

# Guild at a Glance

April 2017

[www.victoriapotters.ca](http://www.victoriapotters.ca)

Volume 18 Issue 8

## April Meeting

Monday 7:30 PM April 10, 2017

**Program: Marlene Bowman demonstrates her hand-building techniques.**

### March Program in Review:

Ruthanne Tudball, shown demonstrating at the March 18<sup>th</sup> Clay Symposium in the photo to the right, gave the Guild a visual presentation of her journey in clay, highlighting the challenges and inspirations that led the way. Below is an excerpt from her webpage that provides an overview of the evening's presentation. Of particular interest to many of the guild members is Ruthanne's technique of doing all of her attachments on freshly thrown pots



*I was born and brought up in the foothills of the San Gabriel Mountains in California, a short ride from the sea to the west and the Mojave Desert in the east. So the primal connections to such physical elements as the mountains, sea and desert have formed me and been essential to the inspiration for my making pots.*



*After moving to England to marry in 1968, I discovered the lure of clay when handling handmade bowls in a Cardiff market. I was determined to learn how to make such beautiful things. While I was studying English Literature at Reading University much of my spare time was spent in a studio teaching myself to throw using a book for illustrations on how to do it. Once I*

*graduated and we moved house, I was able to rent a wheel and put it into a 6'X5' cellar making it possible to practice throwing for almost two years before being able to buy a simple top-loading kiln in 1978 and start learning about glazes. By 1987 I was able to attend a part-time post-graduate course at Goldsmith's College in London. While sharing childcare of our two children with my husband, David, I was able to spend three days a week completely immersed in working with clay. There the opportunities to experiment and develop my own style and approach were wide open. I was encouraged not just to make objects of lasting beauty but also to cultivate an expressive life. Drawing became and continues to be particularly important to me. Life drawing in particular seems to find echoes through my clay work.*

*In 1989 I graduated with a Commendation and two years' worth of research into soda glazing from Goldsmith's. This led to writing a book "Soda Glazing" published by A&C Black in 1995.*

*After firing with gas in a suburban environment for 17 years, a move in 2004 to the country has made it possible for me to fire with wood and gas in a specially designed kiln.*

*The world of ceramics is wide and varied, and it is important to make it accessible and understandable to a wide public. Toward this end, I play an active role as a Fellow of the Craft Potters Association of Great Britain, a member of Contemporary Applied Arts and a recently elected member of the International Academy of Ceramics.*

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## **Joan Kagan Says “Hola from Puerto Vallarta”**

The **Red Gate Pottery, Cerámica Puerto Roja**, has been open for three seasons now and there have been many interesting and wonderful experiences, and many things learned.

My wheel is very close to one of the two red gates so as people pass by they are drawn in and I have great conversations with people from all over the world.

If I taught even half the people who ask for beginners classes, I would have time for nothing else. So there is now a very agreeable arrangement where people with previous experience pay a reasonable fee for a month to work at the studio three hours twice a week. They buy a bag of clay at a price to cover my cost including shipping, and make it last as long as they can. There's room for two hand builders and one thrower and me and the place is bursting at the seams. I don't give formal classes but I do coach people if they want.



There are usually 4 or 5 people who come in each week at different times.

I have a very good Skutt kiln just under 7 cubic feet, and two Shimpo Lite



wheels. Each season I ship my clay, white stoneware, and glaze supplies, clear dry pre-mixed, plus mason stains as well as Amaco Velvet underglazes and some Amaco Potters Choice glazes from Aardvark in California, a very expensive business indeed as it also involves costs for a border crossing broker. We actually made a big plaster board this year, a production I'm not in a hurry to repeat.

There are even sales sometimes. A red teapot just went home with a man to Sweden! We tend to sell to people who have places here and stay year round or for three to five months. People who want to take a gift for themselves or someone else usually think about what they can pack and carry. All the sales are in cash, Mexican pesos. We tried doing the exchange rate for USD and CDN and nearly went nuts the first little while, and of course the exchange rate fluctuates, and we tried taking Visa only to discover after careful preparation, not careful enough apparently, that the Square can't be used in Mexico (although it can be used in Japan! Go figure).





My good friend Marie from Calgary, whom I met here, makes lovely pots and helps me a lot doing some scuzzy jobs

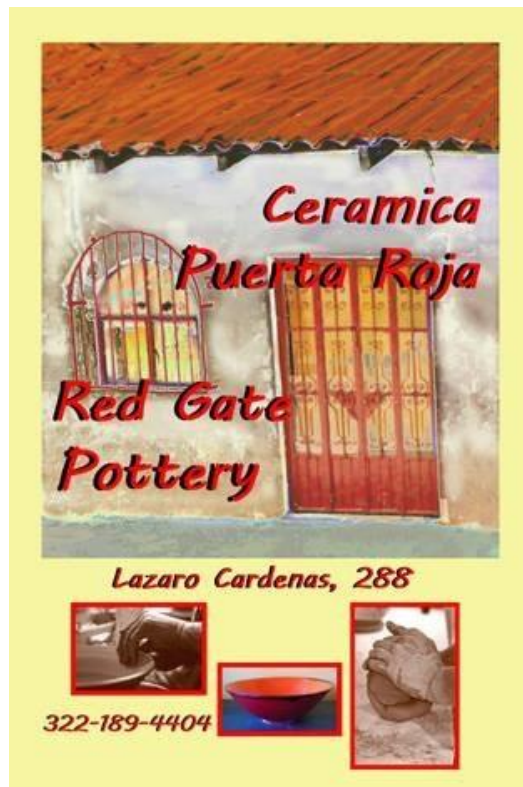
and covering the shop. No money changes hands. And she speaks much better Spanish than I do.

The little kids pass by on their way home from school and many come in to watch or to say hola or to smile.

Needless to say, I'm not getting rich. I'm not even making my expenses. I pay a very reasonable rent for a very good location on a very attractive street, but of course I pay rent all year round and the aforementioned costs for supplies.

There is a sign outside that says "open by chance or by appointment". We do occasionally go to the beach.

It is so much fun! It is also so exhausting, and my body often hurts in so many places, and I'm not making a peso. But it is so much fun!



*Joan Kagan will be back in Victoria between April 6 and October 24, 2017.*

## ***Sally Manning Reporting On Sunshine Cobb Workshop and the Clay Symposium***

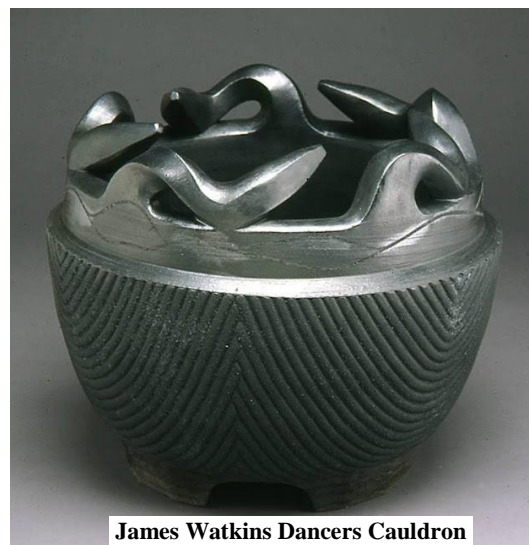
A little synopsis of my time in Vancouver March 17, 2017 at the Sunshine Cobb workshop in Delta on Friday and March 18, 2017 at the Clay Symposium in Burnaby on Saturday.



Sunshine Cobb's workshop was just great. It was really interesting to see how her work is totally a reflection of her personality - quirky, in-your-face, and cool! ***And***, she uses commercial glazes for everything! Her technique is so casual - no rolling of coils, just cuts a triangle off of the block of clay, mashes it up with her fingers and applies it to the piece, and then ribs it to a very thin wall. She had lots of stories to tell - all amusing. She had some neat tricks in her process and a tool that all of us who hand build will want to replicate, but I won't tell you about it now - I'll just show it to you at the next meeting

(think cheese cutter+).

I spent **all** of yesterday watching James Watkins throw, talking about his process of making, and telling stories of becoming a potter. He's a such a well-respected potter and a ***really, really*** lovely and gracious man with an excellent memory because he remembered meeting me at MISSA. (I sat down beside him at the table he was at with some students plus Lorna Meaden, and Stephen Hill three years ago, and thinking I would strike up a conversation, I casually asked him which workshop he was taking; he politely told



**James Watkins Dancers Cauldron**



me he was an instructor [arrggghh - how embarrassing!]). I'm sure that you are aware that he is known for his large scale double walled beautiful raku vessels (huge actually!). He made three smaller double walled ones as well as two large bottles with very skinny necks - all of which were amazing. It was wonderful to watch him throw because he uses the wheel at a very slow speed. I found that refreshing because most of the well-known potters that I've seen throw do it at breakneck speed, and his method is very concentrated, thoughtful and meditative. (He said he talks to the clay when he's throwing saying things like I'm going to make something beautiful with you, and please don't slump - made us laugh.) His vessels are very thin walled which surprised me because they're big, and I expected them to be thicker. He's been at MISSA twice doing raku and has written an amazing book on the process including great photos of *everything* from building raku kilns to recipes, and I think I may even buy the book!

## ***Libby Wray's Photo's from the Clay Symposium***



***Ruthhane Tudball altering on the***



***Simon Levine Throwing Yunomi***

***Gwendolyn Yappolo Altering a Thrown Bottomless Cylinder for a Mug***





## ***Ester Galic's Report on Gwendolyn Yoppolo's at Clay Symposium***

Ester reports that she spent most of her time at the Symposium in Gwendolyn Yoppolo's room. Ester found her workshop-demo was very slow. She spent a lot of time compressing clay and making a mould for a piece that she was hand building. This is how she normally works; making a mould for each piece that she builds, as she feels that it keeps the work fresh and interesting. Much of the discussion centred on the difference between making and creating.

Her techniques involve a lot of pinching, stretching clay and altering pieces that she throws.



formed to a desired shape. She started with hollowing out both sides and then with a rib pinched and lifted.

We saw how she makes her spoons. This included pinching, forming, cutting the handle in half, hollowing both sides out and then joining them. the clay dries and is ready to handle, Gwendolyn whittles the spoon to a shape she wants.

A mug that she demonstrated how to make was thrown without a bottom before the demonstration and then worked on during the demonstration by pinching and stretching it. The handle was also pinched and formed, joined to the mug and then a small piece was added to build more volume at the top.

Her double bowl pieces are also all pinched from a solid



piece  
of  
clay  
pre-

After

Ester shared a few photos from her web site to demonstrate the finished product.



**PACIFIC RIM POTTERS**  
**31st Annual Spring Show and Sale**  
**Saturday, May 13 - 10am-4pm**  
**Knox Presbyterian Church Hall**  
**2964 Richmond Rd.**

Local ceramic artists will exhibit a wide variety of handcrafted, useful and exquisitely artful clay creations for home and garden. Free admission, door prizes, refreshments. For more info: 250-592-8257

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### ***Programs:***

**April: Marlene Bowman** demonstrates her hand-building techniques. See <http://www.stinkingfishstudiotour.com/Marlene-Bowman/> for some examples of her colourful and unusual creations.

**May: tentative:** Photographing your work and other presentation tips.

**June:** spring get-together and gallery.

APRIL 2017						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Jan and Helga Gove Exhibit at Art Gallery Continues throughout the Month Linda Doherty & Student Hand to Hand Gallery of BC Ceramics Vancouver April 6 - 29						1
2	3	4	5	6 Souper Bowls of Hope – Victoria BC Gallery of BC Ceramics Vancouver new show 5-7 PM	7	8
9	10 Guild Meeting	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29 Vic Duffies Workshop Sponsored by SVIPG
30						
May 2017						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Jan and Helga Gove Exhibit at Art Gallery Continues to May 28th						
	1	2	3	4	5	6
7	8 Guild Meeting	9	10	11	12	13 Pacific Rim Potters 10am. to 4pm Knox Presbyterian Church Hall 2964 Richmond Rd
14	15	16	17	18	19	20 Denman Island Studio Tour
21 Denman Island Studio Tour	22	23	24	25	26 Fired Up 4401 William Head Rd Metchosin	27 Fired Up 4401 William Head Rd Metchosin
28 Fired Up 4401 William Head Rd Metchosin	29	30				

## ADVERTISING RATES

Business card size (2" x 3 1/2"):  
\$10 per issue  
or  
\$75 for 10 issues

Quarter page ad (3 1/2" x 4 3/4")  
\$20 per issue  
or  
\$150 for 10 issues

Sales announcements, events, classified ads:

**FREE**

Contact the *At a Glance* editor  
helen.pedneault@shaw.ca

## *Guild* at a *Glance*

... is the newsletter for the South Vancouver Island Potters Guild.

It is published monthly, September through June. It's distributed by email to all members and some copies are available at Guild meetings. The newsletter is also posted online at [www.victoriapotters.ca](http://www.victoriapotters.ca)

Articles and items of interest to members are welcome and will be included as space permits. Items for inclusion are best emailed to the editor  
helen.pedneault@shaw.ca

**SUBMISSIONS REQUESTED BEFORE  
THE FIRST OF THE MONTH**

## The Executive

President:	Muriel S.	250.652.5434
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Treasurer:	Linda V.	250.479.5966
Archivist:	Dawn K.	250.896.4373
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Directors:		
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Raffle:		
	Ester G.	250.658.4523
	Tobias T.	250.383.3893
Webmaster:	Nancy Fraser	250 508-2053



**Victoria  
Clay Art**

654 Burnside Road W.  
Victoria BC V8Z 1M8

*Here is a list of my favorite pottery tools, glazes and things. Dan*

**All available at Victoria Clay Art**

Mud Tool Ribs  
Amaco PC-20 Blue Rutile [cone 6]  
Alphabet Stamp Set  
2" Goat Hair Fan Brush  
Magic Water  
Stroke & Coat SC-74 Hot Tomale [cone 08-10]  
MKM Finger Rollers  
Xiem Telescoping Sponge on a Stick  
Mud Tool Blue Sponge  
Amaco Velvet Underglaze V-361 Jet Black  
Aardvark Cone 5 BEE-Mix  
Mud Tool Clay Cutting Wire [green handle]  
MKM Wood Stamps  
Paper Clay cone 06, 6, or 10

**Come in and look around, we're open  
10:00am to 5:00pm Mon-Sat**

## Vancouver Island Pottery Supply

### Has Moved

Hello to all our valued customers, This is notice that VIPS has moved.

Our new address is:

515 Stanford Avenue E.  
Parksville, BC  
V9T 6V6

We have the same phone number and website address. We have a new email address.

Cheers, Donna

Ph: 1-250-248-2314

E-Mail: [sales@vipottersupply.com](mailto:sales@vipottersupply.com)  
(new email address!!)

Web: [www.vipottersupply.com](http://www.vipottersupply.com)

**REMEMBER** – among others, 2 great benefits to being in the South Vancouver Island Potters Guild are:

- 1) the library
- 2) access to the BC Potter's Guild newsletter online. Roger C. sends us the username and password each month.

So ... check them out! They're worth using!

*... When you shop – please  
mention to our advertisers  
that you learned about them  
in the Guild Newsletter.*

## DISCOVERY ART TRAVEL



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**NEW INDIA**, Rajasthan & Taj Mahal  
2017, November 18 - December 11  
Registration Open  
Save \$100 before March 30

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Early Registration Open  
Save \$200 before May 1, 2017

**NEW SPAIN**, Andalucia, November 2018

**SICILY 2017**, April 29 - May 18  
One space still available as of Feb 26  
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