

Guild at a Glance

May 2018

www.victoriapotters.ca

Volume 19 Issue 9

May Meeting

Monday 7:30 PM May 14, 2018

Program: Trends in Design and Popular Culture

Reminders:

- Newsletter updates to helen.pedneault@shaw.ca by May 28, 2018
- Bring Donations for the Raffle Table

April Meeting in Review

April's program was a discussion facilitated by Muriel Sibley on the Environmentally Responsible Potter. Athina Conner from the Capital Regional District spoke about the various technical issues related to the disposal of toxic materials and non-toxic materials and noted the requirements differed for businesses versus 'hobbyists'. If you have questions or comments, especially concerning the disposal of chemicals/glazes etc. through the CRD waste disposal program, you can reach Athina at: aconner@crd.bc.ca or 250-360-3235.

Growing the Newsletter

As I reported in the previous email, I am hoping to create a committee of folk to carry on with the Newsletter in September 2018, with me as the editor and coordinator of the effort. Some have already volunteered (Thank You!) but it will be even better if we are able to attract a few more. The main tasks of the committee folk will be submitting photographs, collecting articles from a variety of sources and if so inclined writing the occasional article or doing an interview. Please email me at helen.pedneault@shaw.ca if you are interested.

The May Program

The May meeting is all about trends in Design and popular culture and how we can use this knowledge to incorporate it into our pottery.

With the cards I [Monika Burr] gave out during the last meeting, I am hoping the meeting can continue. I will need someone to take on the roll of host for the meeting.

Someone to take on the colours Ultra Violet, Rose Quartz. And...Someone to bring goodies as well.

From May 2011

Displaying Our Work

Some of our more experienced members offer the following advice: • choose a theme for your display that compliments your work – for example, rustic, modern, homey • coordinate the colours & texture of the table covering, piece ‘lifters’, shelving etc • keep things simple – let your work be the focus • don’t crowd your display - less truly can be more • keep additional stock and personal items out of sight – under the table behind its cover works well • linking to the point above, table coverings should reach the floor / ground on any side that is seen by the public • group similar items – by function, colour, shape or texture • odd numbers within groups works well – particularly 3’s – for example, a teapot, cream jug & sugar bowl • vary the height of work within the display – use the tabletop as a starting, not an ending point • additional lighting may be necessary - especially if your display is indoors – people won’t buy what they can’t clearly see ... and, thanks to Nancy W., our wish lists just got a little longer: One new slightly ‘techy’ item is a Digital Picture Frame, showing photos of your best work running on a ‘filmstrip’ format. It catches shoppers’ attention. Interspersed with the pottery photos, could be information about clay work (similar to the Info Panels made for the Guild’s 10th Anniversary show), or even process photos [i.e. stages of a piece being thrown/ trimmed/ altering/ adding handles/ glazing/ unloading a kiln]. The Frames can be set up on a corner of your booth - they sell for \$50 - \$99 (with lots of memory space).

From June 2009

TIPS FOR IMPROVING YOUR SALES taken from an article by Ellen Currans, of the Oregon Potters Guild

PUBLICITY IS TREMENDOUSLY IMPORTANT Don’t pass up any opportunity for good publicity about you and your work. An article with great photos can add dollars to your sales. Plan to make more of the same or similar pieces shown in the article. Many people will come to the show just to get that piece. Publicize in your local paper or your company newsletter: **GET THE WORD OUT**. Every chance you get, let people know you are in a show and invite them to come early and get the good stuff. Don’t worry about losing your buyers to other potters – you can’t control that except by offering really good work yourself. Pass out information or flyers at other shows and give out or mail them to all your friends and customers. Update the flyer mailing list every year with new buyers’ addresses.

IF YOU WANT TO SELL WELL have twice as much work on hand as you want to sell at the show. If most of your work is highly decorated and labour intensive, you might want to add some plainer, complimentary pieces, simpler to make and priced a bit lower.

WHAT TO BRING? Bring your best work, and be as critical as possible about what is best. It is wise not to have too much variety in style, glazing, clay types, firing, etc. A “body of work” should have some cohesive similarities that say it is all done by one person. If you do several kinds of clay work, separate them in your booth. Do not bring seconds. If you don’t have enough work for a full booth, do a half booth or the group booth. If you do not make a lot of different forms, it might be best to display them in a smaller booth and replace them as sold, rather than put out many duplicates. Long-time potters have other decisions to make. Have you made the same forms with the same glazes forever? If they still sell well, fine. Continuity is good for customers who want to add to their collection of your work. If some of your line of work is not selling like it used to, is it time to consider that the forms and glazes may be a bit dated? Perhaps add new pieces, more contemporary colours, more useful, reasonably priced items. If your work is more Ceramic Art than production mode, consider making some smaller, less complicated and less expensive pieces. Mick Casson called it “making some and some”. Some to satisfy his artistic needs and some sure to sell. It is not a compromise in quality but a recognition that money may be tight for many people this year. You may not need to change what you are already doing, just add a few more items at lower prices.

From June 2009 continued


PRICING! Never easy, especially in a year when the economy is tanking. Each potter has to decide for themselves the return they need for their work. Keep in mind it is easier to raise your prices as your skill and quality increases than to lower them if the work is not selling. Established potters have worked for years to achieve the recognition and prices their work now commands. New potters will get a good education on pricing and what is selling if they sign up for work shifts at the sales tables.

DISPLAYS. Make yours as interesting as possible. Different levels, achieved with shelves or display stands, are more eye-catching than everything placed on the same level. Try grouping by colour or purpose of the pieces. If your work is out of the mainstream of northwest pottery, you may need explanatory photos and materials in your display. Most of the public does not understand the romance of pit firing or the difference between an anagama and a Skutt. They don't read Ceramics magazines. You need to educate them to the 'specialness' of your work and how they might enjoy it. Use small signs that suggest ways to use your pieces. (You have probably heard someone say, "What would I use it for?") A short bio with a picture of you or your studio is good, too.

MEETING YOUR PUBLIC: Your sales will be better if you are in or near your booth to answer questions and help customers find what they are looking for. If you are grouchy, sleepy or depressed, stay away! Smile and have a pleasant look on your face when customers are near. Don't sit reading a book or chatting with other sellers. Have business cards available so customers can find you later.

WHY PEOPLE BUY: People buy because they see something that just reaches out and grabs them when they go by. They buy objects by colour or texture to match their décor. (Yes, they do!) They buy functional ware to add to the pleasure of eating and to create a beautiful display of food for guests. They buy an important piece of clay art for a special display place in their home or office. They buy what is comfortable and fits in their life style. They buy what they understand. They often buy something similar to what their sister-in-law bought last year. They come back to buy more because the piece they have works the way it should. It feels good in the hand and on the lips. It enhances the food served in it. It sits pretty on the shelf and touches their senses each time they pass.

If you are selling in our Guild sale this year, come expecting to have a good time! If you aren't, come anyway, and share in the work shifts and get acquainted with fellow members. Our sale isn't just about selling.....it's also about getting together with other members and seeing what work they do and giving support to others and to your Guild. Here's to a successful sale! Betty Burroughs



**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
250.391.5522
info@suekleodceramics.com

www.SueMcLeodCeramics.com



April 18th, 2018

Dear Members of the Potters Guild,

On behalf of the Souper Bowls Committee we would like to extend a heartfelt thank you for your ongoing support of this very worthwhile fundraiser. Your dedication to providing handmade pottery bowls, in addition to offering your time at the event, is so genuinely appreciated. Without your contributions and involvement, we could not have possibly have achieved our fundraising goal for the Youth Empowerment Society.

This year's event was a tremendous success! With your help we managed to raise over \$100,000 for Y.E.S! These proceeds will go towards programs that will facilitate the empowerment of youth through programming and the provision of much needed resources. Helen Hughes could not have possibly imagined how much good would come from a simple bowl of soup!

Please visit the following links to view some of our favorite photos and videos of the event.

<https://drive.google.com/open?id=1s5JfS25LRaE3ZarbWCcgHEPB44BKjwIN>

<https://www.dropbox.com/sh/3kes16fevl97ooz/AAAFqo91SKhL-qsWpwWNFCvca/Souper%20Bowls%20Event%20Photos%20by%20Tonya?dl=0>

On a more personal note, the committee was blown away by the collective talent in your group! The pottery was absolutely beautiful! Thanks again for everything. We look forward to seeing you at next year's event!

Marnie and Carla
Volunteer Coordinators & Bowls Liaison
Souper Bowls Committee

Problems and Solutions to Glaze Application

Mixing Glaze:

To keep glazes from settling to the bottom of the container, add 1% (dry weight) CMC gum to the recipe. By itself, CMC forms lumps when added to water so it needs to be mixed well into the dry ingredients before adding water. It is especially useful for glazes that are high in frit or nepheline syenite. Not only does CMC prevent glaze settling, it also makes for smooth application and adds strength to the glaze so that freshly glazed pieces can be handled without chipping when being loaded into the kiln. Another bonus: it does not produce rotten smells like other similar additives. **Sophia Morrison**

Before Glazing:

1. Check your greenware for any bumps, lumps, rough spots, etc. and correct before bisquing.
2. Before you touch your bisque make sure you are either wearing gloves or your hands are free of any hand lotion, dust or oil of any kind.
3. Stir your glazes, sieve them and then stir again before using. Stir them frequently to keep ingredients in suspension.
4. Make sure your piece will fit into the bucket of glaze before you start dipping. If it doesn't, use another container.
5. When removing your piece from the glaze, place it onto a clean surface and do not touch it until it is dry. Many, many times pots have been "decorated" with my finger prints because I "had to" touch them.
6. If, after glazing the pot, you know the glaze is too thick, too thin, or not right in some way, wash it off.
Wait until the bisque is completely dry before glazing again. Firing doesn't improve a poor glaze job!

Guild Wisdom



Roger Champagne
and Betty Burroughs

Sandi Madsen

Glazing:

Having the glaze the right consistency and properly stirred is the first necessity. I wax my bottoms – on the wheel when possible – using a sponge rather than a brush. I use a brush on smaller pieces. For mugs and small bowls I usually dip, using tongs to hold, dipping under and back to count of 4, and holding upside down till it stops dripping. For bigger bowls, I usually hold one side and dip, then the other so that I get a double dip line or triangle in the middle, but – what to do when I don't want that? I have tried pouring the inside, then for the outside, resting the bowl on a fridge shelf and pouring (not always satisfactory – I'd love some ideas.) For plates I've found a rectangular mop bucket to be best for dipping. I can fill it up or tip it a bit to get the whole plate in. **Jocelyn Steedman**

I use very little wax, only on lid flanges or gallery where lid will sit which I apply with a small piece of sponge. About 30% of my glaze is sprayed; the rest is dipped or poured. Many of my pieces are too thin to absorb glaze on inside and outside on the same day so glazing usually takes 2 days. For an even application it is so much easier if you have an adequate amount of glaze! Holding the pot by the foot-ring, pour glaze into the inside of pots first; invert with a spiral motion, and immediately re-dip the rim. After the piece is dry (usually the next day) hold from the inside only and dip straight down into well-stirred and screened glaze; then straight up. I have a 2-ft. square of 1-inch thick upholstery foam on the table beside the glaze bucket and immediately wipe the bottom of the pot over it, to remove excess glaze. Hold the pot vertical as you do this and it will take off a clean line of glaze, just from the foot-ring. A quick once over with a sponge before loading into the kiln is then all that is needed to be sure all the glaze is removed. It takes off only the minimum amount (i.e., 1 mm.) depending how firmly you press on the foam, so you do need to know how your glaze will behave. **Cindy Gibson**

When I was doing production work and needed to be efficient, I'd always put the hand I intended to use when dipping a pot into the glaze first before picking the pot up. My fingers "glazed" where they held and I rarely had to touch up.

Louise Parsons

Re-glazing:

To re-coat previously glazed ware, allow the glaze to settle and remove all water from the top. Set spray gun to 100 psi instead of usual 40 psi and set nozzle to small, fine spray. Heat the pot and re-glaze immediately.

From "Clayart"

Next month's topic is: **"What kind of clay do you prefer?"** Tell us the cone you fire to, type of firing: oxidation, reduction, raku, or pit firing, why you like your choice, what company produces it, and where you can buy it. Send your answer to Betty Burroughs at betbur@shaw.ca



Winchester Galleries

665 Fort Street

May 1-26, 2018

Ceramic Artist Victor Cicansky

Hot Garlic Pickles and Other Delectable Ceramics

Arts Champions Summit: One Region - the Collaboration Effect

One Region - the Collaboration Effect

June 6, 2018

CRD Arts Champions Summit

Baumann Centre: 925 Balmoral Rd, Victoria, BC V8T 1A7, Transit #6

Event Information

One Region - The Collaboration Effect will bring arts champions together from across the Capital Region to reflect on the cultural moment we create and work in. The event is an opportunity for artists, cultural workers, municipal staff and elected officials to share experiences and connect.

At the summit you will:

Hear stories from arts champions at the intersection of art, systemic change and collaboration

- Connect with others in the arts community;
- Find out mechanisms for supporting arts practices that make a community impact;
- Provide feedback on the progress of the Arts Implementation Plan; and
- Celebrate the ability of the arts sector to transcend municipal boundaries and, at the same time, foster a unique local arts scene.

Go to <https://www.crd.bc.ca/service/arts-funding/building-our-arts-future/arts-champions-summit> for information on the days plan. **Registration: There is no fee for this event but you must pre-register on their website by June 1 so organizers can prepare space and catering needs**

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 and refreshments.

For more info:

[250 658 4523](tel:2506584523)



Work by Ester Galac

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.ssicceramicawards.com/submit-your-work>.



Fired Up!
COASTAL VESSELS:
ROMANCING THE SEA
May 25th to 27th

Metchosin Community Hall
4401 William Head Rd
Metchosin, BC V9C 3Y6



**MOTHER
DAUGHTER**
Show and Sale
May 5th - 13th
10am - 5pm
'Chosin Pottery
4283 Metchosin Rd.
250-474-2676



May 2018						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
May 1-26 Victor Cicansky Winchester Gallery		1 Susan Whitham at Coast Collective	2 Susan Whitham at Coast Collective	3 Susan Whitham at Coast Collective	4 Susan Whitham at Coast Collective	5 Susan Whitham at Coast Collective Mother Daughter 'Chosin Pottery Sale
6 Susan Whitham at Coast Collective Mother Daughter 'Chosin Pottery Sale	7 Mother Daughter 'Chosin Pottery Sale	8 Mother Daughter 'Chosin Pottery Sale	9 Mother Daughter 'Chosin Pottery Sale	10 Mother Daughter 'Chosin Pottery Sale	11 Mother Daughter 'Chosin Pottery Sale	12 Pacific Rim 10:00am – 4:00pm (see ad for location) Mother Daughter 'Chosin Pottery Sale
13 Mother Daughter 'Chosin Pottery Sale Sue McLeod Glaze Workshop	14 Guild Meeting	15	16	17	18	19 Scattered Artists Studio Tour 2018
20 Scattered Artists Studio Tour 2018	21	22	23	24	25 Fired Up!	26 Fired Up! Last Day Victor Cicansky at Winchester Gallery
27 Fired Up!	28	29	30	31		
June 2018						
					1	2 Annual Potters Guild Sale 10am-3pm
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23 MISSA (runs to July 6)
24 MISSA (runs to July 6)	25 MISSA (runs to July 6)	26 MISSA (runs to July 6)	27 MISSA (runs to July 6)	28 MISSA (runs to July 6)	29 MISSA (runs to July 6)	30 MISSA (runs to July 6)

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

Specialty Small Group Art Travel
www.discoveryarttravel.com
denys@denysjames.com
1-250-537-4906

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