

NEWS

IN CLAY



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Kaitlyn McGill
Kingdom Come

PRESIDENT'S MESSAGE

DARLENE PRATT

Over the past year, we have had the great pleasure of hosting our very first local artist-in-residence at London Clay Art Centre. Kaitlyn McGill has proven to be a tremendous asset to LCAC. Her phenomenal talent, enthusiasm and energy have contributed to the momentum that is carrying us forward as we collectively work to operate the centre in the same spirit of community and creativity as when we occupied a mere 800 square feet of space.

Kaitlyn mounted an exhibition to mark the end of her tenure; called Kingdom Come, the show was on display at LCAC from October 24-November 6. The opening was well-attended by supportive guild members and others from the community. Congratulations to Kaitlyn on the exhibition and thank you for reaching out to us via Facebook over two years ago! We are happy to have you with us on this journey!

Learning about operations at LCAC

In order to move LCAC toward sustainability, the board of directors is analyzing all costs and fee structures to identify areas of concern and implementation strategies to keep the facility operating without deficit.

We have introduced a series of educational and participatory conversations at general meetings. The discussions are intended to help members better understand the costs associated with running London Clay Art Centre and to allow an opportunity to provide input about how to strengthen operations.

At October's meeting of the LPG membership we explored costs associated with a box of clay from the time it leaves either Tucker's or PSH and emerges from a glaze firing.

Over the years, guild members who use the studio and buy clay at the Centre have been highly subsidized, resulting in a loss to the guild. Guided by Maria Drangova, an analysis of costs was presented, and all members present at the meeting arrived at the conclusion that we need to increase the price per box of clay to achieve cost recovery. We agreed to an immediate increase of the cost of

clay to the following values:

- \$54 + HST per box of cone 6, mid-smooth stone (\$27 + HST per sleeve)
- \$58 + HST per box of specialty clay; anything other than mid-smooth stone (\$29 + HST per sleeve)

Please note that all students now pay a material fee when registering for classes at LCAC, charged at the same price per sleeve/box as members.

If you have any questions about the price increase, please contact me at prattdarlene4@gmail.com or by calling 226-678-3874.

During November's meeting we will be exploring the overall cost of running London Clay Art Centre, so please attend and encourage your co-members to come as well. We have a membership of 150 people, all of whom have are stakeholders at LCAC who have an important role to play in ensuring the ongoing success of LCAC. We want to hear what you have to say!

HEALTH & SAFETY

The Dangers of Silica Dust

As the operators of London Clay Art Centre, The London Potters Guild is responsible to create a facility that conforms to prescribed health and safety standards and provides an atmosphere in which members and visitors are not exposed to hazards. Failure to do so could jeopardize our organization.

It is strictly prohibited to dry sand greenware and bisqueware, and to sweep floors at LCAC.

The breathable silica particles that cause disease are not visible to the eye, and therefore the absence of visible airborne dust does not necessarily indicate the airborne concentration is below acceptable exposure limits.

There is no cure for silicosis

Clay is most dangerous in a dry state when the dust can be inhaled. Silica is an ingredient found in a wide variety of materials used by artists and craftspeople, including sand, quartz, foundry molding sand (silica flour), sandstone, calcined diatomaceous earth, gran-

ite, flint, many abrasives, slate, clays, fused silica, feldspar and many carving stones.

Inhalation of silica during sanding of greenware or bisqueware, sweeping dry clay off floors, or while mixing glazes, is very hazardous and can cause silicosis or "potters rot" after years of exposure. Silicosis is characterized as inflammation and scarring in the lungs reducing the lungs' ability to process oxygen. It takes at least 10 years to develop and entails symptoms such as shortness of breath, dry cough, emphysema, and high susceptibility to lung infections such as tuberculosis. Silicosis may develop or continue to progress after exposure has ended, and effects can range from no obvious symptoms, to disabling, to fatal. Acute silicosis may develop within a few weeks or months following onset of high inhalation exposures.

Maintaining proper studio hygiene is everyone's responsibility

The negative health effects of second hand tobacco smoke are well known. Smokers understand that their actions have the potential to cause others harm. Similarly, clay artists must be aware of the hazards of the medium and take responsibility to protect themselves and their fellow artists from harm by minimizing clay dust in the studio and stopping behaviours that unnecessarily create hazardous clay dust.

We all have a role to play in maintaining proper studio hygiene. If you witness fellow artists sanding dry ware, sweeping the floors, mixing glazes without a mask or over the counter-fan in the glaze kitchen, or engaging in any other activity that creates clay dust such as banging shoes together or shaking out a towel, please remind them of the prohibition on these activities.

It is your right to work in a safe environment and you are empowered to enforce the rules that prohibit behaviours that create health hazards for everyone using the space.

INTERNAL WORKSHOPS

PATTI WILK

Our Fall internal workshops, running September and October, have ended the sessions offered in 2014. Gene Timpany started us off with **Naked Raku**. This very popular workshop was en-

joyed by the participants, with many fine pottery results. October saw two brand new workshops, **Water Colours on Clay**, led by David Moynihan, and **Slip Trailing**, with Jen Gerardi. Both workshops covered new territory, with many helpful hints and demos. Thanks to all instructors for all of their dedication and enthusiasm!

The 2015 sessions will run with a wide variety of topics and instructors. Currently, I am in the process of finalizing workshops on **Platter Mold Making, Yunomi & Teapots II**, and **Glazing**, with Kaitlyn McGill, Jordan Scott, Sandy Harquail and Kim Davy. Due to many requests, **Water Colours on Clay**, with David Moynihan, and **Open Studio Workshops**, where the individual participants will choose which aspects of pottery throwing they wish to delve into, will be again offered. These are just the start of the workshops that will be organized for 2015. Please keep an eye on your inbox for further notice of when these workshops (and others!) will be available for registration!

Thanks to all the participants for making this a very successful year! As always, suggestions for new workshops, or old workshops to be revisited, are always greatly appreciated, and aids in keeping them current to the LPG's needs and interests.

Wishing you all a successful and fun craft and holiday season!!

FALL SALE

TERESA AINSWORTH

The fall sale will take place at the Thames Valley Board of Education on Saturday November 22 and Sunday November 23 from 10am-6pm and 10am-4pm respectively. Set up is on the Friday after 7:15 pm. **DO NOT ARRIVE BEFORE 7:15pm** unless you are one of the crew setting up tables. We will not let anyone into the building until all the tables have been set up and labelled with names. Don't forget you must have cloths that cover the table and reach to the floor on at least 3 sides. There won't be a centre aisle between rows of tables this year. Note that you must be all set up and out of the building by 10 pm on the Friday. On Saturday and Sunday you can arrive after 8 am to restock your table but you must be finished before we open to the public at 10am.

You should have received the sign up sheets for shifts

by the time you get this newsletter. Make sure you arrive at least 15 minutes before your shift starts. If you can't make your shift, make sure you have a replacement to cover your shift.

Please sign up for a job you are confident you can do well. Don't sign up for cash on Sat. morning if you have never done cash before. We need experienced cashiers on at that time. We will try to accommodate your shift/job preferences, but we can't guarantee that you will get the job you asked for. We may need to put you where we are short-handed.

Don't forget we have postcards which you should be distributing around town and wherever you are in the next 3 weeks. They are at the Guild in the former "international artist space". You should be carrying a stack in your purse/briefcase and handing them out to everyone you meet.

EMPTY BOWLS

TERESA AINSWORTH

We will be doing an Empty Bowls event again this year. It will take place on Friday March 6 (the first Friday of March) at the Goodwill Centre, where we have held the previous two Empty Bowls events. This year we are going to start the Super Bowl-a-thons earlier, and will have the first one on Sunday, December 7. We have received donations of 8 boxes of clay each from both Tucker's and PSH (last year we used about 14 boxes of clay) so in anticipation of hundreds of bowls we asked for 16 boxes.

So, as soon as the sale is over, it will be time to start making bowls. Last year, we had our bowl-a-thons late and it was a real push to get everything done in time. I was in a panic that a kiln would fail and we would be stuck and not have enough bowls. I don't want to go through that stress again, so we are starting much earlier.

This year our charity of choice is the El Sistema program run through Aeolian Hall. For those



who don't know about El Sistema, it is a music education program started originally in Colombia and which has now spread around the world. It works primarily with children from low income families who wouldn't have the opportunity to have music lessons. The children come 3 days a week right after school, have a snack (provided by the program) followed by an hour and a half of lessons – violin, viola, cello and choir, and then get a hot meal before they go home. The money we give them will go towards the food provided to them.

Each year we chose a different charity to donate the Empty Bowls funds to: we are now going to be soliciting applications from future Empty Bowls fund-raising recipients. An application form is being developed that will go onto the website with a due date of September 1st for each year. If you are involved with or know of a food-related charitable group, you are welcome to point them to the application process on our website (which should be live in the new year).

LIBRARY

TERESA AINSWORTH

We have a supply of older Ceramics Monthly and some books which are duplicates or triplicates of ones we already have. At the general meetings I will have them out for members to purchase. Magazines are \$0.25 each and books are priced according to age/condition. All proceeds will go towards purchasing new books or DVDs for the library. Suggestions are welcome. Our latest acquisition is a DVD with Sandi Pirantozzi.

You will notice that we have a display of pottery on some of the library shelves. These are a part of a large donation of pottery from Jan Paryseu, who walked into the London Clay Art Centre one day and offered us his pottery collection of some 60 pieces. We accepted his donation and then he proceeded to come in with boxes and boxes of pots. We will be showing them in rotation over the next few months. Most of the pieces are either European or Japanese, but a few are Chinese or Latin American. As I have time, I will try to do some research on the makers/producers of the pottery.

As usual – I am asking you all to bring in any books or videos that you have out – check your shelves, under your bed (that’s where all my books end up) and return books.

ARTIST-IN-RESIDENCE EXHIBITION

The London Clay Art Centre was pleased to present “Kingdom Come – *A Delicate Collaboration of Paper and Porcelain, a narrative come to life*”. This exhibition by the Artist-in-Residence, Kaitlyn McGill, ran from October 24 to November 6 with an opening reception on Friday October 24, 2014 at the London Clay Art Centre

The London Potters Guild was pleased to showcase the work of Kaitlyn McGill, the first Artist-in-Residence at the London Clay Art Centre. Throughout 2014, she has brought her extensive clay skills and knowledge to inspire London potters through classes, workshops, and personal instruction. The

Artist-in-Residence program is designed to share ideas and collaborate with an emerging clay artist coming from outside the London area.

“My exhibition, Kingdom Come” explains Kaitlyn “follows the narrative of a young boy and his journey to find his father’s house. Caught between worlds – one of paper and one of porcelain, this exhibition explores our struggle to cleave to ideas of faith and fairy-tale in a world that challenges us to leave stories in books and our inner child on the shelf”

Kaitlyn McGill was raised in the small town of Cranbrook, British Columbia, nestled in the warm embrace of the Rocky Mountains. Often described as the adventurous wanderer and avid storyteller of her family, it was no surprise when Kaitlyn ventured beyond the Rocky Mountains to pursue a Bachelor of Fine Arts Degree at the Alberta College of Art & Design. The delicate details of her childhood, and romantically optimistic view of the world around her has led Kaitlyn to the enchanting art of narrative through ceramics and paper cutting. McGill’s work is a sweet and light-hearted collaboration of memory and material as she tells her stories, magically moulded with bits of clay, and delicately carved from sheets of paper. For Kaitlyn, the beauty of life is held together by the little moments, and that is exactly what she aims to illustrate in her artistic practice. After graduation, Kaitlyn moved to the quaint town of St. Thomas, Ontario where she continues her practice.

STUDIO TECH

SANDY HARQUAIL & KAITLYN MCGILL

We want to send a huge thank you to David Moynihan for all the work he did over the last several years as studio technician. He paved the way and mentored both of us into the roles we are in today. We are excited to be making the transitions from Artist in Residence and Assistant Technician to the new Technician Dream Team. We look forward to working with all of you in the studio, sharing in our experience and passion for the ceramic arts.

We have made significant progress on the new display boards for clay, slips, underglazes, and glazes. They should be on the walls by the end of the week. Come down and check them out if you have not seen them. There is a lot of great information on them and we

look forward to seeing this translated onto your pottery.

In the last month we sold all of the surplus wheels to a variety of our members. We hope you are all making great use of them in your home studios. We still have an older manual kiln for sale if any of you are on the market. We have ordered a computerized controller for the newly donated kiln. With the help of Chris we will install this upon arrival. That will bring us up to 4 full size and fully capable kilns in the studio. We hope that this makes a big impact on firing during the peak times.

Operations around the studio seem to be progressing well. With the help of your newest staff member, Chantelle, we are keeping up with the maintenance of the LCAC. Please keep in mind that we always have to do our best to tidy up after we are done working and to keep public spaces like sinks and tables clear of any personal items at the end of your work session.

Here is to a productive holiday season in the studio!

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