

# Guild at a Glance

April 2018

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

Volume 19 Issue 8

## April Meeting

Monday 7:30 PM April 9, 2018

**Program: The Environmentally Responsible Potter**

***Good News – the Guild Sale in June is fully subscribed!***

### Reminders:

- Newsletter updates to [helen.pedneault@shaw.ca](mailto:helen.pedneault@shaw.ca) by April 28, 2018
- Bring Donations for the Raffle Table

### March Meeting In Review

The March meeting was a continuation of the February discussion and sharing about glazes, focusing on recent experiments.



Nancy Fraser

Sally Manning discussing the challenges of recreating a much loved mystery glaze created from glaze scraps.



New member  
Behnam  
Esmaeilian  
sharing his  
glazing experiments



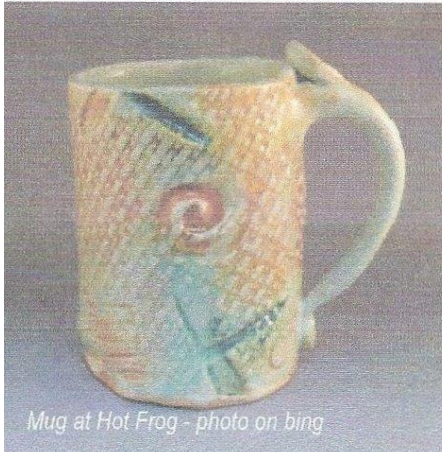
This month's Newsletter includes a couple of articles from previous newsletters that are worth a repeat. The following is an article written by Joy Finlay and published in the December 2014 newsletter.

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**How many times  
have you been  
asked this ?**

**Thank you Joy for  
one answer.**

**What's yours ?**



Mug at Hot Frog - photo on bing

## What Goes Into Making a Mug?

(so glad you asked!!)

1. Pick up clay - 7 hour round trip in ideal conditions. OR pay \$\$\$ to get it delivered.
2. Unload truck - load clay into basement studio.
3. Weigh out amount needed.
4. Wedge (knead) clay.
5. Centre clay on wheel and throw the mug shape.
6. Remove from wheel and let dry 24-48 hours, depending on humidity.
7. Put mug back on wheel and trim.
8. Hand-create handle.
9. Let handle dry 1 to 5 hours, depending on humidity.
10. Attach handle to trimmed mug.
11. Cover handle in hot wax to slow drying on very dry days.
12. Let mug dry 1 week minimum. If mug cracks at this point, re-cycle clay and start over at step 3.
13. Take mug to kiln and fire to ~1800 F - about 15 hours.
14. Take mug back to the studio for glazing. If mug has cracked during 1st firing, discard and write off.
15. Mix glaze(s). Each glaze requires approximately 3 hours to mix and sieve.
16. Put hot wax on the bottom of mug so it does not stick to kiln shelf.
17. Choose design and glaze mug. This can be a quick dip - or an elaborate design taking an hour or more to create.
18. Let mug dry thoroughly.
19. Bring mug back to the kiln and place gently within the kiln. If glaze scratches or gets bumped on journey, wash with hot water, let dry, and start back at step 13.
20. Fire glazed mug to approx 2150F; approximately 24-28 hours depending on electricity demands.

21. Hold at peak temperature for approx. 20-30 minutes. Make sure all shelves reach the same temperature (cone); then slowly fire down.
22. Wait around 14 hours for kiln to cool to under 400F before opening.
23. Remove and check mug. If cracked, write off. Start over at step one.
24. If mug has miraculously survived to this point, clean sharp bits off bottom with grinding stone by hand, and put out for sale (!)
25. Last, but certainly not least instruction; try not to bite off the head of the foolish person who innocently asks, "Why does this mug cost so much?"

AND, let us not forget all the hidden steps not numbered in here

- answer phone
  - pay B.C. Hydro
  - develop new glazes and slips
  - come up with new pots and ideas
  - pay B.C. Hydro
  - put out signs on road
  - have MTO take signs off road
  - re-cycle clay trimmings
  - attend conferences
  - read Clayart
  - answer questions where appropriate
- Thank you for your time and attention.

*P.S. Also plenty of love and satisfaction upon seeing that small lump of clay actually transformed into something very useful in this chaotic world. So much of what we cherish comes off a shelf in a store with no concept of how it got there. We are happy to tell you how we get a lump of clay into a pleasing mug to hold your beverage in.*

The following article was originally published in April 2008 – Written by Vince Pitelka and submitted by Betty Burroughs

### **DANGER! DUST IN THE STUDIO Toxic Dust – Always Avoid Breathing Dust**

Although there are some pieces of equipment that can cause immediate and possibly catastrophic injury, the greatest long-term hazard in the clay studio is dust. All ceramic materials that come in powdered form present an inhalation risk, and you must always protect yourself from the dust. The primary concern is silica (quartz, flint) dust, which is composed of very fine sharp-edged particles. Fine particulate free silica (pure silica particles that are not chemically combined to other materials) is contained in some of the component materials we use in clay bodies. Most secondary clays (those that have been transported by wind or water) contain very little free silica, as this material is heavy and tends to settle out. Primary clays like kaolins often contain small percentages of free silica as an impurity. The greatest danger is in mixing high-fire stoneware and porcelain bodies where flint (silica flour) is a major ingredient. Sand and grog often contain significant percentages of free silica dust. A healthy non-smoker's lungs can expel clay dust, but do not have the ability to expel fine silica particles. Instead, they build up nodules of scar tissue around each particle. The effect is cumulative, and long term inhalation of significant quantities of silica dust results in silicosis (potter's rot, black lung, etc.), which is ultimately fatal. For more information, go to the fact sheet on silicosis at the Centers for Disease Control website. Avoid making dust! Don't leave clay scraps on the floor. Don't leave ware-boards where they might fall over and raise a cloud of dust. Confine all dust-producing processes to the spray booth with fan turned on or take the work outside. When you need to sweep or scrape up dry clay residue from the floor, use a spray bottle



and spray a little water over it first - this will keep down the dust. Always wear your respirator when any dust is present. See the section below on purchasing a respirator. If you do not have a respirator, leave the area when there is any dust in the air and do not return until all dust has cleared. As a general practice, you should always avoid breathing dust of any kind. All of it is harmful. Whenever working with dry ceramic materials anywhere (except in the spray-booth with the exhaust fan on) always wear an approved twin element respirator with appropriate cartridges or filters for ultra-fine dust, and with a resilient rubber face piece that seals effectively against your face. See the section below on purchasing a respirator. NOTE: Disposable paper-element dust masks should never be used in the clay studio. Do not ever put yourself in any situation where there is dust in the air unless you are wearing an appropriate respirator. Purchasing a Respirator Efficient respirators are available at most good hardware stores and home improvement centers, but generally only in a size that fits the "average" face. Always make sure that you get a twin-element "half-mask" respirator with a resilient rubber face piece, equipped with P-100 HEPA (high-efficiency particulate air) cartridges or filters designed to protect you from very fine dust. "Half-mask" means that it covers your mouth and nose, but not your eyes, as compared to a full-mask respirator with oxygen supply such as firemen wear. A respirator appropriate for the ceramic studio does not need to have a cartridge for organic vapours from solvents, paints, etc., unless you specifically need that. Many of the respirators sold in hardware stores and home improvement centers are equipped with cartridges for organic vapours, and those are of no use to you unless they also have a P-100 HEPA rating or have additional P-100 dust filters attached to the cartridges. Also, it is important to be aware that all respirators equipped with organic vapour cartridges must always be stored in a sealed plastic bag when not in use. If left out, the cartridges are constantly absorbing organic vapours from the atmosphere, and quickly exhaust their usefulness. Don't get a respirator equipped with cartridges for paint and solvent fumes unless you specifically need protection from those fumes. Go to the Lab Safety Supply website for an extensive assortment of high-quality half-mask respirators that come in different sizes to fit your face. Enter "half mask respirator" in the search box. They sell the most popular brands used by professionals in industry, including Scott, 3M, MSA, North, Moldex, AOSafety, Survivair, plus their own Lab Safety Supply brand. Note that some of the masks are available either in standard rubber or in hypoallergenic silicone rubber. Note also that the mask and the cartridges or filters are sold separately. Select a small, medium, or large mask depending on the estimated size and shape of your face, and purchase a set of P100 HEPA-rated dust cartridges or filters. Click on the little orange icon in the upper right that says "quick-view selection guides" to select the appropriate cartridges and filters, and make sure that you get all the required parts. In some cases you must buy a package of dust filters plus a set of retainer caps to hold the filters on the mask. When you receive your respirator, test the face piece for sealing efficiency. Strap it on your face snugly, hold both hands over the cartridge ports, and try to breathe in. If there is any leakage around the edges of the mask, then it is a poor fit. Determine whether it is too large or too small, send it back, and exchange it for the right one.

From Vince Pitelka Appalachian Center for Craft Tennessee Tech University [vpitelka@dtccom.net](mailto:vpitelka@dtccom.net);  
[wpitelka@tntech.edu](mailto:wpitelka@tntech.edu) <http://iweb.tntech.edu/wpitelka>

### ***Growing the Newsletter***

In reviewing previous Guild newsletters, I noticed that the most fulsome and interesting newsletters were produced by a committee of folk. I've enjoyed my two years as the editor of the newsletter and am happy to take it on for another year in September, but I think the newsletter will be more interesting if there were four or five folk willing to join me in creating a committee. The main tasks of the committee folk would be submitting photographs, collecting articles from a variety of sources and if so inclined writing the occasional article or doing an interview. I will ask for this topic to be discussed under new business at the April meeting.

Helen Pedneault, Editor

## MISSA 2018

Below is a picture posted in the September 2017 newsletter showing Roger Champagne in Vince Pitelka's class at MISSA 2017. To the right is a recent picture of Roger's work using the techniques he perfected in the class. A very good reason to look and see what MISSA classes still have space.



*Susan C. Whitham*  
Susan C. Whitham

RECENT WORKS: VESSELS, SCULPTURE & PAINTINGS

Susan C. Whitham: Raku sculpture

- exhibition -  
**April 25 - May 06, 2018**

- meet the artist reception -  
**Sunday, April 29, 2018 from 2-4pm**

**COAST COLLECTIVE**  
103 - 318 Wale Road, Colwood, BC V9B 0J8  
250.391.5522 • Open Wed - Sun, 11am-5pm  
[www.coastcollective.ca](http://www.coastcollective.ca)

WEST SHORE ARTS COUNCIL Westridge Colwood BRITISH COLUMBIA ARTS COUNCIL BRITISH COLUMBIA

**Understanding Glazes:  
HOW GLAZES WORK**

workshops with Sue at  
Coast Collective Arts Centre, Victoria, BC

**May 13, 2018 1-5pm**  
**\$60**

For more info & to register: [bit.ly/coastcollective-glazeworkshops](http://bit.ly/coastcollective-glazeworkshops)  
250.391.5522  
[info@suecleodceramics.com](mailto:info@suecleodceramics.com)

[www.SueMcLeodCeramics.com](http://www.SueMcLeodCeramics.com)

## 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.

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### 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.

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## PACIFIC RIM POTTERS

**32nd Annual Spring Show and  
Sale Saturday, May 12, 10am-4pm**

**Knox Presbyterian Church Hall  
[2964 Richmond Rd.](#)**

Local ceramic artists in this popular, long established show will exhibit wide variety of handcrafted, artful, functional and sculptural clay creations for home and garden. Free admission, door prizes, refreshments.

For more info:

[250 658 4523](tel:2506584523)



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This year the Salt Spring Island Potters Guild will host its second juried Exhibition and Prize competition showcasing excellent ceramic art produced in the province of BC. The exhibition and awards are meant to encourage artistic and technical excellence in the practice of ceramic artists and to raise awareness and profile of ceramic arts in our collective communities.

The exhibition will be located on Salt Spring Island, at historic Mahon Hall from Oct 04th -14th, 2018. Details at: <https://www.ssicaceramicawards.com/submit-your-work>.

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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 <i>Susan Whitham at Coast Collective</i>	26 <i>Susan Whitham at Coast Collective</i>	27 <i>Susan Whitham at Coast Collective</i>	28 <i>Susan Whitham at Coast Collective</i>
29 <i>Susan Whitham at Coast Collective</i>	30 <i>Susan Whitham at Coast Collective</i>					
May 2018						
		1 <i>Susan Whitham at Coast Collective</i>	2 <i>Susan Whitham at Coast Collective</i>	3 <i>Susan Whitham at Coast Collective</i>	4 <i>Susan Whitham at Coast Collective</i>	5 <i>Susan Whitham at Coast Collective</i>
6 <i>Susan Whitham at Coast Collective</i>	7	8	9	10	11	12 <i>Pacific Rim 10:00am – 4:00pm</i>
13 <i>Sue McLeod Glaze Workshop</i>	14 <i>Guild Meeting</i>	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



## 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](mailto:helen.pedneault@shaw.ca)

## Guild <sup>at a</sup> 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](mailto: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](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!

## 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

Specialty Small Group Art Travel  
[www.discoveryarttravel.com](http://www.discoveryarttravel.com)  
[denys@denysjames.com](mailto:denys@denysjames.com)  
1-250-537-4906

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Guild Newsletter.*