

NEWS

IN CLAY



Vol. 31, No. 2



PRESIDENT'S MESSAGE & BUILDING REPORT

DARLENE PRATT

Our mission is 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.

Since opening London Clay Art Centre (LCAC) in 2009 we have rapidly expanded our offerings to the community, including: classes for all ages and skill levels, workshops, tours, exhibitions, drop-in days, summer and March Break camps. With an additional 3,500 sq. ft. of space available for programming, we are on track to double our class offerings in the next year and now have adequate space for meetings, lectures, and exhibitions.

Offering expanded programming requires significant administrative and technical support to maintain the standard of professionalism to which we continually strive.

We are in the throes of writing two important operating grant applications. London Arts Council (LAC) and Ontario Arts Council (OAC) have been providing us funds over the past several years. The funds allow us to continue to employ Cheryl as our much-loved administrative assistant and David Moynihan as our studio technician and coordinator. These two positions have become essential to the efficient operation of LCAC, so our efforts to secure continued funding are crucial. The funds also allow us to run workshops and exhibitions supporting a portion of our mission, which is to “nurture the development of professional clay artists”. For the first time, we have an opportunity to secure three consecutive years of funding from the OAC. This would be a huge coup and lessen the significant annual effort of submitting this onerous grant application.

The inimitable Maria Drangova deftly coordinates both applications, among several other capital grant applications. Many of you won't know Maria since she hasn't worked in clay for many years, substituting building LCAC for making pots. Maria's savvy and prodigious grant-writing skill have been integral in creating London Clay Art Centre. It is no exaggeration to say that LCAC wouldn't exist without Maria's efforts. Be sure to thank her next time you catch a glimpse of her!

Maria has been working with a dedicated crew of volunteers who are contributing to our granting success. Thank you to Judy Sparkes, Lynn Haslam, Sandy Har-

quail, Carol Anne Van Boxtel and Cheryl Radford for their efforts.

Since 2011, we have experienced a 145% increase in sales in our store, indicating that LCAC has become a destination for lovers of clay art! Kudos to the store committee for successfully promoting the store through local papers and via any avenue they can conceive. Thank you for continually refreshing stock and creating attractive themed displays in the front windows to attract passersby. Special thanks to Kelley Green for her efforts in streamlining processes in the store and managing volunteer engagement. Currently, the work of 44 members can be purchased at the LCAC store. Demand to show and sell work continues to grow concurrent with the skill and artistry of our members.

All in all, the London Potters Guild is doing tremendous work developing London Clay Art Centre into a world-class facility. We can collectively beam with pride in telling others about the role each of us plays in keeping it vibrant and thriving!

Thank you for your ongoing efforts.

SPRING SALE & EMPTY BOWLS

TERESA AINSWORTH

The spring sale this year will be 2 weeks later than usual due to the fact I didn't get the bookings done as soon as I should have. The sale will be the Mother's Day weekend – set up Friday May 9th from 7:30 pm until 10 pm, and the sale on Saturday and Sunday, the 10th and 11th of May. With luck the weather will be better than for the fall sale in 2013.

Although we do realize this is the day you traditionally take your mother out for lunch or do something with your mother – there are alternatives. Make it a special day the weekend before or after May 11th (when every restaurant in London is jammed full and with prices jacked up). We intend to market the sale as a special treat – bring your mother to the London Potters Guild Sale and buy her a nice gift that she can pick out for herself.

Sale contracts will be sent before the end of February and you will have a month to get them back to the Sale Committee. Sign up for shifts will begin the week after the final date for contracts to be received.

So ... get making wonderful pots.

Empty Bowls

This year the Empty Bowls event will be held on Friday March 7th at the Goodwill Centre where we held it last year.

This year we will try 3 seatings – the first seating from 11am – 12:30 pm, the second from 12:30-2pm and the dinner seating from 5:30- 7:30pm.

There will be a silent auction as well and perhaps a “heads or tails” draw for a special large pot (large bowl?). If you have good items you would like to donate for the silent auction, please let one of the Empty Bowls committee know and we will see if it will fit into the scheme. We will try this year to have fewer items for the silent auction. Michael Leavens, a graphic artist and Guild member, has generously donated his time to produce the poster and ticket design.

Proceeds will benefit the food bank at the Regional Aids and HIV Connection.

Volunteers are welcome and needed as well – from making, decorating, glazing bowls to prepping for the event, serving at the event and clean up afterwards. We are very grateful to the people who showed up for the two “SouperBowl-a-thons” the past 2 Sundays – Eva and Ming Koh, Alice Nagus, Maggie Hesmith, Judy Sparks, Janice White, Sean Robinson, Peggy Zoricic, Melody Green, Karen Bailey, Marilyn Barbe, Pauline Durham, Sam Cuttall, Nancy Griffiths, Carol Wong, Joey Ianni, Amy Lee, Katherine Moffat, Christina Tischler, Kimberley Wilbee, Gabriella Maniago, Beth Turnbull Morrish Liz Temple and Teresa Ainsworth. If I have forgotten anyone, many apologies and blame it on old age (mine).

We made over 400 bowls on these two Sundays and now we will need help decorating and glazing them.

INTERNAL WORKSHOPS

PATTI WILK

We've had a blustery start to 2014, but participants haven't let that slow them down in attending and enjoying internal workshops! David Moynihan started out the year with the first two day session of his 4 part throwing series, **Fine Tuning Your Mugs**. So many excellent ideas, hints, feedback, and demos were given that participants were excited to note a discernable improvement in their mugs over the two day workshop. The next session in this series, **Beautiful Bowls for Beginners and Beyond**, ran Feb. 15 and 16 (see cover image).

Our second workshop of the year was ably led by Beth Turnbull-Morrish, on **Slip Decorating and Lettering**. Beth led us through many different styles of slip decorating, some incorporating scraffito work and paper resist. After trying slip trailing, I have a renewed appreciation of Beth's combination of artistic talent and steady hands!

Our artist-in-residence, Kaitlyn McGill, led an internal workshop, **Surface Designs**, on Feb. 23. This workshop filled rapidly, with the result that a second workshop on **Surface Designs** will run Apr. 27. Details are available on the registration for workshops section of the guild website (www.londonpottersguild.org) or by contacting Cheryl Radford at [519-434-1664](tel:519-434-1664). Kaitlyn will also be leading a half day workshop, **Photographing Your Work**, on Apr. 6. This has been designed as an aid to those potters who are interested in submitting work to the Exhibition, and will be free of charge, but you must be a registered participant.

As usual, registration will occur online approximately one month before the date of the workshop.

Other great workshops coming your way, but not yet available for registration, are: David's final 2 workshops in his throwing series, **Plates and Platters for Beginners and Beyond**, Mar. 22 & 23, and **Teapots and Lidded Jars**, May 24 & 25, **Harnessing Your Creativity and Developing Your Own Style**, with Beth Turnbull-Morrish on June 1, **Handbuilding** with Sandy Harquail on July 6, **Basic Raku** with Chris Snedden on Aug. 17, **Naked Raku** with Gene Timpany on Sept. 7, **Water Colours** with David Moynihan on Oct. 19 and **Slip Trailing** with Jenn Gerardi on Oct. 26. Registration for these workshops will be available online approximately one month prior to the date on which the workshop occurs.

As always, your input is very much appreciated for future workshop topics. Just drop a note into the suggestion box located downstairs in the hallway by the bulletin board, and I'll try to make it happen!

EXHIBITION

JANE PATERAK

Renewal: Everything Old is New Again

The London Potters Guild is mounting an exhibition in June 2014 in celebration of the grand opening of the London Clay Art Centre and we need your creativity! The exhibition is open to all members of the Guild. The **deadline has been extended to April 11th, 2014.**

Included with this newsletter is the application form with details of the exhibition, timeline and requirements. At the February general meeting Kaitlyn, Sean and Katherine presented some relevant tips for the exhibition and entry. The topics included photographing your work, writing an artist statement and Q&A on the exhibition. There is a photography workshop coming up, on April 6, to learn more about photographing your work and provide you with the opportunity to have professional quality photos taken.

CLASSES & STORE

GENET HODDER

The teaching engine of our guild continues to run like a well-oiled machine, creating new enthusiasts for our craft and new practitioners of clay art with classes offered to people of all ages and skill levels. The spring session, which will run from March 17 to May 3, is in the planning stage and will be posted by mid-February on www.londonpottersguild.org.

The LPG Store did supremely well in December and was the beneficiary of many new and beautiful pieces, including work by several new 'store potters'. Our December sales blossomed to a total of \$10,651, a \$6,000 increase over the year before which was no doubt helped by the shabby weather on the second day of the guild's sale. Our sales total for the calendar year of 2013 was just short of \$34,000.

At the start of 2014, the Store Committee has reluctantly but of necessity made the decision to limit the number of potters with work in the store. Thus we will not be accepting new 'store potters' for the time being until new space becomes available. We will keep a waiting list for those wishing to have their work juried when there is an opening.

There will be a natural attrition of store potters as members move away or leave the guild, find other outlets for their work, are disappointed in their personal sales through our store, or find that the volunteer commitment is not working for them. Additional display space in future may alleviate the situation as well.

Please let Kelly Greene or any of the committee members (Genet Hodder, Sandra Paterson, Cathy Roberts) know if you wish to be on the waiting list to have your pottery juried into the store.

STUDIO REPORT

DAVID MOYNIHAN

The transition of the LCAC is almost complete. Now the details and wrinkles can be worked out. This is undoubtedly a task which will try our patience. In thinking about the accomplishments already tackled by our executive and membership, I am confident we will persevere and continue to foster the creative, comfortable, and professional atmosphere we have come to expect.

Our nine volunteer teams are taking hold of the LCAC and breathing efficiency, consistency and reliability into their areas. It is wonderful to see more

and more of our members taking ownership and responsibility for their guild.

If you wish to learn about an area or volunteer on any team, please contact the team leader as posted in each area, myself via davidmoynihan@ymail.com or the brown "tech" communication book found with the members tools.

See you in the studio

STUDIO POTTER PROGRAM

ELLY PAKALINIS

Unfortunately our first Studio and Equipment Maintenance Session was cancelled because of low enrollment. The next session will be held May 25th. Look forward to our upcoming SPP series as follows:

Kiln Loading and Firing with Chris Snedden, Sunday February 23rd, 12-3 p.m.

Chris will demonstrate the importance of loading a kiln to ensure that pottery is placed in the kiln to ensure positive results in the firing as well as how to record each firing in the firing log. Through this session, participants will be shown how to set the kiln controller for firing bisque or glaze ware. Kiln maintenance will also be incorporated with the inclusion of how to care for the kiln shelves and ensure that the kilns are kept clean. The final aspect of this session will be the unloading of bisque and glaze ware and placement on the designated shelving units.

Glaze Making, Sunday, March 30th, 12-3 p.m.

Participants will learn the essential ingredients to create glazes and the significance of silica, fluxes, stabilizers, and colorants. As the session has a practical component, participants will learn how to measure out and calculate the amount of specific ingredients to make various glazes. As part of the maintenance, students will learn where to find the various glaze materials and ensure: that there is enough of the glaze ingredients, the glazes are labelled and glaze surfaces are all cleaned.

Reclaim, Sunday, April 27th, 12-2 p.m.

As a result of the mass amount of clay use at the LCAC, there is a lot of reclaim. This clay is recycled and pugged for reuse. Participants will learn the various phases of reclaim and some of the best methods of reclaiming clay. Areas covered will be safety, dry clay, clay slurry, and how reclaim is adjusted and processed.

Please NOTE: As a new member to the LPG, members' are required to take at least 1 Studio Potter Program session per year.

ANTOINETTE BADENHORST WORKSHOP

MARILYN BARBE

When: May 3 & 4, 2014
Members \$90.00
Non Members: \$110.00

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 transparent base glazes, and use oxides, soluble salts (which can be poisonous in the raw state—be careful), Mason stains and other under glazes to bring color, mostly on the inside of my bowls”.

ANNOUNCEMENTS

Respecting Privacy of Rental Units

We would like to extend a reminder that the studio artist rental spaces are private. Any tools and equipment within are the property of the renter and not accessible to members. Please respect the privacy of studio artists and refrain from borrowing items, handling ware and interrupting individuals as they work.



Some of Antoinette's recent work. You can find these images, and more, at her website: <http://www.porcelainbyantoinette.com/>





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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)

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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. 886676790R.R0001

BIENNIAL EXHIBITION 2014 RENEWAL: EVERYTHING OLD IS NEW AGAIN

The London Potters Guild is mounting an exhibition in June 2014 in celebration of the grand opening of the London Clay Art Centre and we need your creativity. The exhibition is open to all members of the Guild and will be juried by two independent experts. The **deadline for entry is April 11th, 2014**, to enable preparation of the catalogue for the opening.

The theme of the exhibition, **Renewal: Everything Old is New Again**, reflects the rebirth of our old building as a new and vibrant space promoting the joy of working with clay. Over the millennia, ceramic art and design has continually revisited form and decoration, reinterpreting it for a current use and audience.

To produce exhibition pieces, we ask you to work with the theme in the following ways:

- ✦ Research and choose a photo of specific ceramic piece from the extensive history of ceramics that is circa 1896, the age of our building, or older. Beyond that, it can be from any tradition, culture, or era.
- ✦ Source images on websites or at the library.
- ✦ Using your photo (and any background information) as inspiration, create a new piece that re-interprets the object in our current era. Use your imagination to further explore the form, decoration and purpose of the piece, while still demonstrating a visual link to the original.
- ✦ To enter the exhibition, you will submit a digital image of the original piece, a digital photo of your piece, and your artist's statement describing how you've revitalized an older design.
- ✦ The piece will be judged on its technical execution and on its relationship to the original.
- ✦ The maximum size allowance is 18" in all directions.

JURYING

Jurying will be conducted with digital images. Successful candidates will be notified by phone or email to deliver their entry to the London Clay Art Centre for a quality check (including an inspection of bases, and any glaze flaws or cracks) before final acceptance into the show.

JURORS

Gordon Thompson teaches at Sheridan in the Faculty of Animation, Arts and Design and is a PhD candidate in the department of Communication and Culture at York University. His research addresses questions of community

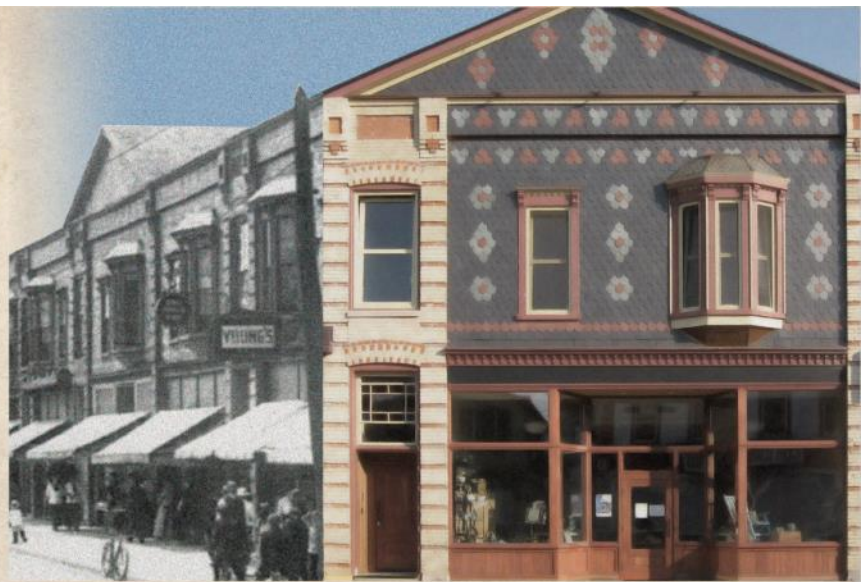


Photo Credit: Alan Noon

and constituency in relation to art and craft in the city. Areas of interest include craft theory, cultures of making, art and craft education, and more recently, craft policy. He is trained as a potter and has worked as an instructor and ceramic technician at OCAD University.

Bruce Cochrane is a master potter whose work has been exhibited in more than 200 exhibitions and is represented in collections including the Gardiner Museum of Ceramic Art, Toronto; the Museum of Civilization, Ottawa; the Victoria and Albert Museum, London; and the Jendezchen Ceramic Institute, China. He taught ceramics at Sheridan College in Ontario from 1978-2010 and holds an MFA from Alfred University and a BFA from the Nova Scotia College of Art and Design.

ELIGIBILITY

- ✦ The exhibition is open to all members of the London Potters Guild
- ✦ All works must be original and completed within the last 18 months
- ✦ All works must be composed of at least 80% clay
- ✦ Work must not exceed 18" in all directions.

ENTRY

- ✦ All entries must include a completed and signed entry form.
- ✦ A CD or memory stick with a folder for each entry including a digital image of the original piece, a digital photo of your piece, and document with your artist's statement.
- ✦ The digital image of the original piece must be in jpeg format, (300 dpi at 3" x 5" or greater if possible) with a clear credit to the source of the image, whether a book, website or museum collection.
- ✦ The digital photo of your piece must be in jpeg format, (300 dpi at 3" x 5" or greater) with a grey background.
- ✦ Entry fee is 30.00 for up to three works per artist
- ✦ Entry deadline is **April 11th, 2014**
- ✦ Payment can be made by:

- o Credit Card
- o Cheque – payable to “The London Potters Guild”
- o Or in person at the London Clay Art Centre

By entering the exhibition, the artist grants the LCAC the right to photograph any work for publicity, educational and reference purposes. No entry may be withdrawn once it has been accepted.

TIMELINE

- ✦ April 11th, 2014 – Entry Deadline
- ✦ May 5th, 2014 - Notification of artists
- ✦ May 12th, 2014 – Accepted artists must deliver accepted work to the London Clay Art Centre
- ✦ June 20th, 2014 – Show opening (tentative)
- ✦ July 25th, 2014 – Show closing
- ✦ July 26th – July 31st 2014 – Pickup entries

VENUE

- ✦ The show will take place on the second floor of the London Clay Art Centre at the front of the building.

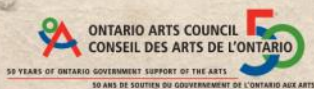
TRANSPORTATION AND INSURANCE

- ✦ All shipping arrangements and costs are the responsibility of the submitting artist.
- ✦ All works will be insured by the London Potters Guild while on the premises.

SALES

- ✦ You have the option of selling your work.
- ✦ A commission of 25% will be collected by the LCAC on all sales. HST will be applied.
- ✦ If your piece is sold, it will be kept in the show until the final day for pickup by the purchaser.

THANK YOU TO OUR GENEROUS SUPPORTERS



BIENNIAL EXHIBITION 2014 ENTRY FORM

London Clay Art Centre
Renewal: Everything Old is New Again
June 20th - July 25th, 2014

Artist's Name: _____

Address: _____

City: _____ Postal Code: _____

Email address: _____ Phone: _____

Alternate phone: _____

DIGITAL ENTRY: (EACH PIECE MUST INCLUDE A SEPARATE ENTRY FORM)

CD USB memory stick

Title of Work: _____

For Sale: Yes No Value: (required for insurance regardless of whether you wish to sell) _____

Dimensions (in inches for height and width): _____

Please include file names of:

1) Digital image of original work: _____

- Credit for original image: _____

2) Digital image of entry: _____

3) Artist statement: _____

METHOD OF PAYMENT

Credit Card (submitted via PayPal through LPG website)

Cheque payable to "London Potters Guild"

Cash (in person at Clay Art Centre)

The London Clay Art Centre
664 Dundas Street East
London, ON
N5W 2Y8

Questions? E-mail Jane Paterak at jpaterak@rogers.com.