

POTTERS NEWS



March 2010

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(519) 434-1664

www.londonpottersguild.org

PRESIDENT'S MESSAGE *Marilyn Barbe*

This message is about workshops.

Scott Barnim ran a fascinating workshop last weekend. He brought pieces to decorate which were then fired and we were allowed to keep the ones we decorated as well as his demo



pieces. We learned some great new decorating and production techniques; it was a rewarding way to spend a weekend.

What puzzles me is the alarming trend of non-attendance at workshops. In the past, when we had 60 members, we could get as many as 40 attending a workshop. Now that we have over 100 members, we had 12 people attending on Saturday and 9 on Sunday when the London Free Press was there to do an article.

Workshops are the most valuable learning tool that we can provide to our membership and yet it is not appreciated. While I think that everything we have to offer is valuable, a workshop is what our membership needs to take it out of its comfort zone. It is easy to be complacent about our work, which is, getting into the routine of making the same shapes, using the same glazes, and decorating with familiar techniques.

To me, the wonder of clay is in the myriad possibilities that it offers us. This humble medium can produce works of astounding beauty; our work becomes stagnant and one dimensional unless we are open to adding new elements to it. This is where workshops play their valuable role. You learn all sorts of new ideas with which you can expand, alter, and explore in your own work.

I wonder why the poor attendance? Is it because workshops are held over two days? But that is the nature of our medium: it takes one day to make the pieces and one day for them to be dry enough to assemble. Is it the cost? We have grants which subsidize the cost, if we didn't we would charge a lot more. Do a google search to see what other Guilds and Centers charge for workshops, some are as high as \$500.00 for a weekend.

A lot of planning and cost go into holding workshops; having

workshops is our effort to keep our work current and vital. Also, we apply for grants to help defray the cost of workshops and we need workshops to apply for other grants. I think it is especially important for our instructors to attend workshops so that teaching is not routine, so that you can present fresh ideas to your students. The sense of renewal, friendship and validity achieved is phenomenal; it is something that you do not only for yourself but for our art form as well. As you can see, you have a lot to gain and nothing to lose.

I'm incredibly pleased to announce that Robert Piepenburg and his wife are presenting a workshop here on July 24 and 25. He is the pioneer of raku firing in North America. Please, do yourself a favour and set the time aside to attend.

SEIZE THE CLAY *Darlene Pratt* *Campaign Chair*

Building the London Clay Art Centre

The London Clay Art Centre (LCAC) has been open over five months and is steadily building a strong public profile. We have been very successful with media exposure in the London Free Press, Beat magazine, the Old East Village newsletter, on Rogers Television, and various other inquiries for future

publications.

This indicates to me that people are interested in or have a certain craving for what we have to offer. The London Clay Art Centre is an extraordinary place in our community where people can explore their creativity and do it in a welcoming, bright space that has the simultaneous allure of old and new.

Periodically I have the opportunity to speak with members and others about the LCAC. Not only am I interested to learn what functional changes need to be made to best accommodate peoples' needs, I'm interested to know how people are experiencing the overall space. A new student had this to say, "One of the things that I enjoy also is the environment, and the space is filled with so much positive energy that I can feel my spirits lifting whenever I am there."

This one statement fully captures the reason we have so fervently pursued building the London Clay Art Centre – to enrich peoples' lives.

The Centre is more than just a building. It is a life-affirming feeling. It is a second home for some – a reason to stay out late after work or fill a weekend. It is a destination for creativity and fellowship. It is an important part of the community that affects people and brings profound enjoyment and meaning into many lives. So far we are accomplishing this with only the first phase of development completed. Just wait until the entire facility is finished to our original vision!

At this point we are conceptualizing the remainder of work to be done in three phases: 1) addition with lift 2) façade

reconstruction 3) second floor rehabilitation.

The addition and lift are slated to start this month. We will be sitting down with MacFadyen to finalize plans submitted in May 2009 for our successful grant application to the Enabling Accessibility Fund. We have 52 weeks from our start date of March 12 to complete the work. Since construction of the addition will be disruptive at the north entrance, we will make every effort to break ground after the spring sale and complete the work before the Christmas sale.

The addition will also include a staircase to the second floor, which satisfies code requirements for two exits. The lift will make the building fully accessible to all. Rehabilitation of the second floor is integral to the original business plan and therefore we are motivated to raise funds to allow us to finish it as soon as possible. Of course, this is much easier said than done!



Simultaneously, we have our sights set on restoring the façade. This is the second priority after the addition since it has a strong visual impact on the streetscape and will further attract patrons to our facility when the storefront is opened up with glass as opposed to painted plywood.

In the absence of the bundle of money from the Infrastructure Stimulus Fund, we must be patient as we work to raise enough funds to complete all of these projects. The approximate cost of the remaining three phases of work is \$500,000. A portion of that money has already been raised and will be used to finance the addition and lift. The remainder has yet to be realized.

We once again ask for your help in raising funds. Your individual donations go a long way in helping us complete this worthy project. You can also help by leading us to people in the community you believe have the interest and capacity to financially support our capital campaign.

Do you know anyone with a passion for heritage who would like to donate funds toward the façade restoration? Similarly, do you know anyone who has securities to donate to our overall capital campaign? We can receive funds in any format – cash, cheque, securities, etc. And, because we are a charity, we can issue charitable tax receipts for donations.

Please consider making a donation to The London Potters Guild. Use the donation form attached to this newsletter and give the form and donation personally to either Genet Hodder or me, Darlene Pratt. You can also mail them to either of us at: 664 Dundas Street, London, ON N5W 2Y8.

Thank you. Your support will help us finish building the London Clay Art Centre and enrich the lives of many more people in our community.

SALE UPDATE

Beth Turnbull Morrish

Here it is time for another Sale already! That means its Spring! This will be our second Sale in our new home at 664 Dundas.

As you know, our first sale was a huge success, with higher attendance numbers and a great increase in sales. The Sale Committee has been working hard planning to continue that success, with promotional and advertising ideas. Word of mouth and personal invitations go a long way, so as always we will be relying on all members of the LPG to help promote the sale. Postcards will be available on Tuesday.

Sign up for participation in the Sale begins at the general meeting on Tuesday March 9. Please print off and fill out the attached contract and form at the end of this newsletter and bring your cheque. You may place it in my hand at the meeting or mail it to my home address provided.

Please sign up early as spaces may be limited. Our first Sale was often quite overcrowded. One of the solutions the Sale Committee has come up with to combat this problem is limiting the number of tables on the Sale floor. Last Sale there were 34 tables, this time we're going to limit it to 30. The first 20 applicants for a full table will get such. The next 20 entrants will get half a table. Do not be alarmed, as many participants choose to only take half a table anyways. As always, we encourage you to seriously consider the amount of space you need according to the number of pots you will have – we don't want empty tables on Sunday.

Another solution to overcrowding will be three cash & wrap tables, and a second debit/credit machine that will allow the line-ups to move faster.

Conversion of the studio space into the sale floor will take place on Tuesday, April 20-Thursday, April 23, and re-conversion on Monday, April 26 and Tuesday the 27th. Please sign up to volunteer a couple of hours – many hands make light work. Participation will be considered part of the Studio Potters Program, with hours logged.

I look forward to seeing you all and your new Spring work! Have fun making those pots!

Sale Committee:
Teresa Ainsworth
Ethel Mitrovic
Anne Pederson
Tracy Robinson
Judy Sparkes
Gene Timpany
René Wortel

CLASSES

Genet Hodder

The sap is running in the sugar maple trees, so it's time to get your own sap running with a Spring pottery class!

Registration is now underway for Spring Classes, which start the week of March 22 and run through the week of May 17 (with a break in between for our sale.) In addition to our usual array of classes, we offer a course on Thrown and Altered with Chris Snedden on Thursday evenings, in which participants will explore the possibilities of making forms that are not necessarily round. This is a great opportunity for people with

wheel experience to add new interest and variety to their work.

I'd like to welcome Kyle Thompson to our talented cadre of instructors. A recent graduate from Sheridan College, he has already demonstrated to LPG his teaching skills through first a demonstration and then a workshop. He is scheduled to teach Beginners' Pottery on Wednesday evenings and a Teens' Class on Saturday afternoons.

Also a warm welcome back to René Wortel, who has been missed both at guild meetings and as an instructor. He is scheduled to teach Hand-building on Sunday afternoons, as well as our special federally-funded class, 'Clay Power: A Clay Ambassador Program for Seniors' on Tuesday afternoons.

There is no better way to hone your clay skills than by taking a new pottery class, or a class taken before with another potter. You are each encouraged to benefit creatively from our outstanding group of instructors, which includes Brian Barry, David Moynihan, Beth Turnbull-Morrish, Gene Timpany, and Penni Stoddart, as well as those mentioned above. We are so fortunate to have such qualified people in our guild!

For class details and registration, please visit our website, www.londonpottersguild.org.

WORKSHOPS

Chris Snedden

Those of you who attended the workshop with Scott Barnim will know just how warm and generous he was. Scott is a production potter from Dundas

Ontario who makes highly decorated wares using an overglaze sponging and glaze trailing technique. About fifteen people showed up at the workshop during the course of the weekend and they were not disappointed! In addition to glazing, and having us glaze a load of wares, he explained his glaze testing procedures and the rationale he used in his decisions. Following that he threw a great many pieces which he finished off on Sunday with vigorous trimming and press molded handles! You can see the results drying and waiting to be added to our bisque collection in the studio. Sunday morning he also presented a slide lecture on his explorations into traditional Lusterware. Scott is one of the very few, if not the only person, who has pursued this dreadfully complicated technique in North America, and it was a real treat to learn about the history of the technique, his own process, and to see some beautiful examples of work that he brought with him. Scott was also gracious and candid enough to answer questions about how he organizes his studio production and how he balances his work and home life. He did an excellent workshop indeed!

I must say that we have been fortunate to have some very unique presenters in our new studio. Personally I had no idea I was pulling in an architectural ceramist when I booked Jessica Steinhauser, I just like her stuff! Nor did I realize that Scott Barnim is the only guy doing this type of traditional Lusterware in North America! Lucky! I just wish more people would take advantage of these workshops. A great deal of effort goes into subsidizing these things and I want to thank Jane Paterak and Maria Drangova for applying for funding, and the Ontario Arts

Council for financing the workshops. Without the generous support of the OAC we would have had to cancel both of these workshops due to lack of participation. I know that it is hard to give up an entire weekend, but all efforts are made to keep the cost ridiculously low and to schedule these events during quiet times.



In order to satisfy your desire for new and inspirational workshop opportunities, Marilyn Barbe is putting together a short survey that will be sent out to you. Please look for this and fill it out. It will help us direct our efforts and create educational opportunities for you to enjoy. By pulling in outside presenters we all gain a broader perspective on this practice we call pottery. The Guilds internal workshops allow us to share information that our individual members have been working on. Please participate if you can! I know that Kyle's workshop on lids and handles was greatly received and the upcoming workshop with Andrea Vuletin on the 28th of this month on inlaid decoration is sure to inspire. There's still room for people to participate in this one by the way, so if you want to attend just sign up on the list by the cubbies and drop a check in the box.

The latest news is that we are going to be hosting a workshop

with Robert Piepenburg. Yes... THE Robert Piepenburg, father of the post firing reduction in the Raku process we all enjoy so much. Author of "Raku Pottery", "The Spirit of Clay", "The Spirit of Ceramic Design" and a new one focused on creativity called "Treasures of the Creative Spirit". Both Robert and his wife will be presenting some tandem throwing and we will have an opportunity to fire with the master himself. Look for upcoming registration for this one and reserve the last weekend in July to attend. This guy is super cool and this is a rare opportunity. You don't want to miss it.



PROFESSIONAL DEVELOPMENT
Wendy Lycett

Inlaid Decoration with Andrea Vuletin

Sunday March 28, 2009
London Clay Arts Centre, 664 Dundas Street, London, Ontario
10:00 AM – 4:00 PM
Members: \$32.40 plus \$5.25 material fee
Non Members: \$43.20 plus \$5.25 material fee
All fees include GST
All seats are reserved with post dated cheque or cash payment.

Andrea Vuletin's work is light and full of life. Her finely detailed botanical designs created using inlay techniques will be shared with you in this workshop. Learn from Andrea's years of experience with clay and knowledge gained from a degree in design.

Please bring: pencils, pin tools,

soft rubber ribs (Andrea likes the red mud tool ones) and a variety of brushes (smallish ones mostly). This technique is best done on a smooth clay body. Andrea uses MCS from Tuckers, which is cone 6. The guild will be providing participants with 3



basic colors of stains/under glazes which can be fired to cone 6. Please bring your own lunch. (Restaurants are available in the area)

PROGRAM *Alice Nagus*

Last month we were lucky to have our newest teacher Kyle Thomson and Chris Snedden demonstrate how to make sure your pots are finished properly. It was an extremely successful program. It has been sometime since a program has received such an enthusiastic response.

For the balance of the year, I would like to call this series of programs – “the devil is in the details.” For March, Beth Turnbull-Morrish and Teresa Ainsworth will be demonstrating the making of handles and knobs. For those who don’t know how to make knobs or handles – this session would be very informative. For those who are already quite adept at it – I’m sure you will pick up some new ideas.

STUDIO REPORT *Chris Snedden* *Gene Timpany*

Hey Studio Members!

It sure is exciting around the studio lately! It really is turning into a vibrant and energetic atmosphere full of creative activity, and it is fun to watch people developing ideas in many different directions! There has been a cast of “regulars” that have been taking full advantage of our facility and ALL of them have been developing excellent work!

We have the Studio Potter Programs Glaze making workshop coming up on March 21st from 9-12 for those who are interested. Remember these sessions are Free and it is mandatory that studio members participate in at least one of these workshops a year. This one will focus on the making and replenishing of the studio glazes! If you’ve ever wondered how glazes and slips are put together, come and spend some time in the glaze kitchen with Chris and go over the weighing and sieving of glaze materials to produce the surfaces you love. This process can help you to develop your own glazes at some future time!

We have devised a way of documenting the use and cost of the glaze materials so that the Guild doesn’t lose any money in this department. This will allow studio members to mix and pay for small batches (up to a max of 5000 grams dry weight) of glaze for testing and their own use. Please provide your own buckets for this and PLEASE don’t leave them hanging around the studio. The Glaze area is difficult to keep organized at the best of times and if there are a gazillion little buckets kicking around it can quickly turn into a nightmare

situation.

Speaking of the Glaze area... A big thank you goes out to Marty Slimming and (Do you know who helped him with this?) for rearranging the glaze counters! This has been a particular problem in the organization of the studio space and kudos to you for figuring out a better way!

Other than that, there is not much to say except the usual admonishments to clean up the member’s area after you are done. Annoyingly, I’ve found trimmings and generally messy floors when I go to mop the Members area.... Please give it a sweep, and at the very least and pick up all the bits of clay around the wheels, tables, and shelves. Nothing should be stored on the floor. If you can remember to pick up the foot pedals and bricks it would help a lot, as would lifting up the stools and side tables when you’re done. It’s a big floor and for health and safety reasons it must stay clean.

Work is moving well through the system. A vote of thanks goes out to the teachers for having the students start glazing a bit earlier in their courses. This is helping us keep ahead and not create a backlog of pieces as members gear up for the Spring Show and Sale. The tag system is in place so keep an eye on your stuff and handle it accordingly.

Everybody’s efforts are important in the safe and efficient running of the studio.

MEMBERSHIP *Teresa Ainsworth*

Our membership continues to grow – we are over a hundred members now and I am

continually getting requests to join from students who have taken our classes. I think we need to remember that students are quite inexperienced and need more guidance and help than long term members and be ready to help and answer questions if we are asked. We have the reputation of being a welcoming Guild and I hope we continue to have that reputation.

That said, we do need to make sure all members know about cleaning up the studio. I have been the last person in the studio on Sundays quite a few times lately and I have been shocked by the mess left behind by others. You can find me mopping the whole building, muttering away about how I never even used the glazes – why do I have to mop there too. Grumble, grumble, grumble!! So... here's my nag. Don't think that because there are still people in the building that you don't have to mop around where you were working. You DO. Tell people the floor is wet, put the wet floor sign up, but mop. That means – by the wedging tables, by the slab roller by the wheels, everywhere you worked. Please and thanks.

STORE *Genet Hodder*

The LPG Store, which opened during the month of December was a happy success—so much so, that we decided to keep it open, on weekends only, during the winter months. Sales have dropped since December, but should pick up now that spring is almost here.

Twenty potters now have their work in the store. The pottery has been juried by a selection committee (Bevan Ling, Jane Evans, Anne Pedersen,

Bernadette Pratt, and Genet Hodder) to ensure that we are putting the guild's best work on display and for sale, and that there is a balance of different pots in the store.

The biggest challenge in store keeping so far is getting participants to sign up for shifts. With weekend hours, every potter should work at least one shift a month—not an onerous requirement, but an essential one! People working in the studio have been generous with their time and attention when there is no one on duty in the store, but 'store potters' must do their part.

To volunteer for your shift, call the centre (519-434-1664), e-mail Cheryl (admin@londonpottersguild.org) or drop by to sign up on the calendar, located on the desk or cash table.

Our displays of beautiful pottery attract a lot of drop-in visitors. They come in to see the pots, but also to explore our new Clay Art Centre, with some deciding to take classes or even become members. The store not only has sales appeal but eye appeal, thus providing a welcoming atmosphere to our newly renovated building.

EVENTS

Workshop with Scott Barnim

Check out the video of the **Scott Barnim** workshop on the London Freeps website.
<http://www.lfpress.com/entertainment/2010/03/01/13071081.html>

A NOUNCEMENTS

CALL FOR ENTRY! *Mug/Cup!*

LPG members are invited to participate in our first special event show in our very own showroom!

“Mug/Cup” is a juried, members only show. Please submit 2-6 pieces, a 25 word statement on choice of design, shape, or what is your favorite mug / cup and a cd with images of your submission.

Deadline and drop off of work is May 10th 2010 between 5 and 6:30 pm at the Clay Arts Centre. Exhibition Dates: Opening May 13th, at the London Clay Arts Centre, the show will travel to the Museum of London on May 27th. Closing date June 27th. Time and Place for pick up has to be still determined.

Participation for members is free except for the nominal 25% take on mugs sold. The Museum has agreed to display the mugs for 30 days and only charge a 25% commission

The challenge is for you to stretch your abilities in a series of mugs that are unlike any of the normal work that you might usually make....the idea being for us to have fun stretching our imaginations, and explore form and design - to be spontaneous and to have fun with the project!

Most people pick out mugs by using very personal criteria. It holds just the right amount of coffee or tea. It has just the right shape, colour, handle, decoration, etc. etc. Even people who don't normally think about such things have their favourite mug, and woe to the person who uses or (heaven forbid!) breaks our

favourite mug!

The mug is the basis for all cylindrical forms that follow in any production line. A mug is a cylinder with a handle. A jar is a cylinder with a lid. A teapot is a jar with a spout and a handle and so forth. Consequently, it seems appropriate that we celebrate this form in our first show in our gallery space, and have as much fun communicating that to our public as we have making them! There will also be a display of student work from our own classes to show the public that we value the students' first reaction to the material. There will be a display of the steps it takes to make a mug – including “Sam’s Rant” – and demonstrations of throwing, hand building, and handle making. A panel discussion is planned in conjunction with the exhibition.

At the meeting on Tuesday members will be able suggest and/ or vote on the title of the show. Here are the suggestions so far: Cup, London Cup, London Mug, Mugshots, Hey that’s my mug, My Cup, All about Mugs, Lugamug, Mugacelebration...

Of course we need people to volunteer to help out with the opening and participants in the sale will be asked to take a shift or two during the show. If you want to help with “Mug/Cup” or participate in the show, contact Alice Nagus at: (519) 439-6479 or anagus@sympatico.ca, or Bernadette Pratt (519) 266 -9641, mbernadettepratt@gmail.com

Sandra Wishart Memorial Fund

It came as quite a shock to us that Sandy passed away following surgery in February. Sandy and her husband Gord moved to London from Burlington quite some time ago; she soon joined the London Potters Guild. An

Active member, Sandy helped us out in many ways from giving guidance for Seize the Clay to maintaining the sale mailing list and many many activities in between. I’m sure all of us will remember her kind and gentle way of doing things and getting things done.

Four years ago a group of us went with Sandy to NCECA in Louisville Kentucky. It’s during trips like this that you really learn about someone, and so we learned how knowledgeable Sandy was about our art, and her love for gas firing.

Sandy has been reduction firing in Ingersoll since Shirley Clifford had her gas kiln installed. This must have been an extension of what she had been doing in Burlington prior to leaving. The pieces Sandy produced just before Christmas were exquisite, she had gained a true mastery of the technique; her blues and shinos stand out.

At the March 2 Executive meeting we passed a motion to establish the Sandra Wishart Memorial Fund with the proceeds going toward the purchase of a gas kiln for our Clay Art Center. If you wish to make a donation please send a cheque to The London Potters Guild specifying that it goes toward the Sandra Wishart Memorial Fund. It’s even easier to use the CanadaHelps button on our website.

I’m sure that Gord would appreciate a sympathy card as well. His address is on our membership list.

Marilyn Barbe
mbarbe@execulink.com

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THE LONDON POTTERS GUILD ANNUAL SPRING SHOW AND SALE

At: The London Clay Art Centre: 664 Dundas Street, London, Ontario
Friday April 23, 6-9, Saturday April 24, 10-5 and Sunday April 25, 10-5, 2010

CONDITIONS OF ENTRY.

Please read and retain a copy for your reference.

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, March 2 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. (E.g. 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 4-6pm. 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 Friday, April 23, 2-4pm. Anyone arriving after 3pm will not be allowed to set up. You must be finished your setup by 4pm to allow for the quality control team to do their job. 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 call you at the number provided on this contract.
6. Participants may select: a half table, 4' x 2½', OR one full 8' x 2½' table. (maximum one long table). Or they can provide their own set up (ie: a free-standing display that fills the 4' or 8' space, no larger). **NOTE: Participants must keep in mind the number of pots they will require to keep their 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 fix 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 as 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.
12. Props (eg. utensils or stands) should be marked as to whether they are included or Not For Sale: NFS.
13. Pottery/Ceramic Art should 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. (If you participated in the last sale your number will be the same. If you are unsure, please check with Teresa Ainsworth for your Sale Number).

15. Each sale participant must display a sign with their name or their pottery name. A plain, standardized cardstock sign will be provided, or you may use your own sign, provided that the lettering is at least one inch tall. 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 post cards to an assigned destination according to the Master List of galleries, community and arts organizations. This will assure all predetermined recipients receive post cards and there is no overlap. If you live out of town, we will send you a bundle and add your local galleries, arts organizations etc. to the Master List. Sale participants should also hand post cards out to their own personal contacts. Post cards should be distributed a minimum of three weeks prior to the sale, by April 1st. The postcard will also be available as a low-resolution Jpeg, for emailing to your electronic contacts.

17. Participants must work two consecutive shifts over the duration of the sale. Please sign up for these shifts, prior to the Sale, with Gene Timpany, at the meetings or via email. 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 the cash and wrap area.

18. 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.

19. 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 Toonie Table on Friday afternoon.

20. 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.

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

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

ENTRY FEES

Entry fees of \$30.00 per table (non-refundable after March 31) must accompany this application. 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 March 31st. LATE ENTRIES WILL NOT BE ACCEPTED. ****Entries MUST arrive by mail or be placed directly in Beth's hand at a general meeting. *Please do not hand me an entry when I am teaching a class. Please do not give your entry to someone else to give to me. Please do not place your entry in my cubby hole. This is for your safety – I do not want to lose your entry!*

Any questions regarding the sale, please contact
Sale Co-ordinator
Beth Turnbull Morrish
519-951-9853
turningbullpottery@hotmail.com

YES, I WANT TO PARTICIPATE IN THE 2010 SPRING 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, 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 wish to participate in the beginners table (10 or less pots, first-timers only): No fee. (this option being dependant on number of participants applying).

I require a HALF space - 4' x 2 1/2' space = half table: \$15 total.

I wish to split a table with _____

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

I require FULL space- 8' x 2 1/2' = one long table: \$30 total. *NOTE***Due to space restraints, only the first 20 entrants are guaranteed a full table, after that, participants may be asked to split a table.*

I wish to use my own free-standing display the size of: 4' x 2 1/2': \$15 total.

I wish to use my own free-standing display the size of: 8' x 2 1/2': \$30 total.

Send cheque (no cash) payable to the London Potters Guild with the entry form, before **March 31, 2009** to:
Beth Turnbull Morrish
71 Stevenson Ave.
London, ON N5W 1Y4

Yes! I want to support the Seize the Clay campaign and help build the London Clay Art Centre – the first of its kind in Canada!

Enclosed is my charitable donation of: \$25 \$50 \$75 \$100 \$200 \$_____

Cheques payable to: The London Potters Guild

Please charge my gift of \$_____ to my credit card: Visa MasterCard Amex

Card No. Expiry Date:.....

Signature:

Name: Address:

City:..... Province: Postal Code:.....

Telephone: (Home)..... (Work).....

E-mail:.....

Information collected will only be used for the purposes of the London Potters Guild. We do not sell or trade donor information. Charitable tax receipts will be sent for donations of \$20 or over.

Please do NOT contact me in the future.

The London Potters Guild, c/o Darlene Pratt 72-900 Pondview Rd., London, ON N5Z 4L7
Charitable Registration Number: 88667670RR0001

March 2010

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2 EXECUTIVE MEETING 7:00PM	3	4	5	6
7	8	9 GENERAL MEETING 7:30PM	10	11	12	13
14	15	16	17	18	19	20
21 Glaze Making with Chris Snedden	22 Spring class starts	23	24	25	26	27
28 Inlaid Decoration with Andrea Vuletin 10AM – 4PM	29	30	31			

April 2010

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5	6 EXECUTIVE MEETING 7:00PM	7	8	9	10
11	12	13 GENERAL MEETING 7:30PM	14	15	16	17
18	19	20 Conversion of the studio space for Spring Sale	21 Conversion of the studio space for Spring Sale	22 Conversion of the studio space for Spring Sale	23 Spring Sale 6pm-9pm	24 Spring Sale 10am-5pm
25 Spring Sale 10am-5pm	26 Re-conversion	27 Re-conversion	28	29	30	