

Guild at a Glance

March 2018

www.victoriapotters.ca

Volume 19 Issue 7

March Meeting

Monday 7:30 PM March 12, 2018

Program: Bring in the results of your glaze experiments to share

Reminders:

- **Bring your glazes**
- **Newsletter updates to helen.pedneault@shaw.ca by March 25, 2018**
- **Bring Donations for the Raffle Table**
- **Bring Your Souper Bowls with the Donation Record Completed**

February Meeting In Review

The February meeting was an informative discussion and sharing of a variety of members' favourite glaze examples and recipes. I've copied some of the recipes here as well as some sample pictures.



June Perry Red - Cone 6 Oxidation (picture to right)

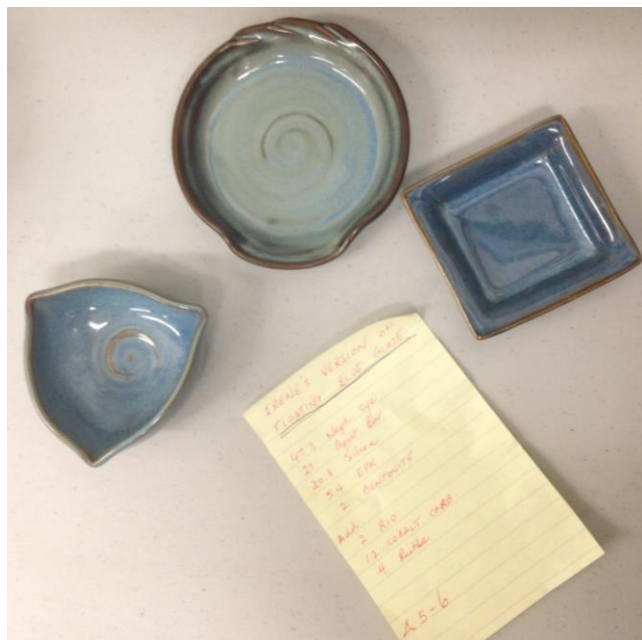
Neph Sye	16%
Silica	32%
Whiting	20%
Kaolin	11%
Gerstley Borate	21%
	100%
Tin Oxide	5.0%
Chrome Oxide	0.15%
Cobalt Carb	0.25%
Bentonite	2.0%



Val Cushing's Satin Matte		Carleton Ball's Black Matte 66	
Nepheline syenite	40	Feldspar	154.8
Gerstley borate	10	Silica	16.8
Whiting	10	Calcium carbonate	56.4
Lithium carbonate	6	Zinc oxide	25.8
EPK	12		46.2
Silica	12	EPK	15.0
	90	Red iron oxide	3.0
		Cobalt oxide	
Rusty Bronze			
Add: Titanium dioxide 6			
Red Iron oxide 2.7			
Too thick - runs			
Too thin - lacks of colours			
Painted on medium coat best.			

* only good on Plainsman 340 clay
- tested on many other clays - very dull, dead.

February Meeting in Review (cont'd)



Not all the glaze examples were captured for photos.

Programs

Coming to the April 9 meeting:

The Environmentally Responsible Potter: Muriel Sibley chairs a round-table discussion, with a representative from the environmental science division of the Capital Regional District attending to answer questions. Bring your questions and ideas on such topics as disposing of old glazes and toxic wastes, dealing with clay that just can't be recycled and alternatives to shard piles, plus anything else you want to hear discussed.

Kiln for Sale

A 1991 Duncan kiln with stand is being advertised for sale for \$300. The owner advises they are the second of a total of two owners both of which were porcelain painters. The kiln details:

21" high without stand.

20" exterior diameter.

240 volts.

15 amps.

2174 F max temp.

Kiln is reported to be in excellent condition and includes a few pieces of furniture.

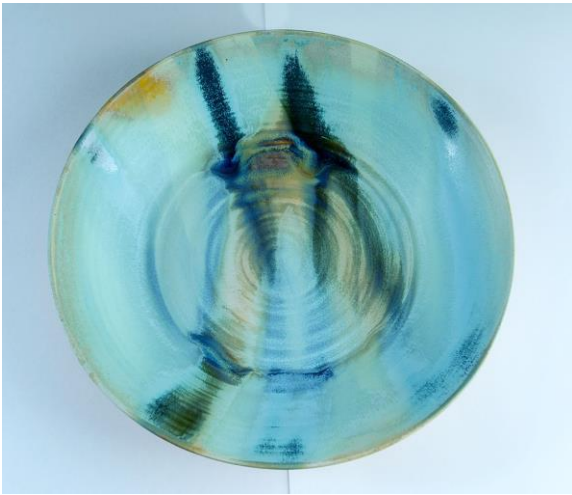
Contact Audrey @ 250-655-3440.

The Mystery of Glazing – Helen Pedneault

For both our February and March program, we are discussing glazes – glazes we like and our experience with testing new glazes. Glazes have always been a really important part of pottery for me. I've admired many surface decoration techniques, but the technique that I am most drawn to is the combining of several glazes and letting the heat do its magic. My glaze goals include 1) lots of action in the glaze – even if it is subtle 2) not a mess on the kiln shelf 3) repeatable 4) it fits the clay I'm using 5) leaching of chemicals is minimal 6) the chemicals I use are food safe and 7) I am conscious of my health and safety.

As I'm by no means an expert on glazes and things like 'fit' are still an evolving piece of my knowledge, I write this article with some trepidation, as many of you in the Guild will have much to add to this discussion. Every potter I've spoken to has described glazes and glazing as part of their ongoing learning – even those who teach glazing courses. Even with this caution in mind, I still thought for this month's newsletter, I would write an article about my glaze exploration over the past number of years, sharing what I found notable from the research I've done or classes I've taken. I offer this article as only a story of my experience in the hopes it saves some of the newer potters a few miss-turns. Next month's newsletter will contain corrections and additions provided by all of you.

My starting point with glazes was the Cedar Hill Pottery Studio, using the glazes provided by the studio and on occasion assisting with the mixing of glazes. After acquiring a kiln, I started the process of learning to make my own glazes. I bought chemicals, a triple beam scale and a mask along with a whole bunch of buckets and then ventured into the process of mixing glazes at home. My first glazes were a couple of the ones I liked from



Cedar Hill and some I liked the look of in books or online. I learned a couple of things from this approach. The first was the importance of thinking about the number of ingredients in the various glaze recipes you select. If I was starting over, I would have limited my initial glazes to two or three (instead of as my husband the editor says 'two or three hundred'), increasing the variety with different colourants. My random approach resulted in me having a large storehouse of many different chemicals, sometimes in large quantities of 50 lb. bags. My thought was it was so much cheaper by the lb. in large quantities!

Unfortunately, I quickly learned after the fact, that if one only uses a few grams of an ingredient and only in one or two of their glazes, a person buying in large quantities might end up with a 50 year supply. The large variety of ingredients also meant I came to dread the process of mixing glazes. My storehouse was a fair

distance from my mixing station, so I walked many steps and spent many hours doing what should have been a simple task. I eventually learned to compare recipes and think about what ingredients I already had, before I selected a new glaze for testing. I also learned to keep an eye out for potters who were 'retiring' as I found they were selling their chemicals at 50% off the retail price, a better way of economizing than 50lb sacks.

To add insult to injury, my first efforts at glaze making proved a bit of a disappointment (at this point things like 'soaking', clay fit, slow cooling etc. and even witness cones were all mysteries to me) so I decided to try buying dry bags of glazes online – the pictures in the ads of the end results were so beautiful! This was before the local pottery supply outlet carried a variety of commercial glazes. My experience taught me the cost of shipping and the challenge of using glazes that had panned to the point of breaking electric drill mixers and again led to disappointing results. If commercial glazes are your direction, they are thankfully a lot more available today and more information is available online about how these glazes perform on different clays and any application and storage issues. So as with all things – the greater the time invested in research the better the results.

At this point I realized my approach of looking at pictures of glazes and relying on random luck was not working for me and I decided to acquire more knowledge. The Guild library was my first source of information. Two books stand out - *Mastering Cone 6 Glazes* by John Hesselberth, John & Ron Roy, and *Cone 6 Glazes* by Michael Bailey. But there are many more references for glazing in our library than just these two. Currently there are twenty-two books and two DVD's specifically on glazing in the library and the topic is covered in many of the other general references as well.



My reading confirmed for me that it was a large topic with a lot of areas to be covered and for my learning style it meant dividing it into 'chewable chunks'. I needed to find a forum that would help me do that. In 2010, I invested in a two week course at MISSA - John Britt's Glaze course. John's lectures were humorous, plain language and engaging and helped me breakdown some of the mysteries. All the testing we did helped me retain some of that information. I also picked up tips for more efficient methods of mixing test glazes as well as good information on safer practices. MISSA has had several other glaze courses since, including Chic Lotz's one week course on glaze chemistry. Those who attended have spoken highly of their experience. Chic is particularly skilled at simplifying the different properties of glaze ingredients and I use some of her reference material to help me in my glaze testing. A YouTube video of Chic Lotz teaching a class on glazing is available at <https://www.youtube.com/watch?v=r3RSJcOfhw8>. Sue McLeod is now also offering glaze courses.

My next adventure into sorting out glazing, was the acquisition of a glaze chemistry software (Digitalfire's Insight-Live specifically). The software has helped me understand (at least at a rudimentary level) things such as silica/alumina ratios (which is discussed in *Mastering Cone 6 Glazes*). The software has also helped me appreciate the notion of LOI (loss on ignition) and clay fit questions. It also helps me keep track of and calculate the batches I make and file pictures of the results with the recipe. I have hundreds of test tiles, but I have not yet mastered a good way to track them. It's easy enough to hang a sample of one tile on the bucket of glaze for each clay type one uses – but what about the 49 combinations of under and over you've tried with that glaze and six others? Pictures filed on the computer with the glaze software are helping me get a handle on that – I would love to hear about other tracking systems that folks have found work for them.

So, after Britt's course, I had understood a little more about chemistry but my glazes were still pretty ordinary looking. I was mostly dipping my glazes (me and my many artist's paintbrushes are not yet friends) and occasionally spraying (or should I say splattering) glazes with my Critter on top of the dipped glaze for an attempt at something different. This 'not yet satisfying' experience led me again back to MISSA – first to a course offered by Alan Burgess on *Throwing and Surface Enrichment Decoration* in 2011 (and the magic of using glaze resist) and then to a course offered by Steven Hill titled *Atmospheric Effects in Electric Firing*. This latter seven day course allowed the students to explore 'hands on' the technique of spraying and layering of glazes with more sophisticated spraying equipment. It also gave me the opportunity to bring to class samples of all my existing inventory of glazes and test them in combination samples I made up of glaze recipes that Steven offered his students that were proven to help with the glaze action. After this last course, I felt I was finally getting to a point where I was finding my results more interesting and appealing. But spraying is not for everyone – I do spend more time setting up and cleaning up and sometimes things don't work out just how you imagined and active glazes do mean greater risk of glazes running and having to grind shelves.



My more recent glaze information is being acquired through a variety of YouTube videos and various Facebook forums (Exploring Mid-Range Glazes together using John Britt's Book, Clay Buddies and the Pottery Workshop). Discussions on these forums often include advice from very experienced potters that offer up solutions on pin holing, crazing, leaching, crawling, dunting and every other nasty word in the glaze dictionary.

So in short, to wrap up this article – I am still on my quest to meet all of my goals but I'm closer than when I started and I'm endlessly entertained by the process.

The three samples of my pots in this article (used to break up the dense text!) are examples of my more recent work and not chronological with the text.

Explorations in
Clay and Wax

**100
meter
art**



Metchosin Community House
4430 Happy Valley Road
March and April 2018
9am-1pm Monday -Friday



lifelines

Artist talk: Saturday
March 17 2-4pm
*Being touched by
art and why it
matters.*

Artwork by Diana Smith

MARCH 2018						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3 <i>Chronicles of Gailan Ngan exhibit opens (runs to April 22) at Evergreen (Coquitlam)</i>
4	5	6	7	8	9 <i>Deadline for Guild Sale Registration</i>	10 <i>Juan de Fuca 55+ Spring Craft Sale</i>
11 <i>Juan de Fuca 55+ Spring Craft Sale</i>	12 <i>Guild Meeting 7:30pm</i>	13	14 <i>NCECA Pittsburgh</i>	15 <i>NCECA Pittsburgh</i>	16 <i>NCECA Pittsburgh</i>	17 <i>NCECA Pittsburgh</i> <i>Diana Smith Artwork 2-4pm Metchosin Community House (see Ad)</i>
18	19	20	21	22	23	24
25	26	27	28	29	30	31
April 2018						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5 <i>Souper Bowls of Hope 11-1:30pm Victoria Conference Centre</i>	6	7
8	9 <i>Guild Meeting</i>	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
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

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:	Daniel Casey	250 418 0814
Vice-Pres:	Pam Truscott-White	250.474.5434
Secretary:	Derek Kasper.	250.995.2905
Treasurer:	Linda Vigliotti	250.479.5966
Archivist:		
Coffee:	Sharon Burley	250 818 7427
Library:	Nancy Wall	250.479.3524
	Kris Jeffrey	250.384.5344
	Belle Leon.	250.382.1326
Membership:	Roger Champagne	250.388.9642
Newsletter	Helen Pedneault	250 383 5808
Program Coordinator:	Monika Burrell	778 351 3988
Raffle:		
	Ester Galac.	250.658.4523
	Tobias Tomlinson	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
(new email address!!)

Web: 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!

DISCOVERY ART TRAVEL



OVERSEAS CERAMIC WORKSHOPS & TOURS
WITH DISCOVERY ART TRAVEL
DENYS JAMES

UPCOMING EXCURSIONS

SICILY

April 29 - May 17, 2019

Majolica, Mosaics & Architectural
Masterpieces

MOROCCO

October 7 – 28, 2019

Registration now open

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