

**The mission of The London Potters Guild is to be the leader in the education and promotion of the clay arts in Southwestern Ontario. We provide high-quality programming, nurture the development of professional clay artists, collaborate with other community organizations and encourage fellowship in an inclusive and accessible facility.**

**EXECUTIVE DIRECTOR'S MESSAGE**

We are in our tenth year of operation at London Clay Art Centre (LCAC) and nearing 40 years since The London Potters Guild (LPG) was founded in 1981. Despite a long history of success and growth, there are misconceptions among members, partners, and participants about why the LPG exists. It's time to clear up the misunderstandings, set the record straight, and move forward without confusion.

Together, the LPG Board of Directors and I are working to create clear and concise communications to ensure that our stakeholders fully understand what we are trying to achieve through our extensive efforts at London Clay Art Centre. Not only that but, we want our members to be clear about their role in helping the LPG achieve its charitable purpose through its mission.

Our effort in developing explicit documentation is imperative to the health and welfare of the organization. It is equally important that members take an active role in reading the information provided and trying to understand the larger context in which the LPG and LCAC operate. This is especially important as we get older and our membership base grows larger with the potential to become increasingly disconnected from our foundational ideas.

The following should help inform you and correct the misconceptions about the purpose and mission of the LPG. Please, take a moment to read the following information, become acquainted with the foundational intent of the organization, and encourage your fellow clay artists to do the same.



A piece by Judy Blake, one of the award winners in the "Fireworks" exhibition - Fusion's biennial show. She won best of show in our own Biennial exhibition and has a number of pieces in Jonathan's Gallery if you want to see more of her work.

**INSIDE THIS ISSUE**

- Message from the ED.....1
- Purpose of Guild/role.....2
- Materials management.....5
- New rules and pricing .....6
- Survey re: meetings.....9
- Artist in residence Pelee.....9
- Appln. Program Coordinator.....10
- Fireworks Exhibition.....12
- Brenda Tapp— .....15
- Seconds Sale.....16
- Home County .....16
- Critiques.....; .....17
- Mosaics,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,18

As always, I am happy to meet in person to answer any questions you have and deepen your understanding.

Sincerely, Darlene Pratt

## PURPOSE OF THE GUILD

From Darlene Pratt

### The Purpose of the London Potters Guild and the Role of LPG Members

The London Potters Guild (LPG) is the incorporated charity that owns and operates London Clay Art Centre (LCAC).

As a charity, the LPG is regulated under the federal Income Tax Act and is held to a higher standard of accountability than a non-profit that does not have charitable status (all charities are non-profits but, not all non-profits are charities).

#### Can we make a profit?

We operate on a not-for-profit basis, which does not mean we cannot make a profit. In fact, it is the board's fiduciary and fiscal responsibility, and it is sound business practice, to generate profit and hold funds in reserve to maintain and sustain the enterprise.

The term "not-for-profit" means that neither the board nor LPG members receive money (profit) from the funds generated through the business of the organization, like shareholders would in a for-profit company. As a charity, we must ensure that the LPG's profits:

- are generated through activities consistent with our charitable purpose (see below, "What would put the LPG's charitable status in jeopardy?");
- are re-invested in the charitable activities of the organization.

#### Importance of charitable status

The people who founded the LPG were very smart to apply for charitable status at the outset in 1981. Had the LPG not been established as a charity, London Clay Art Centre would likely never have been built.

Because we are a charity, we can accept grants from other registered charities, both public and private foundations, and other qualified donors. Being a charity allows us to issue official receipts for income tax purposes.

Our charitable status has allowed us to raise approximately \$2 million in grants and donations to build the facility and continue to provide its programs for public benefit.

#### Charitable purpose and public benefit

The LPG's charitable purpose is **the advancement of education**. As stated in our letters patent from 2002 (also known as the articles of incorporation) the objects (also known as the purpose) for which the corporation is incorporated are:

*"To educate and increase the public's understanding and appreciation of the arts by providing performances of an artistic nature in public places, senior citizens homes, churches, community centres and educational institutions and by providing seminars on topics relating to such performances."*

We must exclusively devote the LPG's resources to charitable activities that further our purpose.

In addition, the term “public benefit” is extremely important to understand. We defined our “eligible beneficiary group” as the general public. Therefore, we must provide charitable activities that benefit **the public**.

### **What would put the LPG’s charitable status in jeopardy?**

The following is taken from an online article entitled “Five Easy Ways to Jeopardize Your Charity”, produced by the BC Centre for Social Enterprise. I strongly encourage you to read it <https://www.centreforsocialenterprise.com/five-easy-ways-to-jeopardize-your-charity/>

“The charitable purposes or “objects” are the exact wording that the charity submitted to Canada Revenue Agency (CRA) when originally applying for charitable status. This specific language is what was approved by CRA, and denotes exactly the activities that the specific charity is allowed to undertake.

Charitable registration is a one-way street. If a charity decides to dissolve (or revert to status as a non-profit organization), or if its registration is revoked by the CRA for non-compliance, the charity must either pay a 100% tax on its assets (revocation tax), or transfer its assets to another charity.”

Our charitable purpose has guided every decision we have made and it **must** guide all future decisions. As stated above, ignoring the purpose for which the LPG was established would literally lead to the death of the organization.

Over its 38-year history, the LPG has been well-managed, has satisfied the CRA, and has never fallen into a deficit position. Through smart management, the board navigated the LPG through the complex process of building LCAC and attending to the significant organizational growth that has accrued from operating a 7000 square foot facility. Now, the board and staff team manages an annual budget of over \$600,000.

In the circumstance in which CRA deems the LPG has failed to operate exclusively for its charitable purpose, the LPG would cease to exist and so would London Clay Art Centre.

### **Members: Where do you fit in?**

LPG members must work to fulfill the purpose of the organization – **the advancement of education**. In turn, the organization provides multiple programs and opportunities through its operations at London Clay Art Centre that profoundly benefit members as clay artists.

In other words, the LPG *does not* exist to serve members only.

Members get involved to fulfill the purpose of the LPG in bringing public benefit through educational activities. By virtue of their involvement, members also enjoy the benefit of our programs including, but not limited to:

- Members’ studio;
- LCAC store;
- Becoming paid instructors for classes and workshops;
- 2 annual Potters Market sales;
- Skills sharing workshops;
- Workshops by visiting artists;

- Biennial exhibitions;
- This newsletter

## **What is our mission and how does it relate to our charitable purpose?**

The specific wording and intent of our charitable purpose (advancement of education) supersedes the vision and mission.

The vision and mission should directly reflect the charitable purpose. It is the responsibility of the leadership team to avoid drifting from the organization's original purpose when entering into discussions about rewriting the mission or undertaking a strategic planning process. As stated in the aforementioned article from the BC Centre for Social Enterprise:

“This (purpose drift) is a specific risk for older organizations, which may have experienced many changes in leadership, lost their “institutional memory”, or have simply responded to changing community needs over time.”

Fortunately, the LPG has been led by a series of savvy and highly dedicated individuals, including original LPG members, who possess deep institutional memory. Their ongoing involvement has been integral to the development of the organization, keeping it focused on the purpose by establishing an appropriate mission to guide the day-to-day work of members and staff.

In 2012, the membership adopted the following mission statement developed by the board and several key volunteers:

***The LPG's mission is to be the leader in the education and promotion of the clay arts in Southwestern Ontario. We provide high-quality programming, nurture the development of professional clay artists, collaborate with other community organizations and encourage fellowship in an inclusive and accessible facility.***

As time marches on and the social, cultural, and business environments change, the LPG's vision and mission statements can be altered to reflect contemporary circumstances, but they must always relate to the pre-existing charitable purpose.

## **Conclusion**

The LPG at London Clay Art Centre must conduct business for the charitable purpose under which it was established and incorporated. Failure to do so could jeopardize our charitable status leading to liquidation and sale of all assets with proceeds redirected to other charitable entities. In other words, **if we fail to comply with our responsibility as a charity, we lose everything!**

## **How members can help fulfill the LPG's charitable purpose**

Annually, the LPG organizes and participates in many charitable activities at London Clay Art Centre and through outreach in the broader community.

We always need help to successfully pull-off these events and programs. Even with our current staff team of five people, it is not possible to deliver everything we have on our plate through staff effort alone. Volunteers are integral to our organization and we rely on the efforts of our members to continue to help us deliver on our purpose and mission.

Below is a partial list of initiatives you can get involved with throughout the year. In addition, new opportunities will be communicated on an ad hoc basis as they arise:

**Empty Bowls** (March 6, 2020) – This initiative raises funds for organizations that provide food for hungry people in our community. LPG members make up to 700 bowls. Local restaurants donate soup, bread, coffee, and tea. Tickets sell for \$25 each and patrons enjoy a simple meal and take home a bowl of their choice made at LCAC. For over two decades, the LPG has participated in the local Empty Bowls project. In the past several years, we have taken the lead role. Since that time, the Empty Bowls (EB) initiative has raised approximately \$60,000 for local organizations. The EB committee can always use extra hands to create and decorate bowls, organize logistics, and work during the event.

**Pit Firing at the Annual Pow Wow and Harvest Festival (Sept. 14-15, 2019)** – For several years running we have orchestrated a traditional pit firing at the Museum of Ontario Archaeology. Members make clay vessels, dig a pit, fire it with wood over night and uncover the finished work during the daytime festivities of the Pow Wow. We need volunteers to transport materials, dig the pit, talk to the public, unearth the finished pieces, and transport everything back home.

**Doors Open London (Sept. 14-15, 2019)** – Since 2010, we have participated in this 2-day event that offers free access to heritage and cultural sites across the city. We need volunteers to conduct tours, facilitate hands-on experiences for children and adults, and sell items in the LCAC store.

**Culture Days (Sept. 27-29, 2019)** – Part of a national celebration of arts and culture, the public is invited to participate in hands-on and behind the scenes tours of important facilities in their communities. We need help conceptualizing and organizing what to do as well as providing support during the weekend to engage the public.

**Public Art Projects** – In 2017, we won funding to create the Canada 150 mosaic on the east side of London Clay Art Centre to celebrate our country's 150th birthday. Community involvement was integral to the project and it spawned two additional mosaic projects in Old East Village that drew public participation, teaching people about our medium and its possibilities in the built environment. We are always on the look out for additional opportunities to create public art installations with public participation.

To express interest in any of the above events, please contact Darlene at:

[darlene@londonclayartcentre.org](mailto:darlene@londonclayartcentre.org)

## **Materials inventory management and control at LCAC**

Since the beginning of October last year, many members have expressed concern about the open availability of materials and supplies at LCAC.

We provide extremely generous hours of access to the studio at LCAC - 24 hours a day, seven days a week. Members are free to come and go as they please with little monitoring. LCAC's studio membership fees are the equivalent of \$1.00 per day for access to a full range of specialized equipment – the best deal in town. We have operated on the honour system since the beginning, but the system is susceptible to misuse.

The Members' Manual states the rules about payment for various things such as kiln firing, boxes of clay, tools, and glaze materials. Members are responsible to log and pay for the materials they use. A recent comparison of the payment logs against materials inventory has revealed an imbalance to the detriment of our finances.

To curb losses and properly recuperate costs we are implementing inventory management and control measures and some new materials prices.

The staff team of Carol Anne Van Boxtel, Financial Controller, George Cho, Studio Technician, and Cheryl Radford, Administrator, has developed new systems and pricing to ensure we are more efficiently recuperating our costs and protecting our financial stability.

Below are some new rules and prices that are in effect now:

**No longer available, free mixing of 100g batches of glaze for testing** – if you want to mix a test glaze, you must pay for all materials.

**\$5 minimum glaze material purchase** – no matter how little material you need, please pay at least the minimum fee. This saves time and effort for Cheryl who has to count and handle each bit of cash.

**No longer available, stain mixes used under or over glazes** – the cost of stains is not included, and never has been, in the price of a box of clay purchased at LCAC. While existing supplies last, members can buy stains from LCAC but we will no longer stock them for members' use. If you want to apply colour to your pieces, please purchase your own stains and store them in your cubby or take them home.

**7 clay varieties available** – In addition to our standard Mid-Smooth Stoneware body, we will stock the following clay bodies for purchase:

455 Buff Speckled;

542 Grey;

540i Black;

505 Red;

515 Cream; and,

Bright White (Tuckers)

**New prices on regular and specialty clays** – our direct cost of purchasing clay has increased.

Additionally, we are in the process of analyzing our true costs of shipping, electricity, natural gas, kiln maintenance and repair, etc. as inputs for the cost of clay passed along to members. For the interim, clay prices are:

*Mid-smooth Stone* - \$56 + HST per box; \$28 + HST per sleeve

*Specialty clay (see list above)* - \$60 + HST per box; \$30 +HST per sleeve

**Locked cabinet in the glaze kitchen** – access to colourants is now restricted. While the glaze kitchen will remain unlocked, the overhead cabinet will be locked. If you would like to mix a glaze and need access to colourants, please contact George at least two business days prior to coming in to do the work.

**Prices for firing front-loading Euclid kiln** – it is possible to reserve a kiln for half and full loads of your work. You must consult with George who will approve the firing schedule before you can begin a firing.

Cone 04

\$20, half load

\$40, full load

Cone 6

\$40, half load

\$80, full load

**Prices for luster firings**

\$15, half load round kilns

\$30, full load round kilns

Coming into effect soon (TBA):

**Restricted access to clay and large quantities of glaze materials** – we are developing a solution to keep the majority of the clay and glaze materials locked up. Each week, a few boxes of clay will be available in the studio for purchase. Additionally, you can arrange purchases with George.

**Reminder of some studio rules, materials, and prices already in effect (refer to 2019 Studio Members' Manual):**

- Clay is not to be sold to non-members.
- Clay not purchased through LCAC can only be fired by renting kiln space. Rental cost is per firing, not per piece. You must book and pay for a bisque firing and then book and pay for a glaze firing.
- Firing of clay items from outside (e.g. from non-members, guests, relatives) is strictly forbidden. Studio members who try to fire clay items created by non-members or from clay not purchased at LCAC are subject to disciplinary action, which may include monetary charges and/or a revoking of membership.
- Hours of access for studio members are 24-hours a day, seven days a week (probationary members have restricted hours of access, 8 am-10 pm).
- 12 coloured slips will continue to be available for members.
- Based on availability, a maximum of 2 cubby spaces can be rented by each studio member.

Rules in effect that will be more closely monitored and enforced:

**No storage under the shelves, on the floor** – this has always been a rule but it has not been well-enforced. For health and safety reasons, we must be able to clean the floor under the shelves. From now on, items placed under the shelves will be removed without any warning.

**Height restriction, 36-inch rule** – For safety reasons, store-bought shelving and items placed on top of the existing black shelves provided to members for storage must not exceed 36 “inches. To mitigate the risk of injury from things falling and hitting people, anything higher than 36 inches will be removed.

## **RULES AND PRICES FOR USING THE KILNS**

Without reserving a kiln exclusively for your work, you may use a maximum of 1/3 of a kiln in a single communal firing. If you do not know how to load a kiln and you would like to learn, please contact the Studio Technician, someone on the kiln committee, or take part in the Studio Potter Program (SPP).

Clay **not** purchased through the LPG may only be fired by renting kiln space. Rental cost is per firing, not per piece. You must book and pay for a bisque firing and then book and pay for a glaze firing.

### Round and Oval Kiln Rental Costs

#### **Low temperature range (bisque, lustre, etc.)**

\$15 half load

\$30 full load

#### **Mid temperature range (glaze firing up to Δ6)**

\$35 half load

\$65 full load

- Kiln rental must be scheduled two weeks in advance and is subject to the Studio Technician's approval. Proof of payment is required prior to loading. Show your receipt to the Technician.
- Kiln rental fees are paid through the store.
- If you need a specific firing ramp or temperature, please work with the Studio Technician to ensure proper kiln programming.
- Kilns may not be rented during certain times of the year:
  - Within two weeks of classes ending.
  - Within two weeks of a group sale. (LPG, Home County, etc.)
- Additional charges will be applied if the following occur:
  - The Technician or kiln loading committee has to load or unload.
  - If repair is needed for kiln or kiln furniture.
  - If the kiln is not loaded or unloaded within the scheduled time.

If you feel that your pieces are not being fired in a reasonable length of time or are being damaged in the kiln room, you may have to take ownership and help in the kiln room. If you know how and want to fire your own work, please book a kiln (see above and speak with the Studio Technician).

## Survey About Changes to Monthly Members' Meetings

During May's members' meeting we discussed the future of the meetings with respect to frequency and content. We received good input but, we also want to hear from members who don't attend the meetings.

We have created a survey asking a series of questions to better understand the value of the meetings. By filling out the survey, you will have a chance to win one of five prizes including clay and tools. Please fill it out and help us create meaningful programs for members.

Look for the email with a link to the survey in your inbox soon.

## LCAC's Program Coordinator, Peg Dunnem chosen to be one of the first Artists-in-Residence at Point Pelee National Park this summer!

Congratulations to Peg Dunnem for being chosen out of 300 applicants to be one of Point Pelee National Park's first six artists-in-residence this summer!

Parks Canada invited artists of all mediums to apply to participate in a 5-day residency program in Point Pelee National Park in Leamington, ON. The residency will take place from **June 20 to 25, 2019**. Artists will stay in the park's oTENTiks and create at least one piece of art, which will be displayed at the park in the fall.

Artists who draw, paint, sculpt, work with textiles or mixed media, photographers and digital painters were encouraged to apply. The resident artists will have an opportunity to connect with nature and gain inspiration for their works of art.

In addition to developing and managing classes and workshops at London Clay Art Centre, Peg Dunnem is a textile artist who completed a Bachelor of Fine Arts degree from Indiana University in Studio Art and Art History. Check out her website at <https://www.pegdunnem.ca/> and take a look at some of her work below.



### Saying Good-bye to Peg Dunnem, LCAC's Program Coordinator

It is with sadness that we say good-bye to Peg Dunnem, our first full-time Program Coordinator. Peg's last day will be June 14. She will be the new manager of the Stratford Perth Museum after she completes her residency at Point Pelee Provincial Park. Congratulations Peg and, please, keep in touch.

# LONDON CLAY ART CENTRE JOB POSTING - PROGRAM COORDINATOR

**Application Deadline:** June 10, 2019, 5 pm

**Start Date:** As soon as possible

**Salary:** TBD based on experience

**Term:** Full-time, salaried position - 37.5 hours/week

## **Background**

The London Potters Guild (LPG) is the incorporated charity that owns and operates London Clay Art Centre (LCAC) at 664 Dundas Street in the heart of London's Old East Village. Our charitable purpose is ***the advancement of education*** and our mission is:

*"To be the leader in the education and promotion of the clay arts in Southwestern Ontario. We provide high-quality programming, nurture the development of professional clay artists, collaborate with other community organizations, and encourage fellowship in an inclusive and accessible facility."*

In our tenth year of operation at LCAC, a professional staff team manages LCAC with significant help from a large contingent of dedicated volunteers.

To learn more about the facility and our programming, please visit [www.londonclayartcentre.org](http://www.londonclayartcentre.org)

## **Opportunity overview**

London Clay Art Centre (LCAC) is hiring a full-time Program Coordinator.

Reporting to the Executive Director, the Program Coordinator is responsible for a variety of administrative tasks related to developing, organizing, and managing programs and activities offered at LCAC and in the community.

The successful candidate must share our passion for developing London Clay Art Centre into a world-class facility through excellence in educational programming.

To be an outstanding Program Coordinator, you must be highly organized, detail-oriented, and a creative thinker who is comfortable working alone or as part of a diverse team comprised of volunteers and staff.

The Program Coordinator's goal is to effectively manage and optimize LCAC's revenue-generating programming schedule.

## **Responsibilities**

Develop, coordinate, and manage ceramic art education programs for diverse audiences from the broader community including people of various skills, abilities, socio-economic backgrounds, ethnicities, ages, etc.

Optimize new and existing programs at London Clay Art Centre

Coordinate off-site programming

Schedule and organize meetings/events and maintain online calendar

Manage online program registration and payment systems

Hire, manage contracts, and supervise program instructors and teaching assistants

Develop audiences and attract new participants through targeted advertising  
Communicate with participants, partners, and instructors via phone and email  
Work with volunteers to fulfill programming needs  
Develop and foster partnerships with community organizations  
Manage programming promotions on LCAC website and social media channels  
Help develop policies and practices to optimize the programming experience for participants and instructors  
Manage program budget by tracking expenditures/transactions  
Collect/compile and analyze program data/statistics, and create reports to support grant writing and budget development  
Help build positive relations within the team and with external parties  
Review and upgrade agreement with external community partners  
Chair Youth Committee meetings

### **Requirements**

Proven experience as a Program Coordinator or in a similar position  
Knowledge of program development and management procedures  
Knowledge of budgeting, bookkeeping, and reporting  
Highly proficient with Microsoft Excel and Word, as well as Adobe Illustrator and Photoshop  
Ability to work with diverse and multi-disciplinary teams  
Excellent time-management and organizational skills  
Excellent verbal and written communication skills with a strong understanding of diplomacy  
Detail-oriented and efficient  
Ability to work independently or as part of a team  
Enthusiastic and reliable

### **Additional Skills Preferred**

Understanding of clay art/ceramics  
Previous experience in the arts and the non-profit environment  
Experience with grant and report writing, and proposal development  
Familiarity with PayPal, or similar payment gateway systems, for registration purposes, as well as website Content Management Systems

Qualified applicants should send a résumé and cover letter with salary expectations to [darlene@londonclayartcentre.org](mailto:darlene@londonclayartcentre.org) with "Program Coordinator" in the subject line of your email by 5 pm, June 10, 2019 (no calls please) or mail to: London Clay Art Centre, Attention: Hiring Committee, 664 Dundas Street, London, ON N5W 2Y8

LCAC invites applications from all qualified individuals. We are committed to employment equity and diversity and welcome applications from women, men, members of racialized groups, visible minorities, Aboriginal persons, persons with disabilities, persons of any sexual orientation, and persons of any gender identity or gender expression. In accordance with Canadian Immigration requirements, priority will be given to Canadian citizens and permanent residents.

We thank all applicants for their interest. Only candidates selected for an interview will be contacted and all applications will be confidential.

# FUSION FIREWORKS

## Photos from the Fireworks Exhibition

The Fireworks exhibition opening was held at the Earls Court Gallery in Hamilton on Friday (May 31st). A beautiful display of current clay and glass works from Fusion members, including our own Chris Snedden, Carol Wong and Amy Klinkhamer and former members, Andrea Vuletin and Mark Flink.



Carol Wong photographing her award-winning piece She won the "Education Award"



Left—plate by Andrea Vuletin

Photos from Marilyn Barbe and Carol Wong

Georgina with the "Queen" at the gala dinner at Troy Café on Saturday evening



*From Teresa Ainsworth*

**A quick review of the Fusion 2019 Conference**

The London Potters Guild contingent had a thoroughly splendid time at the Fusion conference at McMaster University in Hamilton. Although rather sparsely attended, the conference was very interesting and should have been on everyone's list. It covered a wide range of topics from—decorating pots with slips with Kitty Shepherd on Friday, to throwing with John Colbeck and Lisa Hammond to talking about soda firing with Lisa on Saturday and Sunday .

Kitty Shepherd has had an interesting career from demonstrating in a “clay theme park” (my description) to now hand-building beautiful pieces and carefully slip-decorating them. A large—18 inches (45cm) tall vase will take her up to 5 days to coil build and then up to a month to decorate with coloured slips. Now that she lives in Grenada, in Spain, she feels nostalgic for the things that mean home to her—British lollipops (aka creamsicles here), the BBC, and so on and she puts these images on her pots. She was a really entertaining person and although I would never spend the time she does decorating her pots I did learn some tips that will make my pottery better (the whole point of attending workshops). Probably the difference between my \$50 pots and her \$1200 ones.

John Colbeck has had a 50+ year career in pottery and gave several informative slide shows on his life, on current British potters and on historical potters who have or have had a huge influence on current potters. I have to look up some of these as I am not familiar with all of them. A pretty good pottery thrower too :)—really relaxed and comfortable but not arrogant.

Lisa Hammond, who is one of my pottery heroes, as well as being a phenomenally good potter, is also a real mover and shaker in the British

**... British Potters Potting.....**

pottery scene. Like many functional potters, she was appalled at the state of ceramic education in Britain—the reduction or elimination of practical skills training in colleges and universities and the emphasis on “art and sculpture”. Unlike those who just whinged about this she did something about it. She started the “Adopt a Potter” program where she and a group of like-minded potters raise money to fund apprenticeships for new graduates to develop their potting skills as well as learn the practical aspects of running a successful pottery. Not content with that, she has run and continues to run, a fund-raising campaign to set up a college for training potters (not ceramic artists, not ceramic designers). The “Clay College” in Stoke, has now a building, staff, equipment, and the first year enrollment of 18 students. When asked what the 2 year program would give the students—a diploma or degree, she said “Skills”!

After all this, we had our gala dinner at Don Zver's Troy Café—a delicious meal and we were entertained by the “Queen”. Our very own Chris Snedden was knighted by the Queen with a steak knife, as the sword was confiscated by Customs at the border. Sir Chris, we salute you.

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As an aside, I would highly recommend reading the current issue of the Fusion magazine with its emphasis on British pottery, collections of pottery and galleries in Britain and an interview with Lisa Hammond where she talks about setting up the “adopt a potter” program and the Clay College.

**[FUSION MAGAZINE 2019 Vol43 No1](#)**

Photos from the Fusion Conference



Lisa Hammond  
Demonstrating and some of her pots including the carved ones using a Japanese wood knife



John Colbeck's finished vases—about 10-20 cm in height

Some of the pots from Lisa for sale



Kitty Shepherd's plate  
Partially decorated and wrapped in plastic



Soda-fired espresso cup from Lisa that Teresa purchased

Photos from Carol Wong

## THE SAN JOSE DE OCOA TRIP

*From Brenda Tapp*

On May 3, 2019 my husband Blaine and I travelled to the Dominican Republic then to the small town of San Jose de Ocoa, about 3 hours up into the mountains. We joined a group of nurses and doctors and one lone electrician (Blaine) and spent the next 12 days working, teaching and providing care to over 1000 people in the area.

We have gone to Ocoa 5 times before and have seen a great deal of improvement in health care and in the lives of many people over the years. We visited people in the community with backpacks full of medication and supplies. We did assessments and provided what we could to each family and then moved onto the next home.

We travelled up the mountains in trucks to different communities that had limited medical access. These trips took about 2 hours each way. We did assessments, treatments as necessary such as dressing changes, urine testing, dispensed medications as needed, such as anti-parasite medications, antibiotics, vitamins, eye drops, blood pressure medications etc. We gave out tooth brushes, toothpaste, reading glasses, sunglasses, toys, clothes, baby bags (full of supplies for newborn babies, and hand made menstrual supplies.

We visited the seniors centre where I played Dominos and danced, visited the hospital where we left bags of supplies and medications, went to the addiction centre, women's domestic violence centre, children's special needs school, a school for unregistered children, and reviewed the clean water project, we did visits to many mental health patients and their families and provided them with medication and support.

Thank you so much to everyone for their support and donations of many amazing masterpieces for the auction and for the monetary contributions. The money we raised went to many great projects as I mentioned above. Again thank you from the bottom of my heart. It is great to be home. Very thankful for this wonderful country and all we have!



## MEMBERS NEWS

*from Teresa Ainsworth*

### Congratulations to:

Kyle Thompson and his new wife Christina on their recent wedding on May 19th. We wish you both many happy years together.

### Seconds Sale:



This Saturday June 8th at Marilyn Barbe's Ailsa Craig Village Pottery (115 Ness Street N). 6 am to 12 noon. All proceeds go towards the gas kiln fund.

Needed: **YOUR SECONDS**, priced and boxed and delivered to the LCAC by 4 pm Friday June 7th. Items donated do not actually need to be seconds - pieces that you have had around for awhile but that didn't sell can be donated as well. Price accordingly but remember it is a garage sale.

**Volunteer jobs** are: deliver seconds to Ailsa Craig on the morning of the sale, bring the POS machine and float, unpacking, packing, cash, wrap, stack, & clean-up. Please help us out; we would like to see some new faces this year. We also need plastic grocery bags and newspaper to wrap the pottery that we sell.

There are at least 25 other yard sales to go to, plus bake sales and barbeques. Volunteer for a few hours then roam the village to hunt out some great bargains. We appreciate those who come and help pack up at the end; It is a tiring and yet very rewarding event.

To volunteer, or to find out more information, please contact: Marilyn Barbe at 519-293-3339 or [mbarbe@execulink.com](mailto:mbarbe@execulink.com)

### Home County Music and Arts Festival

Yes, it is that time of year again—festival season. The London Potters Guild will have a booth again (same location in the northeast section of Victoria Park) from July 19-21, 2019. Drop by and support your fellow Guild members. We can always use help—from bringing a cash register to the park to helping set up, to doing a throwing demo to staffing the Guild information table to giving us a 10 minute break to grab some food. There will be several other members of the Guild at the park in their own booths—including Shelley Boa and Kerri Jerome.

As an aside, if you know of other interesting events or Festivals that you or your friends participate in, please let us know—we will be happy to publicize the event and link it to our social media.



A couple of photos from last year



## LEARNING TO “SEE” - AN ART CRITIQUE

From Darlene Pratt

### What Happens During an Art Critique?

Have you ever considered participating in a critique session but shied away because you were afraid of what you might hear? Having your artwork critiqued is an opportunity for growth and should not be confused with being criticized.

The definition of critique is “a detailed analysis and assessment to identify both positive and negative aspects of something.”

Below is an article called, [“Teaching Students to Critique”](#) taken from the website of The Kennedy Center for the Performing Arts in Washington, D.C.

### What is a critique?

A critique is an oral or written discussion strategy used to analyze, describe, and interpret works of art. Critiques help students hone their persuasive oral and writing, information-gathering, and justification skills.

Below is a sample set of focus questions for an art critique related to four major areas of art criticism: description, analysis, interpretation, judgment. (The number of questions and aspects of specificity will vary according to the art form and number of works in the critique).

#### Description

Describe the work without using value words such as "beautiful" or "ugly":

What is the written description on the label or in the program about the work?

What is the title and who is (are) the artist(s)?

When and where was the work created?

Describe the elements of the work (i.e., line movement, light, space).

Describe the technical qualities of the work (i.e., tools, materials, instruments).

Describe the subject matter. What is it all about? Are there recognizable images?

#### Analysis

Describe how the work is organized as a complete composition:

How is the work constructed or planned (i.e., acts, movements, lines)?

Identify some of the similarities throughout the work.

Identify some of the points of emphasis in the work.

If the work has subjects or characters, what are the relationships between or among them?

#### Interpretation

Describe how the work makes you think or feel:

Describe the expressive qualities you find in the work. What expressive language would you use to describe the qualities (i.e., tragic, ugly, funny)?

## AN ART CRITIQUE , CONTINUED

Does the work remind you of other things you have experienced (i.e., analogy or metaphor)?

How does the work relate to other ideas or events in the world and/or in your other studies?

### Judgment or Evaluation

Present your opinion of the work's success or failure:

What qualities of the work make you feel it is a success or failure?

Compare it with similar works that you think are good or bad.

What criteria can you list to help others judge this work?

How original is the work? Why do you feel this work is original or not original?

### *Editor's Note (from Teresa)*

This sounds like a lot of work to just look at a mug or bowl doesn't it? But, if you want your work to grow and be uniquely yours so that someone will say—"that has to be made by ..... " (insert your name here) and not " that looks like that person copied the work we saw made by..... (insert famous name here) and it is not a very good copy either". Then you need to be able to look at your work honestly and ask yourself these questions.

When Kyle first came to the Guild he ran a course that asked these questions. Every other week he showed slides of a particular form (e.g. mugs one week, bowls next and so on). We all critiqued those forms and this really helped us to see what worked and what aspect of a pot really didn't and why. This took away the personal potential hurt feelings of having a critique of your own work. Should we run this course again?

## NEWS SNIPPETS

### Members Webpages

Some members have their personal pottery website listed on the LCAC website, here is the link: <http://www.londonclayartcentre.org/members-webpages.html>

If you want to be added just send Cheryl the details, or if you need changes to existing info, please let Cheryl know.

[Cheryl@londonclayartcentre.org](mailto:Cheryl@londonclayartcentre.org)

### Openings:

#### BRUCE COCHRANE

Shane Norrie Gallery in Stratford ON. A new exhibition of work by Bruce Cochrane

opening on Saturday, June 22nd from 12 to 4pm.



#### Gateway Mosaics

Susan Day has been diligently making, firing, and installing tiles on the other three concrete gateway features leading into the parking lot behind LCAC (Queen's Ave., Elizabeth and Adelaide Streets). The original intent was to have them completed before the snow flew last year, but the universe had another idea.

Susan suffered a severe leg break back in September from which she has only recently recovered to be able to walk well enough and work again. She hopes to have all of them completed by mid-June.

Take a look at them when you are visiting LCAC and let Susan know how great they look.

See photos on the next page



On Friday evening May 10, 2019, a SUV plowed into the Marshall Street side of the Bakers Dozen studios. Unfortunately it also wiped out a large portion of the mosaic that Susan and many others had laboured over. The driver, the lone occupant of vehicle, was not hurt nor was anyone in the studios at the time injured, but he has been charged under the Highway Traffic Act. Once all the insurance issues and the rebuilding of the wall has been finished, the mosaic team will re-make the mosaic.

## LPG Executive Board Members

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## LPG Executive Board

Left to right:

Top Row: Judy Sparkes, Lawrence Durham

Middle Row: Cathy Herbert, Endri Poletti, Karen Bailey

Bottom Row: Shelley Boa, Marilyn Barbe, Dorothy Howell

**Seize the Clay—  
Fundraising  
Campaign**

**London Potters Guild  
c/o London Clay Art Centre  
664 Dundas Street  
London ON N5W 2Y8  
519-434 1664  
www.londonclayartcentre.org**

*Yes, I want to support the fund-raising campaign of the London Potters Guild*

Enclosed please find my gift in the amount of  Canadian

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**Payment type:**

**Cheque** Cheque enclosed: make payable to the London Potters Guild, attention Treasurer

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The London Potters Guild is an incorporated Not for Profit Registered Charity and a Charitable tax receipt for the full amount of your donation will be sent to you.

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