

London Potters Guild

NEWSLETTER



The next general meeting is Tuesday, September 8, 7:00-9:30pm on the second floor of the LCAC. All members, new and old, welcome.



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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.

Message from the Chair

DARLENE PRATT

Happy 35th anniversary, London Potters Guild!

Welcome to the 2015-16 season of the London Potters Guild (LPG) at London Clay Art Centre. As we head into our 35th year, we will be taking time to reflect on how far the organization has come since it was established as a charitable not-for-profit entity in 1981.

While many of the founding members of the guild are still actively involved, it is important that we educate new members about the history of the LPG, the people, and accomplishments that have brought us to being the only guild in Canada to own and operate a dedicated clay art facility. With that in mind, I hope you enjoy the new *LPG History* section of each newsletter.

It's always a marvel how quickly time passes from May to September when we come back together after four months to renew our LPG memberships. And, although we don't have regular general meetings in June, July or August, the wheels of progress keep turning as our staff and volunteers keep the doors open and the board continues to meet to discuss guild and LCAC business.

In June, three talented and enthusiastic individuals from the Job Creation Program through Employment and Social Development Canada (formerly Human Resources and Skills Development Canada) started applying their skills to help us on our journey of continuous improvement. For 40 weeks, we will benefit from the following people in the following areas:

- Evelina Silveira – Volunteer Coordinator (see article below)

- Jonathan Dueck – Website Designer/Marketing
- Garry Worrall – Health and Safety Officer/Studio Assistant

Over the summer, we also benefitted from the Summer Jobs for Youth Program, hiring Cesia Colorado-Ignacio as the Assistant Clay Studio Technician. In this role, she lent a hand loading and unloading kilns, cleaning, mixing glazes, and reclaiming clay. Many thanks to Cesia for her contribution to operations at LCAC.

In addition, we said good-bye to Kaitlyn McGill as one of the dynamic team of two studio technicians who took over after the fabulous David Moynihan to implement many great processes and tools in the studios. Many thanks to Karen Bailey and Lynn Heinitz for hosting a lovely farewell party for Kaitlyn on August 6. Congratulations to her and Frank on their upcoming nuptials and best of luck in Peterborough.

To replace Kaitlyn, we have hired another talented young clay artist named Shawn Durant. Please see Shawn's biography below and be sure to say hi to him next time you are in the studio.

Otherwise, on behalf of the board of directors, I hope you enjoy another creative, educational, and fun year at London Clay Art Centre!

Sincerely,

Darlene

LPG History

The London Potters Guild was established in 1981 when a small group of like-minded potters came together for meetings in venues all over the city including Banting Secondary School and the long defunct Banqueter Hall on Wharncliffe Rd. S. Our founders had the great foresight to create the LPG as a not-for-profit charity, which has had a profound impact on our ability to raise the funds to build London Clay Art Centre.

Below is some information to help you better understand how and why The London Potters Guild was created.

What is a Not-for-Profit Corporation?

A not-for-profit or non-profit corporation is a legal entity separate from its members and directors formed for purposes other than generating a profit to be distributed to its members, directors or officers. While a non-profit corporation can earn a profit, the profit must be used to further the goals of the corporation rather than to pay dividends to its membership.

Non-profit corporations are distinct from business corporations which are formed to make a profit and to distribute the profit to its shareholders.

What is a charity?

Canada Revenue Agency (CRA) only grants charitable status to organizations where the:

- (a) applicant's purposes and activities fall within the legal concept of charity as recognized by the courts; and
- (b) the organization meets the other requirements of the *Income Tax Act*.

Non-profit corporations must apply for charitable status to benefit from tax-exempt status and to issue tax deductible receipts to donors. The Charities Directorate of the CRA administers the *Income Tax Act* as it applies to registered charities.

What are charitable purposes?

The courts have identified four general categories of charitable purposes. For an organization to be registered, its purposes have to fall within one or more of the following categories:

- the relief of poverty;
- the advancement of education;
- the advancement of religion; or
- certain other purposes that benefit the community in a way the courts have said are charitable.

The advancement of education is the charitable purpose under which The London Potters Guild was established. This purpose includes a standard description that is written in our Letters Patent:

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

The courts recognize a purpose or activity as advancing education in the charitable sense if it involves formal training of the mind or formal instruction, or if it prepares a person for a career, or if it improves a useful branch of human knowledge. Only providing information is not accepted by the courts as educational; training or instruction also have to be offered. The advancement of education includes

- establishing and operating schools, colleges, universities, and other similar institutions;
- establishing academic chairs and lectureships;
- providing scholarships, bursaries, and prizes for scholastic achievement;
- under taking research in a recognized field of knowledge (The research must be carried out for educational purposes and the results must be made available to the public.);
- advancing science and scientific institutions, including maintaining learned societies (Professional associations or other societies that primarily provide benefits to members are not considered charitable.); and
- providing and maintaining museums and public art galleries.

As you can see by the above information, the LPG is strongly adhering to its charitable purposes by continuing to offer educational opportunities to its membership and the community at large.

In the next edition of the newsletter, you will meet some of the early members of the guild and learn about some of the events that were mounted to raise money.

New Technician

Meet our new Studio Technician!

Shawn Durant is a recent graduate from the Craft and Design Ceramics program at Sheridan College in Oakville. He is a young potter dedicated to making functional vessels on the wheel. Experienced in many firing methods and glaze applications, he is continually dabbling with ways to make intriguing work.

Born in Ottawa, Shawn moved with his family many times throughout his childhood years and was lucky enough to have spent four years in Shanghai, China during grade school. He believes that his experience in China strongly impacted his love of pottery.

Shawn enjoys travelling, spending time with nature, music, and learning new things. He is always willing to share knowledge and interests, and is excited to become a part of the clay community at London Clay Art Centre.

Website: www.shawndurant.com

Email: shawn_durant@hotmail.com

Shawn started on Monday, August 10, 2015.

Studio Potter Program

ELLY PAKALNIS

The London Potters' Guild offers to its membership a *free* series of 4 Studio Potter Program sessions educating our membership on the theoretical and practical aspects of studio practice. The following is a brief description of the various sessions along with the dates and times that they are offered. Members can register for a session by either signing up on the sign-up sheet that is posted on the back bulletin board by the red doors, or by emailing epa-kalnis3@execulink.com.

Please note that new studio members must take at least 1 session per year. Completion of the 4 sessions, along with committing 4 volun-

teer hours to the tasks of a session, and teaching another member how to do the tasks taught at one of the sessions, will result with the London Potters' Guild Studio Potter Program Certificate.

Studio and Equipment Maintenance for September 27th, 1-4 p.m.

Participants will learn the significance of keeping the studio clean to prevent silicosis, a hazardous lung condition. Since there is dust (silica) generated by working with clay, it is critical that the clay dust is removed as much as possible. As a hands on session, members will be responsible for cleaning various parts of the studio spaces with the following practice in mind: "Spray, Mop, Rinse and Repeat." Participants will also learn how to take apart, repair and reassemble the wheel-head and pedal of the potter's wheel.

Kiln Loading and Unloading, October 25th, 1-4 p.m.

Once our pieces are ready to be fired, our next step is to learn how to load and unload the kilns for maximum results. This session will teach participants the nuances of kiln loading and unloading as well as how to set the kiln controller for bisque and glaze firings. Kiln maintenance will incorporate shelf care and how to clean the kiln.

Glaze Making, November 29st, 1-4 p.m.

Participants will learn the essential ingredients to create glazes and the significance of silica, fluxes, stabilizers, and colorants. The hands on approach to this session will include making a glaze and being familiar with how to measure and calculate the amount required to make a glaze. Glaze maintenance will consist of checking where the glazes are located, ensuring there is enough of an ingredient, ensuring the glazes are labeled and then cleaning the glaze surfaces.

Reclaim, December 27th, 1-4 p.m.

Since the London Clay Arts Centre generates a lot of clay to be reclaimed, participants will learn how to recycle clay for reuse and how to use the pugmill. Various phases of reclaim and the best methods of reclaiming clay will be discussed.

Studio Tech

SANDY HARQUAIL & SHAWN DURANT

We had a great sending off party for Kaitlyn and Frank at Karen and Lynn's in August. We are sad to see her go but are so grateful for all that she has shared with us over the last two years. Best wishes to them both in this new chapter of their lives!

Speaking of new chapters, we have welcomed a new technician into the fold. Shawn Durant is a recent graduate from Sheridan College and has jumped in with both feet. He brings a whole new skillset to the table and is proving to hold his own around all of us interesting folks. If you see a new face with a red apron, introduce yourself!

Remember that the fall can be very busy with a full roster of classes and everyone prepping for the sale. Get your work through the kilns early to make sure it is processed in time! I am excited to see all the new work you have been developing this summer as it makes its way through the kilns!

Volunteer Update

EVELINA SILVEIRA

My name is Evelina Silveira and I am pleased to join the London Potters' Guild as the Volunteer Coordinator for up to 40 weeks starting from mid-June. I was excited when I saw the job posting because I have always loved my work with volunteers in the not-for-profit sector. I have worked in volunteer management for a few organizations in the city of London, including Changing Ways, Intercommunity Health Centre, Big Brothers/Big Sisters and most recently with the London Public Library, where I was also responsible for managing the volunteers in the Library Store.

I marvel at how well the LCAC is run with so little staff and funding! This is a true testament to the passion and determination of voluntarism and potters on the whole. Kudos to you!

A little bit about me. I was born and raised in London and I also run a corporate diversity training business on the side, Diversity at Work. I work a lot of hours

but as you potters know when you like what you do, you don't count the time! I am not a potter and the terminology continues to fascinate me. Pugging? Throwing? Raku? Some members have cajoled me into giving it a try so perhaps I will come in for a drop-in one day.

One of the goals of the volunteer project is to have a comprehensive volunteer database, which will consist of an inventory of members' skills, their level and type of engagement, topics they would like to learn, interest in mentoring, and suggestions overall for the program. This system will allow easy retrieval and matching of volunteers to a suitable activity. I have also been entrusted with developing and supporting teams. If you are currently on a committee which does not have terms of reference or job descriptions, I will be working with your group to develop these. With your co-operation, once my term is up we will have created enough structure to allow for the continuance and sustainability of many aspects of the Centre by getting the processes on paper.

At the time of this writing, I have completed approximately 40 face-to-face interviews and there are some definite themes coming up in almost all of the discussions. Here are a few highlights:

- Can we find a better way to share the workload more equally among all LPG members?
- Most members are not recording their volunteer hours, which is a vital statistic when submitting applications to granting agencies (see more below)
- How do we define voluntarism at LCAC, given that members are required to contribute a set amount of time monthly to the running of the facility?
- Members who live out of town are less likely to use the facility and are often unaware of the tasks to which they are required to commit.
- Members consistently report that the most positive aspects of LPG membership and life at LCAC include a strong sense of community, first-class facilities, knowledge exchange and ac-

ceptance.

Over 95% of members surveyed report an “Excellent” or “Very Good” experience at the LCAC.

If you haven’t completed a survey, please get in touch with me. A face-to-face interview is best, but over the telephone or electronically is fine as well. Please contact me at lcacvolunteercoordinator@gmail.com

Five Reasons Why You Should Be Recording Your Volunteer Hours

1. **Funding Requirements** - Funders want to know the level of volunteer involvement in organizations they support. For example a worthy non-profit that operates on a budget of \$80,000, has an office space and one counsellor applies for funding, but does not receive it. If they demonstrate that they have 100 volunteers helping them out, and hundreds of volunteer hours contributed, it shows greater potential for long-term sustainability and therefore a more worthy investment. Funders want to know that you have the people in place to get the job done!

2. **Volunteer Recognition** - While having an overall number of hours to report is important, recognizing individuals is key. For instance, when you record your hours, you can potentially have your name placed in a draw for prizes and recognition from the Guild.

3. **Matching Funds** - Some funders will match funds based on the monetized value of volunteer hours. Without an accurate number it is hard to do!

4. **Enhanced Financial Presentations** - Volunteer hours demonstrate the value of volunteers in contributing to the overall operations and in offsetting costs. It is also important for any public relations, fundraising, donor and sponsorship requests.

5. **Reduces Liability** - Having a record of who, when, what and where work has been performed reduces the liability in the case of insurance investigations.

Volunteers are Valuable!

You tend to track what is important. Volunteer engagement demonstrates that valuable work is being done at the Centre by dedicated individuals who are willing to do so without compensation. It also en-

courages other volunteers to get on board when they see the fruits of volunteer labour and the available opportunities.

The work you do at the Centre is indeed very important to the wellbeing of all members. Let’s all do our part to record our hours and see the true impact on voluntarism on the work of the Guild.

We are working on an online solution for recording volunteer hours. In the mean time please use the sheets that can be found in the Volunteer Book in the store.

At the beginning of each month starting in August, you will be sent a reminder notice to track your hours.

Thank You!

Programming

ELLY PAKALNIS

September 8: Mix and Mingle

I would like to extend an invitation to our members to attend our next meeting, especially new members. It is wonderful way of gathering with fellow members and getting to know new members. We will have some appetizers, goodies and drinks available.

October 13: Special Guest

November 10: Korean Experience by Judy Sparkes

December 8: Christmas Celebration

Michiko Nakamura

Workshop

MARILYN BARBE

Michiko’s studio and home is nestled in one of the beautiful forests of Northumberland County on a gently rolling hill just north of Port Hope. There, she exhibits one hundred abstract sculp-

tures and porcelain wares which reflect four decades dedicated to the evolution of her creative journey.

Her intriguing, unique pieces are a result of a collaboration between her vision and elements – earth, water, air and fire. Through the interaction with those elements, she grasps more inspiration to bring her insight into form. Seeing her work is an invitation for the viewer to investigate their own inner world, to explore their own life's path.

During the workshop Michiko will show slides of her work and demonstrate her techniques for working with clay. On Sunday, participants are invited to make their own sculpture inspired by her work.

Hands On Workshop with
Michiko Nakamura

Saturday, October 24 & Sunday, October 25, 2015

9:30 am to 4:00 pm both days

At the London Clay Art Centre, 664 Dundas st.

London ON

Fee: hands on—\$100.00 for members, \$120.00 non members



Newsletter

BRENDAN WILSON

I want to see your work! More specifically, I am always in need of images to add to our newsletters, and including images of work by LPG members is a great opportunity to showcase the talent and diversity of our membership.

So, please send me one, two, or three high resolution, well photographed images of your work that you are willing to share. Included with the image should be a title (if applicable), clay type, and firing medium.

I will keep the images on file and include some in each new edition of the newsletter.

Thanks,

Brendan, bwilso24@gmail.com

Thank You!

The LPG would like to thank Teresa Ainsworth for coordinating and processing the Membership "committee" these past many, many years! She has made a massive contribution to the LPG and London Clay Art Centre! Teresa has passed her job to Cassandra Prokop.

For a decade or so, Alice Nagus organized the educational programs after monthly general meetings. Her efforts kept us informed and interested and we thank her for her tremendous dedication all those years. She will be succeeded by Elly Pakalnis.

Thanks to Endri Poletti for coordinating the contractor who removed the sludge from the loading dock! Now that Sandy and Kaitlyn have rigged up a new system for disposing of clay sludge, we will NOT be throwing it out the back door onto the stone below. Endri's efforts will keep the north lot much cleaner and more sightly from now on!

Fall Show & Sale

The Fall Show and Sale will be on Saturday November 21 and Sunday November 22 at the Thames Valley District School Board Education Centre (1250 Dundas Street). Save the date, and watch for registration information in your email later this Fall.

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