

Guild at a Glance

February 2019

www.victoriapotters.ca

Volume 20 Issue 6

February Meeting

Monday 7:30 PM February 11, 2019

Program:

Derek Kasper's Demonstration of the Jigs, Fixtures and Gizmos He Has Created for His Unique Slab Work

WE ARE MOVING TO A NEW LOCATION AND TIME FOR MARCH 2019 MEETING

January 2019 Meeting in Review –Daniel Casey Presents Marnie McDiarmid's Slab Bowl Method

By Kris Jeffrey

I thoroughly enjoyed Dan's demonstration of making slab bowls by piecing together angular pieces of slabs that have been texture or decorated to create interesting pieces of art. The small pieces are supported by a bisque bowl or plaster mould.

Dan is a self-proclaimed tool junkie! He brought a good variety of texturing tools that he loves using. These included: rubber textured mats (picture) stencils (to which he applies underglazes (picture) over top of on very soft wet clay, textured wallpaper and plaster textured stamps/moulds that he made himself from whatever he finds to make an interesting design.



His demo started at the beginning of the process rolling the slabs followed by cutting small angular pieces and then applying texture. In the bowl mould he first talked about creating the bottom of it, and how he applies a foot ring. Then he showed us his many different ideas of how he does different designs on each slab piece and layers them in the bowl, texture facing out. He also gave ideas on additional fixtures and how they can be implemented, all the while telling lots of anecdotal stories, and tidbits of his journey with these creations.

Because of the short period of time we had for this demo Dan didn't have the opportunity to finish his piece, but I think we all got the idea of how the process is done. He brought two of his



finished pieces so we could see the end result.



I found he gave great instruction and he has certainly inspired me to give this technique a go! I have already been searching out things to make marks and design with. Thank you so much for your time Dan! Much appreciated.



February Program:

Derek Kasper will give a demonstration of the various jigs, fixtures and gizmos he uses to assist in supporting and positional clay for joining into various forms describing their design parameters and construction methods, and if time permits a demonstration of a work in progress to illustrate some of his processes for slab work.

BEHIND THE SCENES AT MISSA

The annual Metchosin International Summer School of the Arts or MISSA has been an important element of the creative clay experience for many Guild members, including myself. I have attended eight years and counting and had gleaned a little understanding of how MISSA functions but not a lot.

MISSA has been around for 35 years now and has grown from that first year of five classes and 53 students to the 2018 year of 425 students (of which 140 were first time MISSA folk). For the 2019 year, forty-eight classes are on offer.

I could write for some length on the MISSA mandate and its aims and objectives as well as the details of the founders and the current board but this information is well covered on the MISSA website. I wanted instead to understand and write about the challenges that are sorted and managed all year long and shine a little light on how “The Magic of MISSA” comes to happen every year.



To get a little inkling of this back story I recently chatted with Marna Lynn Smith, Executive Director at MISSA since June 2016. That must have been one interesting start to a position in the midst of the delivery of the summer programs, but I digress. (She said the fact that she attended Pearson College when she was 17 must have helped her orient to the campus as she hit the ground running.)

Marna and I chatted about the rolling calendar spikes of activity that drive the efforts of one part-time staff member and one seasonal worker, that shepherd MISSA – Marna as Executive Director and Shana Watson, Executive Assistant, who has been with MISSA for nineteen years.

Shortly on the heels of one MISSA, starts the planning for the next year's classes – the collection of proposals and the signing of contracts etc. etc. consume a good portion of the fall effort. In addition this year, the MISSA team juggled an expanded social media presence with 'sneak peaks' breaking on Instagram and advertisements in a number of periodicals as well as a four page article in #GoWestShore. This fall work spike also included a concerted effort to ensure every 'Friend' of MISSA was properly registered and able to confirm their Friend status prior to the all-important one week early Friends registration date, when fingers would hover over the keys to compete for the most coveted classes. MISSA's mandate includes fiscal responsibility, so creating a media 'buzz' is part of keeping MISSA viable – and with 334 registrants already signed up for MISSA 2019, I think the buzz is working. In recent years, 2017 registration was at an all-time low at just 225 registrants in total, so already 2019 is well ahead.

Fascinators are for royal weddings and MISSA staff



Registration and related systems management is another big work spike – in 2017, the web developers hired to deliver the on-line registration system had to be let go in January, with an immediate replacement found – at a big cost and big effort, but online registration was achieved albeit a little later than planned. Then in 2018, a glitch in the Friends records was found and some new systems challenges needed to be addressed, contributing to the work spike leading into the 2019 year. The Friend issue was very successfully addressed to the extent that when Friends registration opened at noon on January 22nd, there were 100 folks signed onto the system, all of whom (thanks to the sneak peeks and the week review of classes before registration) knew exactly which class they wanted. The combination of those many urgent fingers doing constant refreshes to the page as the clock

ticked closer and closer to noon resulted in about thirty minutes of the registration system being hung (and about one hundred emails to Shana and Marna and the phone ringing off the hook), but in what turned out to be a very short period, the registration system was smoothly functioning and it was only us crazy clay people who even knew about the momentary glitch.

The next work spike includes sorting all the accommodation requests, including “can I be in the same room as ‘fill in the blank’” please” and so on and so on. The accommodation has been particularly interesting as Pearson College has been refurbishing a house a summer, reducing the stock (and flexibility) available. Following close on the registration and accommodation spikes is the planning for all the social events that happen in and around the classes – such things as the Celebration of the Arts, evening MISSA Talks and the new Saturday night Open Studio Tours. This year MISSA will be acknowledging 35 years in a big two- week long birthday bash, celebrating the big MISSA family.

I came away from my chat with Marna with an even deeper regard for the MISSA staff – yes there are a few other folk that have roles in bringing this event to fruition (such as our own Meira Mathison who

is the Ceramics Program Coordinator) and of course the legions of volunteers (especially techs!), but wow, that's a lot of work for two part time folk.

All of this happens on a budget of about \$280,000, of which over half goes to Pearson. Meals and accommodation and the use of the campus are all included in the expense for MISSA to rent the campus for two weeks. The remaining portion of the budget covers primarily instructor costs – travel, fees and accommodation on campus – and the bursaries as well as a few administrative costs including such things as advertising, wages and brochure printing.

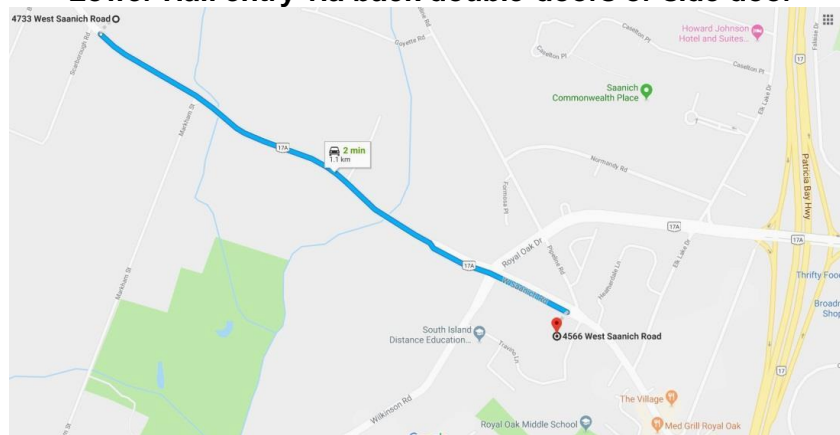
In closing, there are a couple of ways Guild members can contribute to a healthy continuation of this amazing program. The first is the MISSA Mug donations. Last year, \$2000 was raised from donated mugs which is money used to enhance the clay program specifically. This includes the acquisition of new equipment for classes, such as an extruder, planned for 2019. So don't forget to make a few extra mugs to donate to MISSA.

The second the way to continue the program is to volunteer. Do you live in the Victoria area? Would you be interested in volunteering before MISSA starts? Guild members no doubt have some great ideas to share about what would make for an even greater MISSA experience! Marna and Shana would love to hear from you. Welcoming committee? New MISSA greeters? You can email missa@missa.ca with your ideas and to volunteer.

GUILD MEETINGS RELOCATING MARCH 11, 2019
and NEW TIME 7:00 p.m.

Saanich Community Church - 4566 West Saanich Rd.
(2 minutes south of St. Michael's Church hall)
SCC located between Elk Lake Road and Wilkinson/Royal Oak
*Parking lot entry via **Travino Lane** with extra parking in lower gravel lot*
(ignore 'Authorized Parking' signs)

Lower Hall entry via back double-doors or side door





Church & Parking Lot (off Travino Lane)



Hall (28ft x 50') back entry doors

Saanich Community Church Hall Kitchen

Plumbed coffee-unit with filters, 4 pump-pots, Kettle, mugs/plates, dishwasher, etc.



The Salt Spring National Art Prize offering \$40,000 in awards, one of Canada's largest visual art prizes!

Submissions for the 2019/2020 SSNAP awards begin on January 10 and end May 31, 2019.

SSNAP Awards Totaling \$40,000:

SALT SPRING PRIZE – THE JOAN McCONNELL AWARD + RESIDENCY FOR OUTSTANDING WORK – \$20,000 (\$15,000 and a \$5,000 Salt Spring Island artist residency)

JURORS' CHOICE AWARDS – four awards of \$3,000 selected by each juror PEOPLE'S CHOICE –

ROSEMARIA BEHNCKE AWARDS – three awards determined by a vote of visitors to the exhibition – 1st prize – \$3,000, 2nd prize – \$2,000, 3rd prize – \$1,000

SALT SPRING ARTISTS AWARD for outstanding work by a Salt Spring Artist – \$2,000

Canadian citizens and permanent residents of Canada who are eighteen years of age and older as of January 1, 2018 are invited to submit their two- and three-dimensional work for consideration. Guidelines and submission details to be found on our website www.saltspringartprize.ca

Peter Krystalowich – Lloyd-El Crafts

By Helen Pedneault

Many long-time ceramic artists in the Victoria area were saddened to learn that Peter Krystalowich, a long time fixture in the local clay world, had passed away on January 21, 2019 at Victoria General Hospital. A celebration of Peter's life will be held at the Holy Cross Catholic Church 4049 Gordon Head Road on Friday February 8, 2019 at 11:00 a.m. Peter's obituary (published in the Times Colonist January 26 and 27th) outlines Peter's life, including his growing up in Port Arthur (now Thunder Bay) Ontario, his family, his work career in the Thunder Bay area of Ontario and his move to Victoria in 1974.

Peter's life story piqued my interest. Here was a man with a solid career as a Recreation Director in the northern Ontario towns of Port Arthur and then Chatham, who decided in his 40's to move to Victoria with his wife and four children (who ranged in age from almost 2 to 14) and go into business for himself.

I recently had the opportunity to chat with Dorene and Dan, Peter's wife and son, to learn more about this adventure west. We talked about Peter and how he became interested in clay and how he and Dorene came to be the proprietors of the Lloyd-El Crafts (now Victoria Clay Art) and one in particular interesting project they undertook.

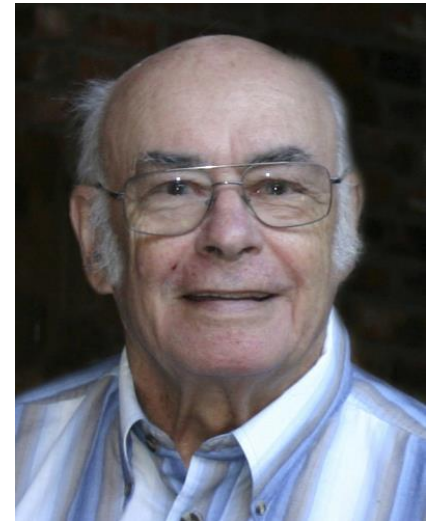
Dorene explains that the move to Victoria was an easy decision; the family had visited Dorene's sister in Victoria and both Peter and Dorene loved the city. Coupled with the love of Victoria, Dorene had an ongoing concern with water pollution in Lake Superior and a concern the general area was not healthy for her children, so out West they came. Peter had initially thought he wanted to start or buy a rock hound or lapidary business.

Through his work as Recreation Director in Ontario, he had the opportunity to tour the Thunder Bay Amethyst Mine and see the products being made there. As well as a mine that shipped the amethyst all over North America, they had a 'dig-your-own' area and a jewellery and lapidary business catering to rock hounds, tourists and residents. In that visit to the mine, Peter was arranging for gifts for a Jaycee convention. Peter liked to tell the story of filling a knapsack with amethyst on one of his visits and having to leave a trail of discarded stones behind him as he navigated the long trail and the heavy sack back to his car. This led Peter to an avid interest in rock collecting, resulting in many holidays with Dorene and family with at least some of the time spent hunting rocks.

When Peter arrived in Victoria, he learned that the business Lloyd-El Crafts, located at 784 Fort Street, was for sale. The business, owned by Lloyd and Eleanor Sinclair for more than twenty years, was a craft store that included moulds and slipware for ceramics. This was an area Peter had some expertise with as he had installed the first kiln in the Port Arthur Recreation Centre. At the shake of hand (later backed up with a deposit at Dorene's insistence), the business was theirs and they were off to a new life in Victoria.

The rest as they say is history. When they first took over the business, Dorene would walk the youngest Krystalowich in his buggy around the block until he fell asleep and then work in the store alongside Peter for the afternoon. As the business grew, the craft of slipware ceramic decorating took off and Peter (and Dorene once the children were older), would work in the store all day and give ceramics classes every evening. The business prospered and changed location a number of times from Fort Street to Johnson Street (before it was trendy) and then Fisgard and finally Ellery Street in Esquimalt. By this time, all four of their off-spring were involved in the business but it was Dan who worked with his parents making it a full time career and who then, taking over the business, shifted the focus away from slip moulds, changing the location to Burnside and with it the name to Victoria Clay Arts.

During the building of the business, Peter turned his knowledge of kilns into another area of business for Lloyd-El, making many service calls to potters in need of help with their element changing, kiln acquisition, thermocouple problems and relay issues. Once retired, Peter still kept his hand in kiln repairs for a number of years but also happily spent time travelling (more rock collecting!), enjoying golf at Cedar Hill Golf Course and later when mobility issues interfered with golf, stamp collecting.



One of the many fascinating stories of Lloyd-El under Peter and Dorene's stewardship was the restoration of the Gate of Harmonious Interest or *Tong Ji Men* at the entrance to Chinatown in Victoria. The Gate, which was erected in 1981, needed repair. The tiles were disintegrating and becoming detached from the gate. To preserve the Gate, the City of Victoria hired Lloyd-El to create replacement tiles. It is amazing to realize there are 5600 clay pieces to the gate of which 4000 are matching convex and concave tiles for which Lloyd-El commissioned Seattle Pottery to ram press these tiles. For the rest of the tiles, Peter created many moulds, some of which required sculptures by Dan to fashion the moulds. Once the moulds were created, then came the complex firing and glazing with all the colours approved before hand by the Gate Committee. It took 9 months to complete the work and some of the kiln loads weighed in excess of 400lbs. They were very fortunate that none of the tiles (which were stacked on end) went down in domino style, but some of the more complex pieces such as the dragons were made in parts in order to fit in the kilns and multiples were made to ensure they would have enough usable pieces. It took over 45 gallons of slip to make the Dragon mould pieces. One of the fun elements of the story is that the customers of Lloyd-El could pay \$1 and sign the back of a tile. All the money raised from this venture went towards the cost of the restoration of the gate. I like to think the signature of some of our guild members are on the backs of those tiles.

In hearing the story of Peter from Dorene and Dan, I was struck by the elements of 'can do' that made up his spirit and his obvious enjoyment of people. I asked Dorene about an outstanding story about Peter for her, and she told me of his early days with the Jaycee conventions and his notice that there was a segregation by race at some of the conventions in some parts of the United States. This did not sit well with Peter and he made an effort to connect with the Jaycee conventioners of all descriptions, resulting in Peter and Dorene being invited to visit Nassau and being given royal treatment. It was a great pleasure to hear Peter's story.

Raku

Two 2-Day Raku Workshops – Glazing and Firing

First Workshop – March 2 and 3, 2019 (Saturday/Sunday)

Second Workshop – March 4 and 5, 2019 (Monday/Tuesday)

Learn the basics of glazing and firing RAKU pottery, including horse hair and feather, glaze application, reduction, surface decoration, kiln loading, firing techniques, and a darn good time

Participants will need:

- 8 to 12 pots, [made from a clay appropriate for raku firing] bisque fired and ready for glazing.
- Brushes – Feathers – Horse hair [if you can get any] –
- Clothing that will not burn,: wool, denim, or cotton, is best

Participation in firing is required. All glazes are provided.

Day 1: 1:00 pm – 6:00 pm March 2 or 4

Fire horse hair and feather

Glaze pots

Day 2 10:00 am – 4:00 pm March 3 or 5

Glaze and fire pots

Raku Demo—Foil and copper wrap, iron chloride: Firing

Instructors: Larry & Dee Aguilar, Dan Krystalowich

Food:

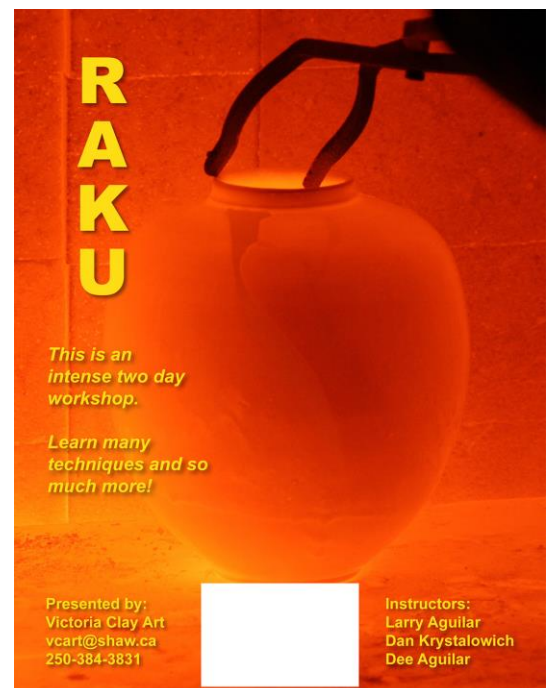
You should bring a pot lunch item for day 2 of the workshop to share, or snacks.

Location: Victoria Clay Art 654 West Burnside

Cost: \$300.00

Limited to 8 per class,

For class sign up contact Dan by email vcart@shaw.ca or phone 250-384-3831



Souper Bowls of Hope

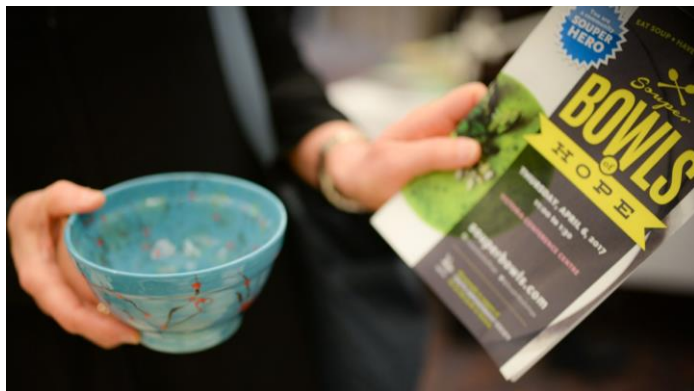
The 21st annual Souper Bowls of Hope fundraising event will be held at the Crystal Gardens on April 4, 2019, between 11:00-1:30. Thanks to your continued support, Souper Bowls has become an iconic fundraising event. It has grown to see over 400 people attending and has raised \$100,000 for the last two years for the Youth Empowerment Society (YES). Yes provided programs for Homeless, Street Entrenched and Youth at Risk in Victoria. The Souper Bowls event mainly supports the Drop-in Center, Alliance Club but newly renamed "Helen's Place" after Helen Hughes who founded and nurtured the event for 19 years.

The South Vancouver Island Potters Guild has been instrumental in the success of Souper Bowls and we Thank you all for your enormous support.

In appreciation for your generosity, the Committee looks forward to hosting your February meeting with treats and raffle items and covering the month's rent.

The final collection of Bowls will be at the March 11th meeting. If you would prefer an alternative pick up please email

["SouperBowlsOfHope@gmail.com".](mailto:SouperBowlsOfHope@gmail.com)



Also, we want to support you as individual artists. If you would like to promote yourself or your studio on our Souper Bowls website. Please provide a photo and a paragraph to the same email address.

Thank you again for your many years of support - without the BOWLS there could be no SOUPER BOWLS.
Michele Davis / Chair of Souper Bowls of Hope.



FEBRUARY 2019						
					1	2 Art Gallery of Greater Victoria Throw, Slip Spin Exhibit opens
3	4	5	6	7	8	9
10	11 Guild Meeting 7:30	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		
March 2019						
					1	2
3	4	5	6	7	8	9
10	11 Guild Meeting New Location and Start Time 7:00	12	13	14	15	16
17	18	19	20	21	22	23
24 31	25	26	27 NCECA Minneapolis	28 NCECA Minneapolis	29 NCECA Minneapolis	30 NCECA Minneapolis

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
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Treasurer:	Linda Vigliotti.	250.479.5966
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Coffee:	Sharon Burley.	250818 7427
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	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

515 Stanford Avenue E.
Parksville, BC
V9T 6V6

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Sicily April 29 - May 17, 2019

At the heart of the Mediterranean, off the toe of the Italian peninsula, the triangular island of Sicily has been dominated by many rulers throughout its 3,000 years history. Greeks and Romans, Byzantines and Arabs, the Normans and the Spanish left a stunning array of artistic masterpieces. Today's artists continue the Sicilian tradition of hand painted majolica ceramics on terracotta vessels and tiles.

Morocco October 7-28, 2019.

Visit the Imperial Cities of Rabat, Fes and Meknes. Explore the ancient Roman ruins and mosaics at Volubilis. Wander the narrow lanes of Chefchaouen with its red tiled roofs and bright blue buildings. Work with the women potters in the hilltop village of D'Har.