

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

It never ceases to amaze me how quickly the summer months pass while the winter lingers along at a ridiculously slow pace! Here we are at the beginning of September, a time when everyone feels the familiar pulse of renewed energy and busyness. Once Labour Day hits, that “back to school” mentality takes hold and everything ramps up again. That goes for programs at London Clay Art Centre supported by members of The London Potters Guild.

To enumerate a few upcoming opportunities with which to get involved, **the weekend of September 14-15, we have two events happening:** To enumerate a few upcoming opportunities with which to get involved, **the weekend of September 14-15, we have two events happening:**

Doors Open London <https://www.doorsopenontario.on.ca/en/london/london-clay-art-centre> – Saturday, 10 am to 4 pm and Sunday, 11 am to 4 pm. The description online says:

“Contact Genet Hodder to volunteer helping with tours or kids’ activities – genethodder@rogers.com

Harvest Festival and Pow Wow

At the Museum of Ontario Archeology(MOA) Sat. and Sun. from 11am to 4 pm.

Contact Chris Snedden to volunteer at the pit-firing and children’s table - clayguy4u@gmail.com

See page 3

Don't forget to check out our extensive program offerings on the LCAC website <https://www.londonclayartcentre.org/fall-classes.html>

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

Sincerely,

Darlene Pratt

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EMPTY BOWLS –2020



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 and bakeries donate soup, bread, coffee, and tea. Tickets sell for \$30 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.

Saturday and Sunday (August 10th & 11th) a group of us met to throw about 150 bowls. Many thanks to—Judy Sparkes, Chris Snedden, Georgina Lennart, Alice Nagus, Teresa Ainsworth, Carol Wong, Eva Koh, Janice White and Christine Stringler and to Vicki Brown for helping to trim them on Tuesday.

Below are some photos of finished bowls ready for the next Empty Bowls event plus one of the racks of bowls made on the weekend and ready for bisque firing.



In the past few years (this will be the 6th Empty Bowls event) we have raised funds for local organizations that help with feeding those who are experiencing financial and social challenges and/or helping these organizations with the means to improve food security and carry out their charitable endeavors. These organizations include the Ark Aid Mission, the HIV AIDS Connection, El Sistema Aeolian, My Sister's Place, and Growing Chefs.

There are lots of bowls ready for decorating and glazing. Please take a little time when you are in and working on your own pieces to take one or two bowls and decorate/glaze them. "Many hands you know....."

Photos by Teresa Ainsworth and Jennifer Hopeson



Pit Firing at MOA

on Sept. 13, 14 and 15 Need Volunteers Please email Chris Snedden at clayguy4u@gmail.com



Hello LPG Members! Once again we have been invited to do a pit firing at the Museum of Archaeology (MOA) during their annual Harvest Festival and Pow Wow! This is an amazing annual event that we are fortunate to participate in. Thank you all in advance for your participation!

This a great way to explore how the Native Americans fired their pottery over 500 years ago and get some cool work of your own! Best of all....**IT'S FREE!** The event takes place **September 14 and 15**, and this is how it works:

Saturday the 14th at 9am everyone who wants to participate shows up with their bisque fired pots. The pots get tumble stacked on top of 8 inches of sawdust in the bottom of the pit with sawdust, hardwood, charcoal, rock salt, and copper sulphate for beautiful blushes.

Once the stack is complete the whole pile is covered with 6-8" of sawdust, and then a good fire is built on top. Once that fire gets some good coals going, it is smothered with pottery shards and then allowed to smoulder and smoke all day and all night.

(Note: You can bring as many as you want, but cylindrical based pots usually don't crack. You don't need to use any special clay for this, but for best results the surface should be burnished and/or treated with Terra Siggilatta.)

Sunday the 15th all the participants gather for a communal pit opening. No one is allowed to touch the pit until everyone is there, so that we can all share, and celebrate the results. Usually this is at 11am.

The pots get washed and treated with wax to reveal the smoky blushes we all love so much.

This is also a good time to promote The London Potters Guild, so people will need to be on site all day both Saturday and Sunday. Traditionally we have also run a table where people can make something out of self hardening clay and take it home. This is a very popular aspect of this event.

Volunteers Needed to:

- *Someone to take a lead hand on this and transport the gathered supplies out to the Museum on Friday the 13th and to dig the pit.*
- *gather some supplies-*
- *garbage bags of sawdust*
- *small chunks of hardwood (great skids out back..) packed into at least 4 banana boxes,*
- *At least 2 large bags of charcoal*
- *a large peanut butter jar of rock salt.*
- *I have some copper sulphate.*
- *you all to make pots with terra siggillatta surface.*
- *some volunteers to work with the kids out there to make simple pieces at the tables that the museum will have there for us*
- *people to make some "shards" to smother the pit with. We need quite a lot of these, they don't need to be pretty, but a slapped out slab about a quarter inch thick and bisque fired is great. You can even decorate them with some traditional native motifs with some slip if you like, but don't be too careful and invest a lot of time.... they just crack. Andrew has let us use reclaimed clay for this part and there is a cart upstairs to store them on for drying. Again these need to be packed up for transport to the museum.*



Important! If you incur any expenses gathering these items please submit your receipts to Cheryl.

A SAD FAREWELL

Saying good-bye to George Cho and Job Posting for LCAC's Ceramic Studio Technician

It is with a heavy heart that we announce the resignation of George Cho as LCAC's Studio Technician. His last day will be September 5.

On a celebratory note, George has accepted the position of Studio Technician at Nova Scotia College of Art and Design (NSCAD) whose "...ceramics program has one of the best facilities in North America". Congratulations, George!

To learn more about NSCAD visit <https://nscad.ca/study-at-nscad/divisions-and-areas/craft/ceramics/>

George submitted a lovely letter of resignation that reads:

"As a ceramic artist, I am honored to have been part of London Clay Art Centre, and I'm grateful for the guidance and direction our Executive Director, Darlene Pratt, has given me during the time of my employment. Please allow me to express my sincere gratitude to all the members and volunteers who have helped me and the LCAC immensely over the last year."

George has made a big contribution to the running of our studio and facility. He has been very diligent and dedicated in his work and we are proud to have had him for the past 11 months. Please join me in wishing him all the best down east in Halifax. We'll certainly keep track of his progress over the years. George, you are always welcome at LCAC!

With that said...On his penultimate day as studio technician, George brought in several of his large sculptures and put them up in the members space on the second floor. If you missed them, here are some photos taken by Darlene Pratt.



LONDON CLAY ART CENTRE

JOB POSTING - STUDIO TECHNICIAN, CERAMICS

Date Posted: August 22, 2019

Application Deadline: ongoing until a suitable candidate is found

Start Date: As soon as possible

Salary: TBD based on experience

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

Region: Southwestern Ontario

City: London

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."

LCAC is Canada's only guild-owned and operated facility solely dedicated to the ceramic arts. In our tenth year of operation, a professional staff team manages the facility and its many programs with significant help from a large contingent of dedicated volunteers.

We provide studio space for approximately 140 artists and offer a wide range of programming for all skill levels from beginners to professional clay artists in London and surrounding area.

Our vision is to be recognized by the local and international communities as a world-class clay art and educational centre.

To learn more about the facility and our programming, please visit www.londonclayartcentre.org

Opportunity overview

A great opportunity for professional growth for a ceramics technician at the ever-evolving London Clay Art Centre!

We are in an exciting period of organizational development and our program offerings are continually growing to meet the needs of the community. We are looking for a dynamic, full-time Ceramics Studio Technician to help us fulfill our charitable purpose through high-quality programming.

Reporting to the Executive Director, the Studio Technician is responsible for a variety of technical and organizational tasks related to managing all aspects of LCAC's studio operations that fulfill the myriad production needs of classes, workshops, and of LCAC's studio-using members.

The successful candidate must share our passion for developing London Clay Art Centre into a world-class facility through excellence in program delivery at all phases.

To be an outstanding Ceramic Studio Technician, you must be highly organized, detail-oriented, hard-working, and a creative thinker and diplomat who is comfortable working alone or as part of a diverse team of volunteers and staff.

The Studio Technician's goal is to effectively manage and optimize LCAC's studio processes and work flow to support our revenue-generating programming schedule.

Continued: LCAC STUDIO TECHNICIAN

LCAC's Studio Technician reports to the Executive Director and works closely with a dedicated team of skilled staff, members, and volunteers, including the LPG Board of Directors, to achieve the LPG's mission. The Studio Tech plays an integral role in maintaining and continuously improving the world-class London Clay Art Centre to support programs and services for professional artists, members, and our many community participants.

Responsibilities:

- Liaise with and facilitate the work of all other LPG staff, members, and volunteers at London Clay Art Centre
- Load and unload kilns with members', workshops and class work
- Manage Kiln Loading Committee; provide training in conjunction with Studio Potter Program Coordinator and create work schedule
- Order materials and supplies and ensure delivery and appropriate storage
- Maintain and control inventory: first-in, first-out process
- Mix glazes and ensure continuous replenishment as needed
- Manage Glaze Making Committee; provide training in conjunction with Studio Potter Program Coordinator and create work schedule
- Maintain kilns and wheels in good working order
- Make recommendations for equipment replacement or new equipment purchases as appropriate
- Ensure sufficient tools and supplies available for classes and members
- Empty clay sludge from sink traps as needed
- Ensure clay sludge is extracted by truck 2X annually or as appropriate
- Mentor and supervise summer student job placements as appropriate
- Ensure studio users, including instructors, adhere to appropriate health and safety standards and practices (WHMIS)
- Ensure studio users are observing proper studio etiquette (e.g. use of space, hygiene) and are adhering to the LPG Code of Conduct
- Some building maintenance tasks
- Other duties as required

Expectations

- Provide, at your own expense, a Vulnerable Sector Police Records Check within six (6) weeks of employment start date

**Continued: LONDON CLAY ART CENTRE
JOB POSTING - STUDIO TECHNICIAN, CERAMICS**

- Adhere to the LPG Code of Conduct
- Undergo appropriate WHMIS training and perform work in adherence with health and safety standards and procedures
- Contribute daily to the smooth operations of the facility vis a vis mechanical/technical and human resources issues
- Use initiative to identify areas of improvement for the good of LCAC
- Operate in good faith and work as part of a team to achieve organizational goals while attaining a high standard of accomplishment in the specific area of job expertise
- Continuously act as a brand ambassador for London Clay Art Centre
- Respectfully communicate at all times with staff ,members, community partners and other stakeholders

Qualifications/Skills

- Prior experience working in a ceramic arts setting
- Familiarity with health and safety issues related to working with ceramic materials
- Technical acumen or strong desire to learn skills related to fixing and maintaining studio equipment
- Strong interpersonal communication skills

Must be able to lift 50 lb

Salary will be commensurate with experience.

Qualified applicants should send one PDF (no larger than 2 MB) comprising a cover letter with salary expectations, résumé, and three (3) professional references to:

darlene@londonclayartcentre.org.

Write "Studio Technician" in the subject line of your email (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. 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 remain confidential.

EXECUTIVE DIRECTOR'S REPORT

To re-enumerate a few upcoming opportunities with which to get involved, **the weekend of September 14-15, we have two events happening:**

Doors Open London <https://www.doorsopenontario.on.ca/en/london/london-clay-art-centre> – Saturday, 10 am to 4 pm and Sunday, 11 am to 4 pm. The description online says:

“The London Clay Art Centre is located in a century-old heritage building. Since 1850, locally dug clay has been used to make canning jars, bricks and field tiles. Visitors to the centre will learn about the history of bricks and pottery. There will also be demonstrations, clay activities for children, and guided tours of the 1896 brick building.”

Contact Genet Hodder to volunteer helping with tours or kids' activities – genethod-der@rogers.com

Pit Firing at MOA Contact Chris Snedden for more information – clayguy4u@gmail.com see article on page 3.

Fall Program Offerings to Promote

We have classes and workshops for everyone! Don't forget to check out our extensive program of offerings on the LCAC website <https://www.londonclayartcentre.org/fall-classes.html>

Take a moment to recommend a class or workshop to friends and family members. Your support in promoting our programs and keeping them fully subscribed helps us generate much-needed income that benefits members by providing funds to keep the first floor studio supplied with equipment and materials, not to mention electricity, water, heating and cooling!

Programming on the second floor is a crucial part of the LCAC ecosystem. In fiscal year 2018-19, income generated through programs represented the largest percentage of gross profit at 32%. Operating grants comprised 25% with membership fees contributing 18%.

Our attention to growing LCAC's program offerings is an integral part of ongoing operations and it fulfills the LPG's charitable purpose of **advancing education**.

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Saying Hello to LCAC's New Program Coordinator, Bep Schippers

We are please to have welcomed Bep Schippers to the LCAC crew as of August 12. Bep has quickly become a strong part of the team. Please take a moment to slip upstairs and introduce yourself.



Bep's biography:

Bep Schippers is a Windsor-born educator, textile artist, and recent graduate of the Arts Management program at Queen's University. Bep has been working in education and programming for non-profit cultural organizations, mostly museums, for over 20 years. A creative problem-solver and possessor of other nerd superpowers, she has handled the development of a multi-million dollar gallery project at the Royal Ontario Museum and the successful public opening of the Beaty Biodiversity Museum at the University of British Columbia. Bep has recently moved to London and is on the lookout for opportunities to volunteer in the community to immerse herself in OEV life – feel free to give her ideas! With two Bachelors in Anthropology and Education, she has a passion for art intersecting science, a commitment to embracing diversity and creating inclusive spaces, as well as an unrelenting curiosity for how things work. Or don't.

Executive Director's Report - continued

LPG GENERAL MEETING

You are Invited to the First Meeting the 2019-20 LPG Season

WHAT: Registration/payment for 2019-20 LPG memberships and first members' meeting

WHEN: Tuesday, September 10, 2019, 6:00 to 9:00 pm

WHERE: London Clay Art Centre, second floor meeting room

AGENDA

6:00-7:00 pm

TRUE POT LUCK DINNER! Bring whatever you would like. NO list supplied.

Membership registration and payment.

Meeting, 7:00-9:00 pm:

Welcome – Judy Sparkes and Darlene Pratt

Introducing Bep Schippers, LCAC Program Coordinator

LCAC 10th Anniversary plans – Robin Chacko

Explaining the ***Clay 4 Kids Program Fund*** – Darlene Pratt

Auction to kick-off the fund, 10th anniversary party, Sat., Oct. 26, 7-10 pm

What's happening in the LCAC Store? – Cathy Regan

New applicants and existing artists

Space configuration and eventual changes

Doors Open & Harvest Festival/Pow Wow, Sept 14-15 – Genet Hodder & Chris Snedden

LPG by-laws – Judy Sparkes & Lawrence Durham

Process used and next steps

Operational policies and procedures (P&P) – Darlene Pratt

Process used and next steps

June 2019 FUSION Conference in Hamilton – Georgina Lennard

New chalkboard art by local artist, Pamela Scharback!

Results of members' survey about future of meetings – Darlene Pratt

Taking names of survey participants for clay draw because Darlene messed up!

Members show and tell

Bring a piece you made and love or something you purchased, talk about it and how it affects you and might inform your work

Other items for discussion

SOCIAL TIME

Celebrating 10 years at London Clay Art Centre!

Please mark your calendar and join us in celebrating our first 10 years at LCAC!

When: Saturday, October 26 from 7-10 pm

Where: First floor, London Clay Art Centre

What: Food and refreshments; silent auction of member-made pieces to raise funds for our new Clay 4 Kids Program fund; short program of acknowledgements; throwing demonstrations.

Why: to celebrate 10 years at London Clay Art Centre and launch the new Clay 4 Kids Program fund to allow us to provide clay classes to more children in the community aged 6-15.

Launching LCAC's Clay 4 Kids Program Fund



Every year organizations and schools approach us with requests to provide classes and workshops for kids. Sometimes they turn away because they can't afford our offerings.

We want to be able to provide these important educational experiences in clay to as many local kids as possible.

A fund on our end would allow us to subsidize these opportunities or provide them pro bono depending upon the level of need. The fund would also allow us to cover our costs and properly compensate our hard-working teachers and staff.

As part of LCAC's 10th anniversary celebration on October 26 (see above for details), we are holding a silent auction with the goal of raising the first \$4500 to launch the new **Clay 4 Kids Program** fund.

You will have seen the call for entries back in early July. All submissions are free and we asked for pieces created using the theme of "10" to reflect the 10th anniversary. Encourage your friends and family to attend and vigorously participate in the bidding to drive the fund to or beyond our first goal.

HOW PARTICIPATING ARTISTS GET PAID

Participating artists will receive the full amount of the winning auction bid with the following understanding:

- Artists will donate at least 60% of the winning bid price to The London Potters Guild for its **Clay 4 Kids Program** at LCAC.

Artists will be issued a charitable tax receipt from The London Potters Guild for the amount donated from the sale of auction items.

Artists will retain the remainder of the funds after the minimum donation of 60%.

For example:

The winning bid is \$1000:

- Artist writes a cheque to the LPG at LCAC for \$600 (or more);



- The LPG gives the artist a charitable tax receipt for \$600 (or more); The artist keeps \$400.

REMEMBER: All proceeds from the auction will go toward the new **Clay 4 Kids Program** fund, an initiative that will help young people develop sensory and motor skills, self-esteem, and self-expression through clay.

If all artists donate 60% to the LPG, we need to reach a total bidding goal of \$6300. We hope that the big, bold, and beautiful clay work of our many talented artists will catch the eye of discerning patrons and help us build the Clay 4 Kids Program fund!

For further information, please contact Darlene Pratt at darlene@londonclayartcentre.org

SURVEY REPORT

Survey Results: What do Members Want for Meetings During the Membership Year?

You may recall that we promised to provide a survey to figure out a new schedule and format for, what historically has been called, the LPG's monthly members' meetings. On August 1, the survey was sent to 189 members. We had 39 responses. If you'd like to receive a pdf copy of the results by email, please contact Darlene at darlene@londonclayartcentre.org

We will briefly take a look at the results at the first meeting on September 10 but, in short, there is consensus about having fewer meetings with shorter business reports, more socializing and information shar-

ing about clay techniques, etc.



STEAM: CLAY ARTISTS WEAR MANY HATS

I continue to be deeply attracted to working in clay because, at first blush, it seems so simple but, upon closer inspection, its complexity and depth is unmatched by any other art form. I could spend a lifetime studying the form and working in clay but ultimately, I will never know everything there is to know about the production of clay art; and that's compelling!

Becoming a master in this field requires much more than a simple ability to throw or build a piece. To be aesthetically successful that piece needs to incorporate exemplary motor skills and a strong knowledge of design principles such as line, shape, form, space, colour, and texture. Even mastery of those elements will not necessarily make a great clay artist!

To be functionally successful, the work needs to be constructed properly using sound techniques that help avoid ruining pieces at all stages of the multi-faceted process. For instance, proper wedging ensures no air pockets blow pieces up in the kiln (blebbing). Appropriate scoring and slipping will knit attachments to the main body to help ensure its integrity along the treacherous journey into the kiln, as well as through the rigours of daily use – continually being filled with hot and cold beverages or food, banged against the sink during washing, or knocked against another item in the cupboard.

Clay artists need to have a deep understanding of ceramic materials, clay and glaze chemistry, and thermal expansion coefficients. What are the differences working with earthenware, versus stoneware, versus porcelain? How do they respond differently to manual manipulation or heat work? What happens when clay freezes? What are the negative consequences of putting a piece through more than one glaze firing at top temperature? What is cristobalite formation? Why is a piece shivering, crazing, blistering, bloating, or dunting?

Additionally, mastery of the equipment used in ceramic art production separates the field. What fuel source are you using – electricity, gas, oil, wood, poop?! Are you looking to create a reduction or oxidation atmosphere? What are the properties elicited by each and how do they coincide with glaze formulations? What does it mean to soak a kiln? What are the consequences of cooling pieces too quickly?

S.T.E.A.M.

The point I'm driving at here is that what we do and the education we provide from beginner classes through professional development incorporates:

Science;
Technology;
Engineering;
Art; and,
Math.

Continued on next page

Next time someone dismisses your clay art practice as frivolous and without intrinsic societal value, tell them that clay artists are among the most skilled workers in the world. In addition to science (chemistry, physics); technology (kiln firing, spray booths, ball mills); engineering (structural integrity of pieces); art (design principles for aesthetic success); and math (glaze and clay formulations), clay artists need to be impeccable time managers, resilient risk takers in the face of inevitable failures, marketers, business people, and, among many other things, great cooks!

Help Needed at LCAC: Things and Skills

Do you have any of the following items hanging around your home that you'd be willing to give to LCAC? Do you have the skills required to do the things listed below? Please take a look and let us know if you can help.

THINGS NEEDED	SKILLS & TASKS
1 or 2 framed cork boards At least 4 feet X 3 feet but, could be bigger	Filling blemishes in walls with plaster, sanding, and painting
2-4 wood or metal stools 24 inches high, adjustable, sturdy	Experienced archivist to organize LPG archive of documents, photos, etc.
Digital camera either point and shoot or DSLR, preferably at least 10 mega pixels – for taking pics of programs to use in promotional materials	

darlene@londonclayartcentre.org

Thank you!

FUSION CONTEST

Each year the LPG draws a name and that person gets a free opportunity to attend the annual Fusion Conference. Each time a member attends a general meeting, that person gets to put a ballot in a box to (hopefully) be the person whose name is drawn. However, there is another way to get a ballot! The first person to identify where the bunny can be found in the newsletter get a ballot. **The bunny can be any size and can be placed anywhere in the newsletter.** Identify the page and location on the page and email your answer to the editor, Teresa Ainsworth.

tainsworth1@gmail.com



This is what the bunny looks

IAN CHUNG WORKSHOP

From Alice Nagus

Ian Chung, Spectrum Glaze Mini Workshop

Congratulations to the members of the Guild. On March 12th we hosted a presentation by Ian Chung on Spectrum glazes. We had a record attendance of approximately 50 people. Ian explained a lot about glazes, glazing and answered many questions.

Spectrum glazes are commercial glazes that are created differently. Not only for colour, but also to stay "fresh" with a steady consistency that will not affect colour or attract unwanted bacteria.

Even though I have various Spectrum glazes - I really did not understand or appreciate how to actually apply them to a pot. I now know better and look forward to amazing results .. not the usual disasters.

Once break time came .. the members did not disappoint. As usual, the treats were tasty and varied, something for everyone. Thank you to all those who brought something.

After the break, Ian handed out at least a dozen "door prizes" putting a smile on many people's faces.

Ian talked about several different products, not necessarily glazes and has graciously sent along interesting web-sites for your viewing / dreaming pleasure.

Thank you to the many members of the Volunteer Committee for helping make the evening a total success.

Alice Nagus
For the Volunteer Committee

EXTRA RESOURCES:

SOAP STAMP – for clay - ask for David
<https://www.etsy.com/ca/shop/Lasercutz>

Water Slide Decal Paper for Laser Printer / HP printer (with original toner) - product code# PAS4
<https://duradecal.com/collections/laser-media/products/laser-clear-waterslide-sheets-8-5-in-x-11-in?variant=44207547155>

Silk Screen Printing (Custom made screens)
<https://www.gsdye.com/>



All photos by Teresa Ainsworth of some of the demo pieces brought by Ian to illustrate the range and effects of the Spectrum glazes.

SUMMER STUDENT EXHIBITION

From Teresa Ainsworth

Every summer students from Beal High School, and the various university ceramic programs such as Sheridan, NCAD, ACAD, U of New Brunswick, OCAD etc. come home to London for the summer and sign up at the Guild as summer members. Every summer we would see the work they produced and go Wow! This year, we asked the summer members if they would be interested in participating in an exhibition in the Guild store. Five members said yes and here are some of the amazing works they made during the summer that were displayed on the centre table in the store during the last two weeks of August. If you missed checking them out, here are a few photos of the exhibition. Most of the works on display were for sale, so this was a good opportunity to support young and upcoming ceramists and add to your collection. If you did, you can say “you knew them when they were unknown and now that they are famous you have their early work” !



Eli Moser



Jaxx Bonnamie



All photos from Teresa Ainsworth



Bade Finn



Magan Wilson



Sarah Johnson



EDITH PIERCE AWARD

HOME COUNTY

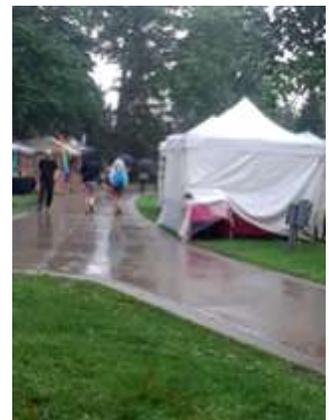
By Teresa Ainsworth

Each year the London Potters Guild gives a cash award (the Edith Pierce Award) to a student in the ceramics department of Beal High School. The recipient is chosen by the ceramic teaching staff at Beal HS and is given to the most promising student. The award honours Edith Pierce who was a driving force in the establishment of the LPG and the promotion of ceramic art in London. This year the award was won by Bade Finn who will be going on to study at Sheridan College, specializing in ceramics. Below are a few of her pieces from the end of year BealArt Show.



By Teresa Ainsworth

As usual, the weather was a challenge for the Home County Music and Arts Festival. We set up on Friday, July 18th, in brutal heat which was followed by ominous black clouds and the emergency tornado warning from Western University in the afternoon. Fortunately, the tornado stayed away from Victoria Park but it gave all of us a bit of a thrill. This was followed by the storm on Saturday leading to a small pond in our tent (see photo). All of this led to customers staying away in droves. However, we did make a partial recovery on Sunday with cooler weather and sunny skies. Below are some photos of us setting up, Chris Snedden imitating a Japanese master potter/pirate with his head scarf, Marilyn Barbe in her bare feet in our pond and the park empty of Festival-goers!



All photos from Teresa

STUDIO POTTER PROGRAM

From Elly Pakalnis

Studio Potter Program Sessions:

All LPG members are given the opportunity of participating in four Studio Potter Program Sessions throughout the year. New members take one SPP session per year. Of course, if any members want a refresher, they are welcome to retake sessions as well. The following is a listing of the upcoming sessions for this fall:

Sunday, September 29th, 1-4 p.m. Studio Maintenance Overview

The purpose of this session to give an overview of how to care for the studio whether it be at the LCAC or one's own studio space to ensure a healthy work environment.

Sunday, October 27th, 1-4 p.m. Kiln Loading and Firing

This session provides participants with the opportunity of learning the theoretical and practical components involved with the kiln room including the differences of loading a kiln for bisque versus glazed work as well as how to unload the kilns and organize pottery on shelves for classes versus members. The maintenance of kiln shelves will also be emphasized since it results in the successful firing of members' pots as well as classwork.

Sunday, December 1st, 1-4 p.m., Glaze Making with Teresa Ainsworth

This session will provide participants with information about of the various ingredients involved in making glazes including silica, fluxes, stabilizers and colorants. Simple methods to test the functionality of your glazes and safe working practices will be covered. Appointments to make glazes, (including making test samples) can be set up as it is most will be most effective to teach the practice of glaze making one on one.

Sunday, December 29th, 1-4 p.m., Reclaim with Pauline Durham

The reclaim session provides proven methods of recycling ones class after amassing clay from any throwing mishaps or much build up of trimmings.

Please note: All the SPP sessions are free to the membership.

Elly Pakalnis

Studio Potter Program Coordinator

epakalnis3@execulink.com

FALL POTTERS MARKET

Yes it is time to start thinking about the fall sale again. There will be some changes—naturally.

This year, we will be jurying **everyone** into the sale. The sale committee felt that it is time to make sure everyone is well aware of the rules on functionality—smooth bottoms, no sharp points to scratch someone, neat and professional-looking displays and so on. To this end, a group of 3 sale committee members will be setting up jury times when members will bring in a good representation of the type of pots they will be selling at the fall market. Pieces will be juried and if any issues are noticed, they will be addressed. As well, the committee members will talk about table displays and we will be encouraging members to purchase a black or white table cover(s) as these will ensure that any pots, totes etc. under the tables will be hidden and the sale will look more professional. You are encouraged to put another cloth over the black table cover which will complement your sale items.

Table covers will cost \$25+ tax and the Guild will take orders for them. Please place orders with any of the Sale committee members or with the store staff ASAP. We will take your name and you can pay when they come in.

The jurors will also be able to answer any questions you may have about pricing, set ups, volunteering and quality control.

The jury times will be:

- ◆ **Monday, September 9th from 7:00 pm to 9:00 pm** – in attendance will be Teresa, Tammy and Cathy
- ◆ **Sunday, September 22nd from 1:00 pm to 4:00 pm** – in attendance will be Cathy, Teresa and Tammy or Shelley
- ◆ **Thursday, October 3rd from 7:00 pm to 9:00 pm** – in attendance will be Tammy, Dorothy and Teresa

STORE NEWS

By Teresa Ainsworth

- ◆ Tools have arrived with the last PSH order so now is the time to stock up on new “toys” - wires, trimming tools, throwing tools, sponges, diamond grit sanding pads, ribs and so much more.
- ◆ A display of work will be set up on the centre table on September 9th which will feature the auction items for the 10th anniversary of the opening of the London Clay Art Centre. So get your works finished and ready for display. Note: the criteria for these items (10 something on the piece) etc. was sent out a month or so ago. Money raised will go towards the children’s programs.
- ◆ Store attendance and sales have been down a bit this year. All store members are asked to send out announcements, encourage friends and family members to shop at the LCAC store and to promote the store on Facebook, Instagram etc. Any ideas for marketing will be happily accepted.
- ◆ We participated in the pop-up at the Bakers Dozen a couple of weeks ago. If other pop-up opportunities may come your way, please forward these to the store committee members (Cathy Regan, Teresa Ainsworth, Shelley Boa, Brenda Duncan, and Dorothy Howell) and we will check them out and participate if possible. As well as sales, these provide an opportunity to talk about the Guild, the classes and the store and hopefully build interest in the LCAC.
- ◆ All store members are reminded to submit an artist statement to Cheryl asap to be put into a binder for showing customers when they come in saying “I spoke to this woman who said...” so we can figure out who she is referring to.

LPG Executive Board Members

Judy Sparkes President	jude@fullcirclepottery.com
Lawrence Durham Treasurer	lawrenceadurham@gmail.com
Marilyn Barbe Secretary	mbarbe@execulink.com
Endri Poletti	endri@poletti-architect.com
Shelley Boa	sheboapottery@yahoo.com
Cathy Herbert	cathy_cares@live.ca
Karen Bailey	karenbailey@sympatico.ca
Dorothy Howell	howellmex@yahoo.com

LPG Staff Members

Darlene Pratt Executive Director	darlene@londonclayartcentre.org
Cheryl Radford Administrator	cheryl@londonclayartcentre.org
Carol Anne van Boxtel Finances/Accountant	carolanne@londonclayartcentre.org
George Cho Studio technician	George@londonclayartcentre.org
Bep Schippers Program Coordinator	bep@londonclayartcentre.org

Committee Chairs

Bep Schippers programming/ exhibition/workshops/ classes	peg@londonclayartcentre.org
George Cho Studio Maintenance	george@londonclayartcentre.org
Nancy Friedrich Sales	nfriedrich@hotmail.com
Robin Chacko Membership Engage- ment	rlcpottery@gmail.com
Judy Sparkes Empty Bowls	jude@fullcirclepottery.com
Cathy Regan Store	cregan@uwo.ca
Darlene Pratt new member intake	darlene@londonclayartcentre.org
Health and Safety	Vacant
Teresa Ainsworth Newsletter/glaze team/ library	tainsworth1@gmail.com
Cheryl Radford New member intake	Cheryl@londonclayartcentre.org



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**

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