

NEWS

IN CLAY



Vol. 32, No. 1



PRESIDENT'S MESSAGE

DARLENE PRATT

Welcome Back!

A new membership year is about to begin for The London Potters Guild at London Clay Art Centre. Here's hoping you had a great summer and are full of energy coming back to the studio, ready to create works inspired by your summertime experiences!

Thank-you and Good-bye to Kelly and Bob

It is with great sadness that we have to say good-bye to Kelly Greene and Bob Haggerty, who have been with us at London Clay Art Centre since the fall of 2013. They quickly fit right into the LCAC team and made a significant contribution to the efficiency and cleanliness of the facility. From what I know, they also quickly made friends at the centre and came to love LCAC and its community as much as we love them.

Among other things, Kelly provided invaluable administrative support to Cheryl and coordinated inventory and volunteer help in the store. Bob worked diligently cleaning every square inch of the facility, keeping a standard of cleanliness that will be difficult to maintain without his full-time presence.

Our sincere thanks to Kelly and Bob. Please, join me in wishing them all the best for the future. We hope they will continue to visit from time to time.

LCAC has been very fortunate to have the opportunity to participate in the Job Creation Program offered by Human Resources Skills Development Canada. Through the hard work and determination of Teresa Ainsworth, and in partnership with Aeolian Hall and The Palace Theatre, we were financially supported to hire Kelly and Bob for approximately 40 weeks. Now that their terms have expired, we have submitted another application for additional positions to continue to help us run LCAC. We are awaiting the outcome of those applications, and may be able to share their status

during the first general meeting in September. Keep your fingers crossed!

Briefly Looking Back

June's Grand Opening celebration was an important and necessary milestone in the development of London Clay Art Centre (LCAC). It marked the transition from building the facility to building the programs, policies, and procedures upon which LCAC will continue to thrive. The concurrent opening of the Biennial Juried Exhibition was a brilliant opportunity to expose our funders, donors and supporters to the depth and breadth of talent developing at LCAC. Congratulations to the exhibition prize winners!

Every guild member was invited to attend and enjoy themselves at the Grand Opening along with members of the larger community and our many dedicated supporters. The event was deliberately externally focused, in contrast to the members' celebration we threw on the second floor in May of 2013. It was essential that we recognize and honour the many individuals and organizations who contributed countless volunteer hours and \$1.5 million dollars toward the building of London Clay Art Centre before too much time passed.

A small committee helped by several hardworking LPG volunteers organized and managed the Grand Opening. Thank you to the committee and volunteers who set up, served food and drinks, and cleaned up the next day. Your contribution is very much appreciated! In addition, we worked with Benjamin Durham to create a retrospective video about the building of LCAC and its impact on the community. It will soon be available on our website, as well as on our Facebook page.

Moving Ahead

Leading up to the Grand Opening and in the weeks after, the board redoubled its attention toward addressing the internal needs of the organization. As in any group of people that cares passionately about the cause it is involved with, LPG members do not suffer from a lack of interest in its management!

Through the grapevine, we have received important feedback about how the facility is operating, including concerns that we don't have sufficient human re-

sources to operate the facility as smoothly and efficiently as would be ideal. Please know that the board does hear your concerns and spends many hours every month mulling over financial and operational details to try to implement strategies to run LCAC as smoothly as possible in the face of scarce human and financial resources.

Learning From Each Other

For over a year now, the LPG board has recognized the need for several full-time and part-time paid positions. We have identified the need for:

- FT Centre Manager
- FT Studio Technician; or
- PT Studio Technician and PT Studio Coordinator

Currently, the Centre generates enough operational grants and revenue through classes and store sales to break even on paying its annual expenses such as hydro, insurance, loan payments to the city, mortgage, taxes, advertising, part-time studio technician, full-time administrative assistant, etc. As such, we are prevented from hiring the above-mentioned positions because we do not have the funds to support what could be an annual expenditure of at least \$80,000 in salaries and benefits. Even to hire one full-time equivalent position would cost the LPG a minimum of \$35,000.

New General Meeting Format for 2014-15

The board is interested in sharing information and learning from you about how best to address and solve our issues given the financial constraints outlined above. We want your input because together we can create LCAC as a world-class facility.

Since September's meeting marks the beginning of the 2014-15 year, we have planned a meet-and-greet at which we will get to know each other better and learn what interesting and fun things happened during the summer hiatus.

Starting in October, we will use our monthly general meetings to have 30-minute discussions about

a series of issues related to the financial and operational challenges of the facility. The purpose is to help members gain a deeper understanding of the operational realities, and to solicit input about how to ensure a strong future for London Clay Art Centre.

October's conversation will be about **clay management**. At the first meeting in September, we should be able to provide you a list of topics to fill the rest of our meeting calendar through the end of May 2015. You are also encouraged to put forward topics that you feel would bring greater clarity to the membership and help us move in a positive direction. Please email me at prattdarlene4@gmail.com or place your suggestions in the box downstairs.

On behalf of the LPG Board of Directors, we look forward to a new membership year filled with creativity and a strong commitment to strengthening operations at LCAC.

Darlene

MEMBERSHIP

LPG BOARD

New Membership Fee Structure

Please take a look at the Membership Form for 2014-15 (Attached at the end of the newsletter). You will see that there are a few changes, including slightly increased fees, introduction of the option to pay monthly by Automatic Funds Transfer (AFT - debit only, no credit cards), and a new studio membership level called "Gold".

The AFT option has been introduced as a courtesy to members who may need the flexibility of paying their fees over a longer period of time. This option is offered with an additional \$20 administrative fee to cover the cost to the guild of manually processing the transactions each month.

The Gold Studio membership was conceived to allow

individuals to completely opt out of all volunteer responsibility in exchange for a significantly increased fee. We understand that there are many members who have full-time jobs and families for whom even the minimum volunteer commitment of two hours is onerous, cutting into their valuable time in the studio. The rationale is that if enough people are interested in this membership level, the fee can help us fund additional paid staff hours to run the facility more efficiently.

Bring the Membership Application Form, included in this newsletter, to the first meeting on Tuesday, September 9 at 7 p.m. at London Clay Art Centre to become a member for 2014-15.

LPG/LCAC Code of Conduct

Along with our facilities, our membership has grown significantly over the past seven years at LCAC, and we now comprise 150+ members. Several years ago we introduced a Code of Conduct to help guide and govern the interactions among individuals using London Clay Art Centre. All people interested in becoming members of the London Potters Guild are expected to read and sign the Code of Conduct when they become members. The signed form will be kept on file as verification that you understand the Code of Conduct and have formally agreed to abide by its principles.

The Code is reproduced in full below and will be supplied to you when you renew or apply for membership for the first time.

Code of Conduct for the London Potters Guild/London Clay Art Centre

Introduction

The Code of Conduct is based on principles of integrity, excellence, and diversity. The London Potters Guild expects that this code should be adhered to equally by all (associates): board of directors, members, and staff. Despite constant change, there are some key values and principles that guide our organization. These include respect for each other, ourselves and a commit-

ment to the communities in which we live.

Mission Statement:

To be the leader in the education and promotion of the clay arts in Southwestern Ontario. We provide high-quality programming, nurture the development of professional clay artists, collaborate with other community organizations and encourage fellowship in an inclusive and accessible facility.

Our Principles:

Integrity

- Conduct business lawfully and ethically.
- Disclose conflicts of interest.
- Honour all laws, statutes, regulations and contractual obligations.
- Respect sensitive and confidential information.
- Seek openness and fairness in dealing with others.
- Protect the Centre's assets and use them responsibly.

Excellence

- Commit to provide our members with services and facilities that meet their needs and are economically accessible.
- Strive for ever increasing improvement in executing the clay arts.
- Work collaboratively with colleagues.
- Maintain artistic integrity by supporting diversity and freedom of expression.

Accessibility:

- Create an atmosphere and environment that is accessible to all, regardless of individual ability.

PERMANENT COLLECTION

TERESA AINSWORTH

Now that the LPG's biennial exhibition is finished and the exhibition space is empty, I requested that I have the opportunity to display the Guild's permanent collection of finished pieces. The collection, which many of you have never seen, or probably were even aware that the Guild had, has been residing in boxes in my basement for the past 7 years. Before that, the boxes were stored under Marry Lukeman's bed!

The collection consists of pieces from potters/clay artists who have given workshops at the Guild or at Fusion, and from whom we purchased a piece or two.

Some of the artists whose work is in the collection include: Tony Clennell, Gordon Hutchins, Leslie McInnaly, Tom Coleman, Jessica Steinhauser, Scott Barnam, Audrey Killoran, Eric Wong, Suze Lindsay, Gay Smith, Jason L'Abbe, Meira Mattheson, and more. Even I can't remember all of the artists, since it has been quite a while since I saw them too.

The exhibition will be set up on Thursday, August 21st in the exhibition space on the first floor and will be on for a month. Please come in and check it out.

LIBRARY

TERESA AINSWORTH

The library has been moved out of the grey cupboard and is now on display on shelves in the meeting space.

The shelving units were purchased from a store going out of business and allow the book and magazine collection to be finally visible. I have been sending out notices to all of you who have had books out on loan for more than a month, so consider this another nagging reminder to check out your bookshelves, your bedside tables, for any books that you may have borrowed from the library.

The increased prominence of the books and magazines has certainly boosted the number of people sitting and reading and/or borrowing books. I am in the process of sorting out all the magazines by year, and this should be finished by the time of the general meeting.

As noted in the last newsletter, we have bought a few more DVDs from artists demonstrating at NCECA and these are well worth checking out. The Guild is always happy to accept your donations of pottery/sculpture/art history books for the collection.

The Guild also has a few VHS tapes in its collection, and if anyone has the facilities to copy them onto a DVD we would appreciate their help. Don't forget, this would count towards your volunteer hours too.

CLASSES

GENET HODDER

The seasonal energy of back-to-school applies to the classes at the London Clay Art Centre, too. Our Fall program, which runs from the week of September 22 through the week of November 10, offers exciting new choices as well as a solid schedule of basics.

Teens looking for an after school break on Fridays will have a choice of two classes—one with a focus on hand building and a second focusing on the wheel—with Kyle Thompson and Sandy Harquail leading the troops. A new class called 'Taking it Slow', designed for seniors or anyone wanting a more relaxed pace in clay making, will be ably taught by Nancy Marshall. And, back by popular demand is a sculpture class, this time featuring the human torso, and taught by Joanna Mozden: "Sculpting sharpens your powers of observation and opens you to the beauty in the world around you," Joanna notes in her course description.

Most classes run for eight weeks, with the exception of René's 'Hand building a Vessel with a Lid', which runs five weeks and includes a two week gap for slow drying. This class gives students the opportunity to learn René's secrets of success in making magnificent and infinitely varied pieces.

New this season is a separate materials fee of \$25.00 for all adult classes (including Parent and Child), which provides each student a 'sleeve' of new (not reclaimed) clay to use in their work, and offers a learning opportunity in how to keep clay in workable condition throughout the course. It also gives us better control over the amount of clay used in our centre.

For class details and registration, please go to our website at www.londonpottersguild.org. Brochures will be available at LCAC, all libraries and other public spaces.

STORE

GENET HODDER

The Store continues to grow in sales and in reputation. Its pottery gets better and better as individual potters 'up the ante' in the quality of their work. The variety

of styles, types of pieces, and individual expressions are a wonder to behold as every Friday, Genet and Sandra open the 'jurying drawer' and admire in detail each piece submitted and put the body of accepted work out on display. This summer, with increased display space, we have welcomed three new potters to our store: Brendan Wilson, Carol Wong, and Michelle Cieloszczyk. Each brings a new artistic personality into the store through their work.

We now have large wooden shelving units (two adjoining cupboards) along the east wall—providing new display space and giving a visual counterpoint to the smaller display units positioned elsewhere. The new (to us) cabinets have an interesting history: They were purchased from Marvin Post of Attic Books, who bought them for a short-lived business venture from the late Gene Lamont's historic Westland building in Wortley Village. Their provenance from Lamont's antique store (now the Westland Gallery) give them a rich heritage connection to our proudly restored Victorian building in Old East Village.

With August ending, we say good bye to Kelly Greene, who has been at the helm of our Store as manager and marketing coordinator since last November. She has done wonders to smooth the operations of our business, coordinating and training store staff, managing the inventory, reconciling sales figures, and promoting the store as a destination in London and beyond. Her gentle, upbeat manner and fine arts background have given us a new appreciation for the resource we have created at 664 Dundas Street. Thank you Kelly for all that you did for us, and best of luck in your next working adventure!

INTERNAL WORKSHOPS

PATTI WILK

We've had a wonderfully busy summer season, starting in July with Sandy Harquail leading **Creating Large Forms Using Extruded Coils**. We were able to make large forms by "stacking" extruded flat coils onto a thrown base, with a wide range of designs evolving. From Sandy's graceful pitcher to a carved garden solar light holder to sculptural vessels, we all enjoyed

letting our imaginations soar. Watch the kiln room for glazed oversized delights!

In August, Chris Snedden displayed his Raku magic with two different Raku sessions, **Copper Matte & Gold Lustre**, followed by **Foil Saggar & Horsehair Raku**. The magic was evidenced in the colourful swirls of matte and high sheen metallic finishes, the subtle glow of gold contrasted against matte black background, and the delicacy of feathers, horsehair and sugar melded with the white of the terrasigged clay body.

Our final summer workshops had David Moynihan leading a 5 day workshop on **Tips, Tricks and Techniques**, sure to simplify and refine many aspects of producing pottery. As well, David ran 4 separate **Open Studio** evening workshops, where each participant was able to choose which part of the throwing process that they wished to explore. Thanks go to our very skilled teachers for these incredible sessions!

Autumn will be ushered in with one final Raku workshop, **Naked Raku**, led by Gene Timpany. It will run on Sept. 7, from 10-5, and is presently available for registration. If you haven't tried Naked Raku, you should - chipping off the glaze to see the final result is like opening a very special present!



October workshops will start with David Moynihan teaching **Water Colours on Clay**, which will run Oct. 5, from 10-5. Our final workshop of the year will be **Slip Trailing**, running Oct. 26 from 10-5, led by Jenn Gerrardi. More information on these workshops will be emailed to all guild members approximately one month before the workshops run. Registration for workshops, **as they become avail-**

able, can be done online at www.londonpottersguild.org or by contacting Cheryl Radford at the guild at [519-434-1664](tel:519-434-1664).

Hope you all had a great summer! Join us for the final three internal workshops of 2014!

ANTOINETTE BADENHORST

MARILYN BARBE



September 20 and 21, 2014

Members \$90.00

Non Members: \$110.00

Registration starts June, 2014, find details on our website or call 519-434-1664.

Here is what Antoinette has to say about working in porcelain:

“Translucency, high craft quality (not perfection) and artistic expression. These days I reach those goals without thinking about them, which allows me to challenge the clay and experience the joy or sorrow as a result of it. I combine any clay techniques necessary to create. Press molding and wheel throwing are normally the starting point to create basic shapes. From there I start adjusting. I form a rough idea of where I am heading when I use a charcoal pencil to draw lines on the leather hard piece. From there my pot develops. I cut and paste fresh slab strips or pinched coils to manipulate the shape. As the piece progresses, I add more elements; design on the go. I use a transparent base

glazes. Oxides, soluble salts (which can be poisonous in the raw state), Mason stains and other under glazes bring color, mostly on the inside of my bowls.”

This is a workshop that has something for everyone: do you want to learn more about press molds, thrown teapots, or porcelain? Soon we will set up a display of her work in the store area of the Clay Art Centre, each piece is a delicate gem, a remarkable tribute to the art of clay.

Why have two day workshops? Day one is devoted to creating the piece, then it needs the evening to set up so the final stages of carving and some decorating can take place, we also need time for a power point presentation, and question and answers.

Workshops are one of the most valuable tools in your journey with clay. A lot of hard work goes into planning something where you can expand your knowledge right here in London rather than traveling elsewhere for the same calibre of excellence. Get out of the rut of making the same old pots, make an effort to attend a workshop with one of the best porcelain artists in North America.

PROGRAMMING

ALICE NAGUS

Summer is slowly giving way to fall. Another year at the London Clay Art Centre is ready to unfold. To start the year off right ... we'll celebrate the upcoming year, new members, renewing members and friends.

Potters and food are a natural combination. Perhaps you will be able show off a new bowl or platter containing your edible creation at our annual Christmas party.

We have started lining up presenters for our monthly after meeting programs. We are looking for topics / people that will give you a new perspective on dealing with clay. If you have any suggestions or recommendations please give me a shout I'd love to hear from you. [519-439-6479](tel:519-439-6479) or anagus@sympatico.ca

ANNOUNCEMENTS

Western Fair

The LPG is doing a children's table at the Western Fair on Saturday September 6th from 10 am - 9pm. We will have self-hardening clay for kids to make animals and things, and a wheel for demos. Could you please volunteer for a 3 hour shift (9am-12pm, 12-3pm, 3-6pm and 6-9pm)? It is a lot of fun and you get a free entrance ticket so you can eat cotton candy and go on rides before/after your shift! Please contact Teresa at tainsworth@odyssey.on.ca as soon as possible so we can set it all up.

Thank you for all the volunteer work you do.

EXECUTIVE LISTING

Chair

Darlene Pratt
prattdarlene4@gmail.com

Vice Chair

Judy Sparkes
judysparkes@sympatico.ca

Past Chair

Nancy Marshall
nancy.marshall444@gmail.com

Secretary

Robin Chacko
rlcpottery@gmail.com

Treasurer

Carol Anne Van Boxtel
cavanboxtel48@gmail.com

Classes

Genet Hodder
genethodder@rogers.com

Membership

Teresa Ainsworth
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Visiting Artists

Marilyn Barbe
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Patti Wilk
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Studio Tech

Sandy Harquail
Kaitlyn McGill
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Programs

Alice Nagus
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Volunteer

Penni Stoddart
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Publicity

Julie Ryan
julieryanhome@rogers.com

Newsletter

Brendan Wilson
bwilso24@gmail.com





Membership Application Form 2014 – 2015

Name		
Street Address		
City	Postal code	
Phone Number		
Email Address		

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.

Guild Membership Fee

	Annual Sept 2014 – August, 31 2015			Summer only May 1, 2015 – August 31, 2015		
	Fee	HST	Total	Fee	HST	Total
Single	\$80	\$10.40	\$90.40	\$60	\$7.80	\$67.80
Family* first member	\$80	\$10.40	\$90.40	\$60	\$7.80	\$67.80
each additional member	\$50	\$6.50	\$56.50	\$30	\$3.90	\$33.90
Senior (over 65)	\$65	\$8.45	\$73.45	\$45	\$5.85	\$50.85

* Family members must reside at the same address. **There is no family discount for studio membership.**

Total Guild Fee _____

Studio Membership Fee**

	Annual Sept 2014 – August 31, 2015			Summer only May 1, 2015 – August 31, 2015		
	Fee	HST	Total	Fee	HST	Total
Single***	\$168	\$21.84	\$189.84	\$85	\$11.05	\$96.05
Senior (over 65)	\$110	\$14.30	\$124.30	\$60	\$6.50	\$56.50
Gold****	\$600	\$78.00	\$678.00	\$280	\$36.40	\$316.40
Shelf space / unit	\$30	\$3.90	Number of units		Total	

** New studio members need proof of 3 courses taken or equivalent experience and approval.

*** Standard studio members are obliged to volunteer a *minimum* of 2 hours per month to load kilns, make glazes, clean up etc. as stipulated in the studio member contract.

**** Gold studio membership removes any obligations for volunteer work such as loading kilns, glaze making, etc. and pays studio staff to do this work for you. **(New)**

Total Studio Fee _____

Total sum owing (sum of Guild and Studio fees) _____

Please complete this form and submit to the Membership Coordinator with your payment.

Payment Options (pick one)			Address
Cheque	Make payable to London Potters Guild		Teresa Ainsworth Membership Coordinator London Clay Art Centre 664 Dundas Street London ON N5W 2Y8
Credit or Debit	At the September or October general meetings		
Monthly by automatic withdrawal from your bank account	Please, bring a void cheque with your form		

A late fee of \$20 will be charged for all current members after **October 15, 2014**. Late fees are not charged for new members.