

POTTERS NEWS



April 2007

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(519) 293-3748

www.londonpottersguild.org

PRESIDENT'S MESSAGE *Jane Paterak*

Yes...spring is finally here! During the long blustery winter, the guild volunteers have been busy planning classes & workshops, making improvements in the studio and planning the spring sale.

One very exciting announcement is the new LPG website. Julie Ryan has given our website a fresh new look, with updated information and ways to get around. There are also some new features to check out like the online donation option through CanadaHelps. As always, to keep it current and fresh, we need pictures of your recent works and if you have updates, please send them to Julie at julieryan@rogers.com. I would also like to take this opportunity and thank Bruce Cuttell for all his hard work and contributions as webmaster. Over the past several years, the growth of our membership and interest in our classes can be attributed to the website.

I could write several pages on what the executive and our volunteers have accomplished this year. The list is large and I am very grateful for what everyone has done. It is not always obvious, the number of hours that go into the running of the guild. In May, we will let you know what executive members will be stepping down and we

will be asking for new volunteers to fill those openings for the 2007/2008 year. I encourage each of you to consider those positions coming up. At this point, we are looking for a program coordinator and membership coordinator. More will be coming in May regarding other positions.

Speaking from personal experience, it is a great opportunity for personal development in areas that you may not have through your work or personal life. It is also a great way to get to know members of the guild, especially if you are new to the guild. My first experience was with fundraising where I helped to organize the first ever Coffee Challenge. I was new to the guild and through the experience; I made some lasting friendships and learned a great deal. There was always lots of encouragement and help from other guild members.

In this newsletter, you will find updates on upcoming workshops & programs, an update from Seize and some important information on the upcoming Spring Sale – May 4, 5 & 6th.

Hope to see you at the sale and remember to make some pots for the June Raku Bash June 16th.

Jane

SEIZE THE CLAY *Marilyn Barbe* *Campaign Chair*

From March 13 to 18, many members of the Guild attended the annual NCECA Conference in Louisville Kentucky. I can't even begin to describe how wonderful that conference is, it has something for everyone. The pottery displays in galleries, and every venue you could possibly imagine, were truly inspiring.

The experience once again reinforces the notion that our quest for a clay center is a step in the right direction for the London Potters Guild and the London area. One of the last seminars some of us attended was about Clay Centers and their economic impact. Deborah Bedwell, from Baltimore Clayworks told us about the amazing center they have created. I encourage you to go to their website to see for yourselves:

<http://www.baltimoreclayworks.org/home/index.html>

Seize the Clay is progressing very well; Lisa Plancke is doing an outstanding job of it. Lisa is meeting with the public, city officials, contacting foundations, and looking for potential donors on an ongoing basis. The Case for Support and the Appendix are being well received, they are the background materials we need as she visits potential donors. Lisa and I meet on a weekly basis and we must thank Hallie

McClelland, Director of Gift Planning UWO, for volunteering her time to help us along.

Have you been to our new website yet? Julie Ryan has given it a new look. Thanks to Julie, Lisa, Gene and others who helped put it together. And many thanks to Bruce Cuttell for his years as our webmaster; he helped us grow into a stronger organization. When you click on the Seize the Clay tab you will find the CanadaHelps link. <http://londonpottersguild.org/seize/seize.htm>

At CanadaHelps you can:

- * Give the Gift of Giving™: give charitable donation Gift Cards to family and friends.
- * Make a donation to any charity in Canada.
- * Make a memorial or honoree gift.
- * Schedule a monthly donation.

It's fast, easy and requires less administration for charities you support!

Lisa has now made it easier than ever for you to donate to the Seize campaign, please help the Guild by donating what you can - help our vision become a reality. Sure we are looking to the foundation and corporate level for donations, but it is your support that gets us there. If we can tell potential donors that most of our members have contributed financially, we stand a much better chance of getting their support. Your donation counts for more than you ever imagined.

Congratulations to Darlene for getting an excellent article published about Seize the Clay in FUSION Magazine.

We are delighted to announce that Jonathon Bancroft Snell has stepped up to serve as our

Honorary Patron. He is really excited about the campaign.

One last note: Campaigns are very labour intensive, if I were to tell you how many meetings this one involves it would sound like a "whine". Every single member is important in this Guild, this campaign is for you, about you and about the potential it has to offer to London and area. We are not inventing something new, clay centers exist, and fact is we think we deserve one right here! If you want to attend any of our meetings, if you want to know more, please give me a call at 519-293-3339.

SALE UPDATE *Pat and Ron Ball*

Reminder of the upcoming Spring Sale.

We will be introducing a contract for future pottery sales. A table for beginners has introduced and the cap has been raised to \$300.00 to allow sufficient funds to run the sale. As you are aware any profits over \$500.00 go towards the Seize the Clay Campaign. Review the contract and reserve a space ASAP for the spring sale. This year the show will run for 3 full days. Think spring for your pots. Shower, wedding gifts, as well as garden pots are popular.

Time to get out of the bowl.

Do you want to be in the sale but don't have enough for a table? Then we have a solution. This year we will have a table devoted to those potters who only have a few items for sale - novices, people who have broken their arms... or those who life interfered with potting. Please let the sales coordinator (Ron or Pat Ball or Beth Turnbull Morrish)

know that you want to be in the sale.

For new members in the sale: your price tags should have your sale number (get this from Teresa Ainsworth) on top and then the price beneath. Only whole dollar amounts please. If you need help pricing ask advice before the sale. Good luck.

(The contract is attached at the end of Newsletter in separate page.)

PROFESSIONAL
DEVELOPMENT
Wendy Lycett

Sign up sheets will be posted in the Guild member's studio.

PLEASE NOTE CAREFULLY:

1. You are not considered signed up unless you have paid via post dated cheque or cash.
2. Please sign up including your name and phone number **CLEARLY PRINTED** and indicate that you have paid. If you do not indicate payment your seat in the workshop is not confirmed.
3. Please deposit cheque or payment in Workshop mail box in the kiln room (above the grinder) and clearly indicate which workshop you are signing up for.
4. **DO NOT PAY** if your name is on a **WAITING LIST**. You will be notified if a space opens up and given the opportunity to pay.
5. You must notify the workshop coordinator (Wendy Lycett) no less than one week before the date of the workshop if you are withdrawing from the workshop. You are responsible for paying for your seat, or finding a replacement if you give less than

one week notice.

In person sign up at the guild recommended however you can call Wendy Lycett to register. Your payment must be received to confirm your seat. Due to limited space we request that you call in advance if you are not able to attend so that others may have access to your seat. Call Wendy Lycett (519-433-5001) for more information.

Space is limited: Sign up soon!

Mosaics Workshop with Beth Turnbull-Morrish
Saturday March 24, 9am-12noon
& Sunday March 25, 9am -12 noon

*****participants must attend both days*****

Location: LPG Classroom

Cost: \$40.00 per person includes grout, backing and glue materials etc.

Bring a second life to your seconds! In this workshop we will learn about and use all the tools and adhesives to make your own mosaic creations. Each participant will complete their own wall panel. We discuss how to create designs and apply them to a multitude of uses: tabletops, trays, wall art, frames: you name it! Participants will need to bring: a clay box or more full of pottery shards (more is better, as not all are useable)

- Optional: other interesting objects to apply like: glass beads, broken commercial ceramics, bottle caps, small toys or game pieces, nuts & bolts and other odd widgets ... the possibilities are endless, look through your junk drawer!
- Safety glasses, if you have them, there are a few around here
- Ceramic tile nibblers, if you

have them, otherwise we will share

Gobs of Goblets with Chris Snedden

Sunday April 1, 2007

10:00 AM – 3:30 PM

LPG classroom

\$30.00 per person (wine not included), please bring your lunch.

Seeking the Grail? Why not make your own? A hand on workshop with Chris Snedden examining various goblet forms. Two piece goblets, how to make them the same size, trimming them, as well as hand built goblets will be explored.

Materials: Bring your own tools and LPG studio clay

Advanced Raku and Naked Raku, with Shirley Clifford

Saturday May 12, 2007

9:30 Am -3:30 PM

Location: Shirley Clifford's Ingersoll Ontario

(Directions provided workshop – car pooling)

Cost: \$50.00 per person, Cheque payable to Shirley Clifford.

LIMIT: 6 participants

Shirley Clifford is an extraordinary artist and wonderful teacher. Join us for a day of advanced raku techniques including a chance to try the NAKED RAKU technique. Each person can bring 6 pieces (or 8 small ones).

We will do the orange lustre (see example above -these pieces will have a clear or white Raku glaze). People can bring their pieces already glazed or they can use my clear crackle Raku glaze. Also the Naked Raku pieces should be burnished if possible. I have a raku slip that we put on here.

As for any Raku firing, participants should wear shoes not sandals, long pants and have a

long sleeve shirt. If possible, please bring tongs, gloves, and empty Windex bottles.

Shirley will provide tea, coffee; beverages -- bring your own brown bag lunch.

PROGRAM *Alice Nagus*

Monthly Programs:

The winter season has been outstanding to this point. It was during a dark and stormy night in February that Bevan Ling demonstrated some of the things you can do with a thrown, closed form. The examples he demonstrated were exciting to say the least. He brought in a horn - the musical variety, casseroles, he demonstrated how to make a chicken feeder amongst other items. He created all kinds of shapes that never even occurred to me - or anyone else who was there. It was a privilege having Bevan for our program.

Bevan donated his honorarium back to the Guild. On behalf of the Guild and Seize the Clay, thank you ever so much.

For our March program we were lucky to have René Wortel demonstrate handles. René is the one who makes those fancy slab coffee pots, water pitchers, etc. Recently he has come up with a new and interesting way of dealing with two colored handles. Those who were there really got a lot out of the evening.

April, thoughts of spring are returning. That brings up the topic of decoration - glazing to be exact. Gene Timpany will be doing a demonstration and discussion on making and using glazes.

Keep May in mind as that is the month for "show and tell". Anything that you have made that turned out great or just the opposite. Bring in your trophies and your boobos and we can discuss them. Good or bad - this is a great opportunity for learning.

A Wonderful evening at the Fagan's house.

By Genet Hodder

On January 18, a group of guild members enjoyed the antique pottery collection and generous hospitality of Gerald and Marlene Fagan. The evening was a triple whammy: a treat for (1) potters, (2) lovers of folk art, and (3) anyone interested in Ontario history. We were welcomed into a comfortable living room with a splendid antique quilt hanging on the wall, and in the adjacent dining room, a tantalizing view of another fabulous hanging. Tables in two rooms and cupboard shelves were filled with pottery treasures that the Fagans have lovingly collected over the years, knocking on country doors to purchase whatever an owner might want to sell.

The Fagan collection focuses on early 18th and 19th century pottery from southwestern Ontario, much of it in the Germanic tradition by settlers who came from Pennsylvania, Indiana or Germany and made simple earthenware containers. I was fascinated by Gerald's description of the typical potter of that period — usually male, working in isolation in the country, making his work outdoors or at most in a very minimal shed. These potters were mainly farmers who did their potting during winter months to keep food on the table. They dug and cleaned their own clay, built their own kilns, crafted simple tools including wheels, and sold

their pieces within a 25 mile radius of home. (No Tuckers or Pottery Supply House, folks!) They did not make pottery for the love of the craft but were strictly subsistence potters.

However, there were a few potters, whose work stood above the rest in terms of decoration and design, creating pieces beyond standard crocks and jugs. He showed us a splendid oval picture frame with intricate cut decoration, a tea set, miniature product 'samples', dogs in the Staffordshire tradition, a large colander, and The names of Eby, Burns, and Kennedy are legendary to collectors.

The background knowledge of Bevan Ling and a bulbous stoneware pot brought for identification by Marilyn Barbe gave an added dimension to the evening.

We ended our exploration of pioneer pottery with a most appropriate glass of apple cider and cookies. Thanks to Alice for organizing such a memorable evening and to Joey Ianni, who sent delicious cookies.

C LASSES *Cathy Molitor*

Spring Classes

We have 10 choices of Classes for the Spring Session; something for everyone. Two teachers; Rene Wortel and David Moynahan, have joined our last term teachers; Sam Cuttel, Beth Turnbull and Chris Snedden. This gives us a variety of options for new and experienced students.

Registration has picked up as the start date (week of April 9) approaches but we still have vacancies in most classes. Enjoy

spring with a pottery class; no snowstorms and cold cars to prevent getting to your favourite pastime!

S TUDIO TECHNICIAN'S REPORT *Beth Turnbull Morrish*

Studio Technician's Hours:
Mondays 4-6, Wednesdays 12-2,
Saturdays 1-2
(This may change to Sundays during the next class session).

During the next couple of weeks I will be making glazes and slips. I could use a hand, and you can learn more about an important aspect of your craft. We also need kiln loaders and unloaders on an ongoing basis. We will be happy to train you on this essential aspect of studio practice.

Please contact me if you would like to set up training session for ANY aspect of our studio practice. Or just come in and offer a hand - there is always lots of work for eager volunteers: Your Guild needs YOU!"

S TUDIO *Gene Timpany* Studio Coordinator

I am really amazed at all the great work that is coming out of the studio these days. Even with increase in shelf space, thanks to Beth, we still have to look for space for pieces being worked on. It is a nice problem to have.

We are looking into obtaining a ware cart or two for pieces that are finished and ready for firing. The ware cart will be mobile and can be used in both the classroom and the studio.

The last session of classes also produced a lot of very interesting

work. The volume of work from the studio members and classes put a strain on the studio but we managed to keep up with only a few glitches. The kilns were going almost non-stop to keep up with the demand. We had to be creative to find space to put all the work to be fired on shelves in the kiln room. Thanks to all who helped load and unload the kilns to keep things going.

There are still a lot of unclaimed pieces in the kiln room. Please take a few minutes to go through the shelves and see if there are some of your pieces there.

We are in the process of re-making our glazes. We have a few new ones to offer in addition to our regular selection. Some of them include a Fake Shino, Nutmeg and a new blend for Floating Blue. The dark green Celadon was very popular so we will be making more of it. We are phasing out the Speckled Beige. It will be replaced with the new Fake Shino. The glaze combination board is also being expanded to include our new colours and to update their combinations.

The best advice that I can give to Studio members is to use common sense. Everyone likes to come into a clean organized space. It takes everyone to pull together and keep the space operating and clean.

Beth and I are looking for a few people to form a kiln team or two to help with the loading, firing and unloading of the kilns. We are also looking for a few people who are interested in helping us make glazes. If you are interested please let us know.

Studio Tips:

What is a Cone and why is it important?

For clay, kilns are not fired just to a temperature. They are fired to a "cone" level, which accounts for time as well as temperature. Think of it as heat absorption rather than just temperature.

Cone's come in different numbers, each of which corresponds to a heating-rate /temperature-combination, which will make that cone deform. At the beginning of the firing the cone is standing at an 8-degree angle. A perfectly fire cone will be bent to a 90 degree angle. If the cone is bent less, the kiln was under fired. If the cone is bent more, the kiln was over fired.

The middle self-supporting cone is perfectly fired. The left is over-fired; the right is under-fired.



In standard firing, cones of the right number are placed around the kiln and are watched. When the cones fall the kiln is turned off. This works the same for gas and electric kilns.

The Guild's electric kilns have electronic controllers that have a thermocouple, which continuously measures the temperature, records it over time, and shuts off the kiln when the appropriate heat absorption has been met. So if the ramping temperature is fast, the kiln will go to a higher temperature before it turns off than if the ramping temperature is slow (thus allowing the clay to absorb more heat along the way.) The final temperature is most affected by the rate of temperature increase

over the last 300 to 400 degrees of firing.

Notice the way the cones are numbered. The hottest is 10, going downward to 1. Then as it continues to getting cooler it continues at 01, 02, etc. So there is a BIG difference between cone 5 and cone 05!

Note: Think of the 0 in a cone number as meaning "minus". So 06 is much cooler than 6 because it is like a "minus 6".

Here is a portion of a cone chart from Orton Cones.

Cone Number	Final temp in degrees F at ramp rate of 27 degrees F/hr	Final temp in degrees F at ramp rate of 108 degrees F/hr	Final temp in degrees F at ramp rate of 270 degrees F/hr
10	2284	2345	2381
9	2235	2300	2336
8	2212	2273	2320
7	2194	2262	2295
6	2165	2232	2269
5	2118	2167	2205
4	2086	2142	2161
3	2039	2106	2138
2	2034	2088	2127
1	2028	2079	2109
01	1999	2046	2080
02	1972	2016	2052
03	1960	1987	2019
04	1915	1945	1971
05	1870	1888	1911
06	1798	1828	1855
07	1764	1789	1809
08	1692	1728	1753

How to Re-glaze a Piece

First, note that this process is never predictable. In most cases you can make a new piece in less time than you can spend re-glazing it, with much more predictable results. But sometimes there is that piece you can't part with and really want to re-glaze. Here are some things you can try to increase your success rate. The goal, of course, is to get the new glaze to stick to the old glaze.

To improve your odds wash the pot first with ammonia or detergent or wipe with alcohol, wear rubber gloves and don't touch it. The oils from your fingers can prevent glaze from sticking. You may not see your fingerprints before you fire, but you will after.

Here are some tips:

Microwave the piece for 1 minute. (Some potters say this makes a huge difference, and the piece doesn't need to actually get or stay hot)

Heat the piece first, with a heat gun or in the oven or kiln.

Spray the piece with spray starch, let dry, and then re-glaze.

Spray the pieces with sticky hairspray (usually the cheapest you can find) let dry and then re-glaze

Brush white (Elmer's) glue on, let dry, and then re-glaze

Add some suspension agent to the glaze (CMC gum or Bentonite.)

Don't use too much of anything. If you get the coating too thick, you may prevent adhesion instead of encouraging it.

ANNOUNCEMENTS

ARTIST CALLS FOR SUBMISSIONS:

Looking for all types of artists interested in participating in a 24 hour "Art-A-Thon"!!

24 artists will have the opportunity to produce works in 24 hours LIVE at The ARTS Project located in downtown London on May 26th- May 27th. There will be an artist reception and exhibition immediately following the 24 hour "Art-A-Thon".

A portion of the proceeds will be donated to The ARTS Project and London's own community hospitals, LHSC.

Send all submissions

* To:

The ARTS Project,
203 Dundas St., London, ON

*Submissions accepted in CD form or picture form

\$40.00 Hang/ Participation fee (which includes the opening reception) will be required by each artist that qualifies.

Note: Submitted CD's and pictures will not be returned. GO ART CRAZY!! Experience this first of its kind event in London and submit today!

Submissions will be accepted until Friday April 20 at 5 pm.

Joanna Dubitsky Grade 1,
Cleardale P.S.
452-8140

"While we try to teach children all about life, children teach us what life is all about."
j.dubitsky@tvdsb.on.ca

Spring
Pottery Show and Sale



April 27th—29th
Friday 3-6pm
Saturday 10-5pm
Sunday 10-5pm
At the Mississauga Potters' Guild

Lomewood Plaza
1200 Vanier Drive Unit 30
In Mississauga between Erin
Mills Parkway and Mississauga
Road, south of the QEW

For more information call 416-410-3412 or visit our website
www.mississaugapotters.com

Pottery Equipment for Sale

Brent Model C wheel
(Purchased new, in excellent condition)

Creative Industries Stool
(Adjustable height, padded seat and back, also in excellent condition)

O'haus scale with tare beam
(used twice!!!)

Evenheat Electric Kiln + furniture
(18" interior diameter)

Assorted bats, tools, chemicals, including a little Gerstley Borate!
Several boxes of Tuckers and Pottery Supply House clays.

\$1,200

Please take all! Will deliver if necessary!

Contact: Maureen 705-435-7546

THE LONDON POTTERS GUILD ANNUAL SPRING SHOW AND SALE

Carling Heights Community Centre
650 Elizabeth St. London, Ontario
Friday May 4, 6 pm - 9 pm
Saturday May 5, 10am - 5 pm
Sunday May 6, 11am - 4 pm

CONDITIONS OF ENTRY.

1. To participate in the sale you must be a current member of the LPG.
2. All work must be done by the artist. (E.g. No glazing of commercial tiles or pottery)
3. No seconds allowed, no crawling, S-cracks or crazing. All work will be checked by quality control.
4. Set up for the show is Friday May 4th 2-4 pm. Anyone arriving after 3pm will not be allowed to set up.
5. Table coverings must be a plain cloth, extend to the floor and cover three sides.
6. Participants must work two consecutive shifts over the duration of the sale, Friday-Saturday or Saturday-Sunday. You may supply an alternate person if you are unable to work your shift.
7. It is mandatory to sign up for one extra duty of the subcommittees (e.g. Signs, jury, prizes, and music)
8. 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. Potters are encouraged to keep their own inventory.
9. Participants may select one or two 6 ft tables or they can provide their own set up.
10. Potters should keep in mind the number of pots they will require to keep their booth space reasonably full for the 3 day period.
11. All pottery must be clearly marked with a secure price tag. Your assigned number must appear above the price.
12. Pottery should include instructions for its intended use. We encourage potters to keep their own inventory.
13. New potters entering the sale must be juried in.

By submitting this application you agree to abide by these terms and conditions.

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

ENTRY FEES

Entry fees of \$20.00 per space (non-refundable) must accompany this application. The LPG will receive a commission of 20% (cap of \$300.00).

Send cheque (no cash) payable to the LPG with this entry prior to April 16th 2007 to: Beth Turnbull Morrish, 71 Stevenson Ave. London, Ont. N5W 1Y1. Staple your check to the entry form below.

Any questions regarding the sale, please contact Ron or Pat Ball, Sales Coordinators at 519-285-3538 or by email: ron_ball@rogers.com

YES, I WANT TO PARTICIPATE IN THE 2007 SPRING SALE. (Please Print)

NAME:	_____	ADDRESS:	_____
CITY:	_____	PROV.:	_____
POSTAL CODE:	_____	PHONE:	_____
EMAIL:	_____		_____
Signature	_____	Date:	_____

I wish to use my own display On 6ft. space. One 12 ft. space.

I wish to participate in the beginners table (12 or less pots) No fee

I require 1-6 x 2 ½ ft table I wish to share a table with _____

I require 2 – 6 x 2 1/2 ‘ tables

I require access to hydro

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