbag that hangs outside Nancy Marshall's studio at LCAC.

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## **S**TUDIO REPORT *Chris Snedden & Gene Timpany*

Over the summer, personally I think the Studio has run very well. We have had many exciting events and, in true LPG Style, people fell out of the woodwork to help accomplish a number of projects. Those include clay camps, classes, a bunch of us setting up at Home County for the first time in years, and of course, what we're calling the "Matter of Clay" workshops at the beginning of August. Truly, I could not have been prouder to be part of this community. There are too many people to mention here, but I am grateful for the patience and grace of the LPG Studio Members! Thank you!

Thank you to the efforts of Teresa, Darlene, and Nancy and

Bernie Marshal; we now have a number of rolling racks to use as cubbies for storage of materials and tools. Please see Teresa about renting a space on the shelf for your stuff. It's quite a large space! You should be able to fit a lot in there! Consequently, I'm asking that the floor under the rolling shelves in the member's area be kept clear. We recognize that storage has been an issue for a very long time and appreciate your patience while we've sorted it out.

There are, of course the usual admonishments to clean up properly after yourselves. Everyone has their pet peeve and mine is fast growing into little bits of clay on the floor! It's just so totally unnecessary! (Don't worry! I'm not going into a rant... but please... really.)

It takes 2 seconds to do some small thing to keep your studio organized and clean. Refold the canvas on the slab roller, sweep up around the studio, reorganize the bisque, or wipe down a sink or table if it needs it. The smallest things really help. Even just lifting up the chairs, stools and bricks at the end of the day makes it much easier to mop, AND you can count it toward your volunteer time on the *Jobs Board!* You could win a valuable prize! (see *Volunteer of the Month*).

Classes are coming. Start building up stock for your fall sales now.... the three kilns are practically running non-stop already! With new elements and thermocouples they're ready to go

for the Fall session! Get busy, get messy (but clean up after yourself....) and above all: Have a great time making stuff out of clay! It's really neat stuff!

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## **P**ROGRAMS *Alice Nagus*

### **After Meeting Programs**

Summer is rushing by and I just want to slow it down. We're working on different and interesting programs that we hope will stimulate you and your imagination.

In September, we're starting the year off differently. Yes, we'll have a show and tell ... however, why don't you show off a piece of pottery that you acquired at a place like Goodwill or Jonathon's, or any place in between? Perhaps you were given an amazing piece as a present. Come and share why you like it (or not). You could also show off the best piece you ever made - we'd love you to share that too.

### **Suggestions for Programs**

If you would like to suggest a program or two, please let me know. My phone number is (519) 439-6479 or e-mail me at [anagus@sympatico.ca](mailto:anagus@sympatico.ca).

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## **M**EMBERSHIP *Teresa Ainsworth*

Welcome back to the new membership year and the renewal of your membership. We are keeping the price of membership the same as it was last year. The membership form is attached to this newsletter, so please try and remember to fill it in and bring it with you to the Guild for the general meeting in September - September 13<sup>th</sup>. I will be at the Guild by 6 pm if you come in and would like to register a bit early to beat the rush. Then you can go and get some dinner and be back in time for the meeting.

Remember, studio members have the option of paying the studio portion of the membership by automatic withdrawal from their bank accounts. If you want to use this option, please bring in a cheque (marked VOID) and we will have you fill in the appropriate form to notify your bank.

We are finally getting some more cubbies for studio members. These are spaces on a shelf - marked with tape and will be much larger - 24" deep by 18" high and 18" wide. If you are happy with your small cubby - especially those people who only come in infrequently - the small cubby will be included in your membership for this year at least. If you want more space, then the larger shelf space will be an additional \$25 per year. Note: you will only be able to have one space - either the small cubby or a larger space - NOT both. You are able to put whatever you want on your space- pots, tools, bats, your own glazes etc. These spaces will be ready for adoption

by Sept. 13<sup>th</sup>.

A new initiative I would like to institute this year is a mentorship for new studio members. This entails you being paired with a new member and making yourself available for meeting them at the Guild the first few times they come in, until they are more familiar with the Guild; show them around, remind them where materials are, and help them learn about the guild. Many new members are shy and hesitant to come in on their own, so it is a way of making them feel more welcome. Maybe you will even find a new best friend.

If you are already a studio member, come in fairly often, and this sounds interesting to you, please contact me, Teresa, by phone at 519-432-7387 or by email at [tainsworth1@gmail.com](mailto:tainsworth1@gmail.com), and I will put you on the list and will match you up. This is not a life-time commitment - just a few months until the new member is happy and familiar with the Guild.

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## STORE

*Genet Hodder*

The store has looked very good this summer, with full and varied displays from 22 potters. There are still challenges in staffing but, for the most part, we now have a dependable group of volunteers who are comfortable and competent in the store.

Total store sales for June 2011, were \$903.00, as compared to \$309 in June 2010 - a sizable

increase that has been quite consistent through the current year. More and more 'new' people come through the doors to look at our great assortment of handcrafted pottery, and we are gradually building our clientele.

The store window displays this summer featuring a specific theme have attracted a lot of interest from passersby. Sandra Paterson and Bernadette Pratt have been instrumental in this, and have created our current window based on 'summer reading'.

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## Home County Folk Festival

*Nancy Marshall*

Hello All!

A special thank you to the nine potters who braved the heat and represented the LCAC at the *Home County Folk Festival* this year. We so much appreciate all the time and care you spent answering questions about our store, sales, classes, memberships, and the hours of wheel demonstrations.

It was an excellent opportunity to make our presence known in the city!

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## ANNOUNCEMENTS AND EVENTS



The London Clay Art Centre will be showcased for both days of the Door Open London Event, September 17 and 18, from 10 am to 4 pm. We will need lots of volunteers for this.

People willing to help please contact Genet at [genethodder@rogers.com](mailto:genethodder@rogers.com) or Teresa at [tainsworth@odyssey.on.ca](mailto:tainsworth@odyssey.on.ca)

For more information about the Doors Open London Event, visit their website at <http://www.doorsopenlondon.ca/>

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**I**n the Company of John Chalke  
Bernadette Pratt

*Clay Art Centre, August 5<sup>th</sup>, 2011*

It is definitely not an ordinary Friday; John Chalke, from Alberta, one of Canada’s ceramic gurus, is sharing knowledge and anecdotes from his life.

Anne Mortimer, also one of Canada’s ceramic heavyweights, is in the audience, content, relaxed and smiling, listening to John, an old friend and contemporary of hers. Other well known faces appear in the audience belonging to those who have made the trip to London in conjunction with Matter of Clay III at Jonathon’s Gallery.

John, a British born potter, has 40 years of stories and knowledge to share. He is self effacing and tells us all at the beginning that he will not establish eye contact while talking. However, 28 pairs of eyes are intently watching him. While throwing small plates, Chalke talks about the rhythm of a piece and what he expects the glaze to do. “One idea might lead to another; there might be a flow in it”. When working on a piece he ponders each mark he makes, what kind of edge he is looking for. He cautions us not to “overwork a piece”. His love for old buildings comes alive on the surfaces of his plates. He is fascinated by the Canadian pioneer culture; naturally he finds his own clay in his chosen Alberta landscape.



In a past issue of Ceramic Review (154 -1995), he mused on the Canadian weather:

“Lord, let me know what spring is this year. Extend the moment of that knowledge. Is it over so quickly where I live. The snow melts, leaves clumps here and there, and just about at the same time the first green blades of grass start to grow, cloud patterns change, birds sing louder, there are more of them. Something different, slow it down ... And so there I was again, just the

other day, making an intense effort this time. What’s really going on here?”

He is still asking that question while creating that piece in his hand.



John is fastidious about glazes and constantly experiments with new formulas. It is this curiosity that led him to render textures and colours of a unique complexity. In the same Ceramic Review issue, he states:

“As a project, I eventually decided to revisit all those glazes that I had never really got to operate properly, and get them back on track. Some went back as far as 1971. One even went back to 1967 when I was in England. It was a real favourite at 40% bone ash but never did work in Canada. Two years as a glaze monk, up every day weighing, firing, writing.”

It is this stubbornness that eventually yields extraordinary results.

In his slide presentation, John takes the viewer to Stoke-on-Trent in Northern England. We see a bottle kiln; we see John himself, as a young man, loading

a kiln, and images of his work, which encompass a 40 year long love affair and obsession with clay.

John took us, and himself, on an emotional journey. Reflecting on winter solstice and what it means to him to remember Christmas past, painful memories come to the surface and we realize that he is still looking for answers. As memory takes hold of him, the sadness invokes memories forgotten in all of us.

This was my second encounter with John Chalke. This time he allowed me to see the more vulnerable side of the man, and I admire him all the more for it. Thank you.



## EXECUTIVE LISTING

### President

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### Past President

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### Publicity and Public Relations

#### Webmaster

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## Membership Application Form 2011-2012

<b>Name</b>			
<b>Street Address</b>			
<b>City</b>		<b>Postal Code:</b>	
<b>Phone Number</b>		<b>Email address</b>	

To be a member of the London Potters Guild, everyone pays the "Guild Membership" fee. If you wish to have full-time use of the studio, you must pay the Studio fee in addition to the Guild fee.

\* Family means only those residing at the same address. Guild membership fee - the first member pays \$70 + HST and each additional members pays \$45 + HST

### Guild Membership Fee

	<b>All member Sept 2011-Sept 2012</b>	<b>Late Renewal Fee penalty – after Oct 15, 2011 (new members are exempt)</b>	<b>Summer only membership May 1, 2012 -Sept. 1, 2012</b>
<b>Single person</b>	<b>\$70+\$9.10 HST=\$79.10</b>	<b>\$20</b>	<b>\$50 inc. HST</b>
<b>Family *</b>	<b>\$70+\$45/ family member + HST</b>	<b>\$20</b>	<b>\$85 inc. HST</b>
<b>Senior (over 65)</b>	<b>\$55+\$7.15HST=\$62.15</b>	<b>\$20</b>	<b>\$40 inc. HST</b>

### Total Guild

Fee \_\_\_\_\_ **Studio Membership Fee** (new members need proof of 2 courses taken or equivalent experience)

	<b>All members Sept 2011-Sept 2012</b>	<b>Late Renewal Fee penalty – after Oct 15, 2011 (new members are exempt)</b>	<b>Summer only membership May 1, 2012 - Sept. 1, 2012</b>
<b>Single person</b>	<b>\$140+\$18.20HST=\$158.20</b>	<b>\$20</b>	<b>\$75 inc. HST</b>
<b>Family *</b>	<b>\$140 +\$45/family member+ HST</b>	<b>\$20</b>	<b>\$75 + \$25 per family member inc HST</b>
<b>Senior (over 65)</b>	<b>\$90+\$11.70HST=\$101.70</b>	<b>\$20</b>	<b>\$40 inc HST</b>

Use of a small cubby in the existing units is included in studio membership. Use of a larger space in the new unit will be an extra \$25/year per studio member. You must chose one or the other not both.

Fee for larger space \_\_\_\_\_

Total Studio Fee \_\_\_\_\_

Total owing (sum of Guild and Studio fees) \_\_\_\_\_

Please complete this form and submit it to the Membership Coordinator (Teresa Ainsworth) with your cheque made out to the London Potters Guild. You may pay by debit or credit card at the Sept. and Oct. Meetings.

### Please give us some information about yourself

Where did you learn pottery? \_\_\_\_\_ Number of years working with clay \_\_\_\_\_

Have you ever taught classes \_\_\_\_\_ If yes, where \_\_\_\_\_

Please rate the following suggestions for programs or workshops in order 1-5 with 1 the most interesting to you

\_\_\_\_ Throwing demo    \_\_\_\_ Decorating    \_\_\_\_ Business of pottery    \_\_\_\_ slide shows  
 \_\_\_\_ Handbuilding    \_\_\_\_ Firing    \_\_\_\_ Guest speaker's    \_\_\_\_ glazes and glazing



*London Potters Guild  
Seize the Clay Campaign*  
72-900 Pondview Rd.  
London, ON  
N5Z 4L7  
519-680-3874

***Yes! I want to support the London Potters Guild “Seize the Clay Campaign”***

Enclosed please find my gift in the amount of: \$  (Canadian Dollars)

Last Name:

First Name(s):  Middle Initial:

Company:  (if applicable)

Title:  (if applicable)

Address:

Address (2):

City:

Province:  Postal Code:

Phone:

Email:

This gift is in honour of

This gift is in memory of

Please send acknowledgement card to (name, full address):

I/We work for a company with a Matching Gifts Program. This gift will be matched by:

**Payment type:**  
 Cheque is enclosed. (Please make cheques payable to “The London Potters Guild”)  
 or  
 Credit Card:(check one)  
 VISA    MASTERCARD

Credit card number:  Expiration date:

Signature: \_\_\_\_\_

A charitable receipt will be issued for the full amount of your donation.  
 The London Potters Guild is an Incorporated Not-for-Profit Charitable Organization  
 No. 886676790RR0001

## THE LONDON POTTERS GUILD ANNUAL FALL SHOW AND SALE

At: The London Clay Art Centre: 664 Dundas Street, London, Ontario

Friday November 25, 11-9, Saturday November 26, 10-5 and Sunday November 27, 10-5, 2011

### CONDITIONS OF ENTRY.

*\*\*\*Please read and retain a copy for your reference.\*\*\* By submitting this application you agree to abide by these terms and conditions. Non-compliance will result in refusal to participate in the next Sale.*

### ELIGIBILITY:

1. To participate in the sale you must be a current member of the LPG.
2. New potters entering the sale must be juried in. This will take place on Tuesday, October 4 at 7pm at the executive meeting: Bring several pieces indicative of what you wish to sell.
3. All work must be done by the artist. (Eg. No glazing of commercial tiles or pottery). All work must be ceramic, please do not display or sell work in other media. Mixed media will be acceptable if the non-ceramic portion is less than 15% of the article, for example the leather string on a ceramic necklace. If you are uncertain about how this applies, please contact us for the jury to discuss specific examples.
4. No seconds allowed. No glaze defects, sharp edges, rough bottoms, cracks, etc. All work will be checked by quality control on the day of the sale between 9-11am. Unacceptable pieces will be placed under tables and marked with red dot stickers.

### SALE TABLE SET-UP REQUIREMENTS

5. Set up for the show is Thursday, November 24, after 5pm. Please do not arrive early, to allow the sale team to set up the sale floor. If you are able to get in earlier, we will email you at the address provided on this contract.
6. Participants may select: a SMALL space: half table, 4' x 2½' , OR a FULL space, 6' x 2 ½' table. (maximum one table per person). Or they can provide their own "rack" (ie: a free-standing display that fills the 4' or 6' space, no larger).  
*NOTE: Please keep in mind the number of pieces required to keep the table space reasonably full for the 3 day period. Displays should look as full at the end of the sale as they did at the beginning. Participants should be sure they choose the appropriate amount of space for the amount of stock they have!*
7. Table coverings must be a plain, ironed, **cloth**, (no plastic!) extend to the floor and cover three sides. (This will also be checked by quality control, if your cloth does not reach the floor you will be required to adjust it.)
8. Shelving, plinths or racks should not extend more than one metre above the height of the table.
9. Shelving, plinths and racks must look as nice from the back and sides as they do in front, your table may be back to back with another artist's.
10. Items must be on the table top. Please do not place anything (shelving, plinths, racks or artwork) on the floor beside your table (this is a trip hazard).

11. Live flowers, plants or greenery are encouraged, but no fake flowers or greenery please.
12. Props (eg. utensils or stands) should be marked as to whether they are included or Not For Sale: NFS.
13. Pottery/Ceramic Art may include instructions for its intended use. Raku ware must be labelled as not for food.
14. All pottery/ceramic art must be clearly marked with a secure price tag. Your assigned number must appear above the price, in the top left corner. (If you participated in the last sale your number will be the same. If you are unsure, or a new participant, please check with Teresa Ainsworth for your Sale Number).
15. Each sale participant must display a small, standardized cardstock sign which will show your name as you spell it on this form and your sale participant's number, which will be provided. (this is so our guests can vote for their favourite display). You may use additional signs of your own. Participants are also encouraged to have business cards and Artist's Bios on display.

### PARTICIPANT DUTIES

16. It is mandatory that every sale participant must deliver at least one bundle of postcards to an assigned destination according to the Master List of galleries, community and arts organizations. This will ensure all predetermined recipients receive postcards and there is no overlap. If you live out of town, we will send you a bundle and add your local galleries, community and arts organizations to the Master List. Sale participants should also hand postcards out to their own personal contacts. Postcards should be distributed a minimum of three weeks prior to the sale, by November 5th. The postcards will be available to pick up at the Clay Art Centre at the October 11<sup>th</sup> General Meeting. The postcard will also be available as a low-resolution Jpeg, for emailing to your electronic contacts, which you are encouraged to do..
17. Participants must work two shifts, on consecutive days, over the duration of the Sale. Please sign up for these shifts, prior to the Sale, with Nancy Friedrich, at the November 11<sup>th</sup> General Meeting or via email (nfriedrich@hotmail.com). You must supply an alternate person if you are unable to work your shift. Please arrive 15 minutes prior to shift. The LPG will supply nametags, which you may pick up at (& return to) the cash and wrap area.
18. **\*\*NEW!!\*\*** There will be a short MANDATORY meeting for ALL Sale Participants during set-up at **6pm on Thursday, November 24**. At this time we will discuss and provide training for all shift duties, as well as other important information for all participants.
19. While LPG is insured for public liability, we are NOT RESPONSIBLE for any lost or damaged pieces. All items for sale are the responsibility of the participant. The final tallies from the cash registers will be considered as the correct record of pieces sold, as the artist will be paid according to that record.
20. Each participant will donate a wrapped door prize with a value not less than \$12. Please include your business card. Door prizes should be dropped off at the front Toonie Table on Thursday evening.
21. Participants often bring a food item for Opening Night on Friday, to place on their own table. This is not a requirement, but a nice touch. We will have live Jazz music on Friday night from 6-9. Please consider attending the Show and Sale on Friday night, even if you are not working a shift, as this is the "Opening" of the Show, and it is nice for the artists to be in attendance.

Note: Location requests cannot be honoured, table location is randomly selected

*\*\*\*Please read and retain a copy for your reference.\*\*\* By submitting this application you agree to abide by these terms and conditions. Non-compliance will result in refusal to participate in the next Sale.*

### ENTRY FEES

Entry fees must accompany this application. ( Entry Fees are non-refundable after October 31).

The LPG will receive a commission of 20% on all sales (cap of \$500.00). The LPG will issue a cheque within 14 days of the sale, which will be posted in regular mail.

Due date for entry is October 31<sup>st</sup>. **LATE ENTRIES WILL NOT BE ACCEPTED. \*\*\*\*ALL entries MUST arrive by mail, POSTMARKED NOT BEFORE OCTOBER 1<sup>st</sup>.** Spaces will be allotted on a first come – first served basis, There will be a maximum of 24 6’ spaces and 14 4’ spaces. The first 24 entries received in order by postmark will get the first 24 6’ spaces (as requested). After that the 4’ spaces will be filled. As our numbers grow, we have decided that we must limit the number of participants so that our guests will have room to move on the sales floor.

Any questions regarding the sale, please contact  
Sale Co-ordinator  
Beth Turnbull Morrish  
519-951-9853  
[turningbullpottery@hotmail.com](mailto:turningbullpottery@hotmail.com)

**YES, I WANT TO PARTICIPATE IN THE 2011 FALL SALE.**  
(Please print legibly.)

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

PHONE: \_\_\_\_\_

EMAIL\*: \_\_\_\_\_

\*Please note that receipt of this contract and your cheque will be acknowledged by reply to the email provided here. You will receive periodic updates by email. Sale updates and information will also be available in your LPG Newsletter (available on the website at [www.londonpottersguild.org](http://www.londonpottersguild.org), under “Who we are”) and announced at LPG General Meetings.

I agree to the Conditions of Entry as stated above.

Signature \_\_\_\_\_

Date: \_\_\_\_\_

I require access to hydro. (Please be sure to bring an extension cord and, if you need more than one socket, a power bar).

***Please choose ONE of the following options:***

I require FULL space - 6' x 2 ½' = one table: \$30 total.

I require a SMALL space - 4' x 2 ½' space = half table: \$20 total.

I wish to split a table with \_\_\_\_\_

*(Please try to make arrangements with a partner of your choice, otherwise your tablemate will be randomly selected).*

I wish to use my own free-standing display the size of: 4' x 2 ½': \$20 total.

I wish to use my own free-standing display the size of: 6' x 2 ½': \$25 total.

I wish to participate in the Emerging Artists' Table (10-12 pieces only, first-timers only): No fee. (This option being dependant on number of participants applying - encourage your friends and studiomates).

Send cheque (no cash) payable to the London Potters Guild with the entry form, postmarked between October 1 and 31 to:

**Nancy Friedrich  
412 - 1 Jacksway Cres.  
London, ON  
N5X 3T5**

# September 2011

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				<b>1</b>	<b>2</b> First Friday Event 5-9pm	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>11</b> 2pm Drop In Day General Raku 9-4	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b> Doors Open MOE Pit Firing
<b>18</b> Doors Open MOE Pit Firing	<b>19</b> Com Living London ?? 7pm WheelCon I	<b>20</b> 9am Refresher 1pm Hand building 7pm WheelCon II	<b>21</b> 9am Gen Pot I 4pm Teens 7pm Masters ??	<b>22</b> 1pm Clay Combo ?? 7pm Gen Pot I	<b>23</b> 7pm WheelCon I ??	<b>24</b> 1pm Parent
<b>25</b> Internals WS *Throwing Multiples: 9-4	<b>26</b> Com Living London ?? 7pm WheelCon I	<b>27</b> 9am Refresher 1pm Hand building 7pm WheelCon II	<b>28</b> 9am Gen Pot I 4pm Teens 7pm Masters ??	<b>29</b> 1pm Clay Combo ?? 7pm Gen Pot I	<b>30</b> 7pm WheelCon I ??	

# October 2011

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						<b>1</b> 1pm Parent
<b>2</b> Internl WS "Glazing Techniques" 9-4 Culture Days 11-3	<b>3</b> Com Living London ?? 7pm WheelCon I	<b>4</b> 9am Refresher 1pm Hand building 7pm WheelCon II	<b>5</b> 9am Gen Pot I 4pm Teens 7pm Masters ??	<b>6</b> 1pm Clay Combo ?? 7pm Gen Pot I	<b>7</b> First Friday Event 5-9pm	<b>8</b>
<b>9</b> 2pm Drop In Day	<b>10</b> Thanksgiving Holiday	<b>11</b> Tour - 1:30pm 9am Refresher 1pm Hand building 7pm WheelCon II	<b>12</b> 9am Gen Pot I 4pm Teens 7pm Masters ??	<b>13</b> 1pm Clay Combo ?? 7pm Gen Pot I	<b>14</b> 7pm WheelCon I ??	<b>15</b> 10am Kids ?? 1pm Parent
<b>16</b> Internl WS "Handbuilding Pattern Making" 9-4	<b>17</b> Com Living London ?? 7pm WheelCon I	<b>18</b> 9am Refresher 1pm Hand building 7pm WheelCon II	<b>19</b> 9am Gen Pot I 4pm Teens 7pm Masters ??	<b>20</b> 1pm Clay Combo ?? 7pm Gen Pot I	<b>21</b> 7pm WheelCon I ??	<b>22</b> 10am Kids ?? 1pm Parent
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<b>30</b>	<b>31</b> 7pm WheelCon I					