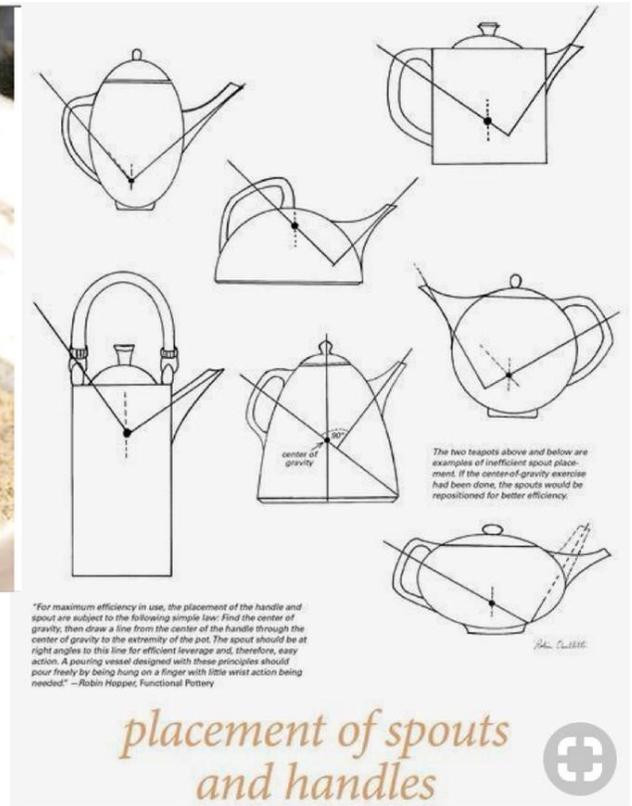


Cariboo Potters' Guild (mud daubers) Newsletter Summer 2018

I just finished trimming through the bottom of a large tray, so it seemed like a good time to stop and put together the newsletter.



From modernpotterys.com

September Meeting: Monday September 10th, 7:00pm at the Art Centre. This is an important organizational meeting as I don't believe sign-up lists for programs, goodies, or cleaning were passed around in June.

We will be starting the year without a full executive. We are waiting for someone to step up and volunteer to be president. Fresh faces = fresh ideas. What better way to be involved? The guild has had a growth spurt which is great. We need to make sure new members are finding their membership worthwhile. A larger ship needs a captain. I know I need to get newsletters out on time and also to follow through with lining up mini-Workshops. I miss a lot of meetings so am dependent on others to keep me informed. I will be on Haida Gwaii & miss the September meeting. Other than the organizational factor, we need someone to demonstrate a technique or maybe do a show & tell from a summer workshop.

Supplies & Materials

Anna Roberts, a lifetime guild member has shared a large supply of locally dug materials that are available for guild use. Many years ago, Tam Irving, a West Vancouver potter and past Emily Carr instructor came to Williams Lake and inspired the guild to explore and use local materials. He brought gneiss (white rock outcropping north of Hope) a source of silica + feldspar, which they hammered & ground in the ball mill. They collected tuff (feldspar) from the roadside at Wildwood, calcarius clay from a ditch near Soda Creek, and clays from around Quesnel.

Anna & Shirley Salkeld spent many hours milling and drying materials. I have many of these stored in my shed. I also have the guild ball mill which requires a new motor.

I am interested in local materials and have done some glaze tests using Horsefly clay, Wildwood tuff, & wildfire ash. So far no stunning results, but a lot of potential.

If you want to come out and get some of these materials for testing, just give me a call. Anna also gave me some buckets of cone 10 glazes they made using these materials. I am reconstituting them at the guild. They weren't clearly labelled so I may not have the recipes. We will make tests for the next gas firing.



Free clay: Gaeil Farrar, a past member, known for her years of Tribune writing & photography, has moved to the Okanagan. She donated a huge supply of clay to the guild. I have over 30 boxes of bone dry high fire Plainsman clay. Gaeil bought it in the 1970's so the boxes weigh 55 lbs, not like the 44lb. ones sold today. Most of it is H435 which is described on the website as somewhat sandy and only half vitrifies, so not best for functional ware. I know Gaeil bought it for making functional ware, but maybe not vases. Maybe great for garden sculpture? (Playful nature?) Tony from Plainsman explained that what was 'known' regarding functionality has changed. He also said he will soon be putting some high fire engobe recipes (bl & w) on the Plainsman newsletter that should work with this clay.

You can either come out and pick some up, or call and I can deliver to the guild. It is a good thing we cleaned out our sheds this year and have room for these things!

Parkside Gallery: new member, Leah Henderson of 108 Mile, has a show at the Parkside Gallery in 100 Mile from September 13 to October 14. Congratulations! Hope some of us can get down to see it.

Elaine Brewer-White Workshop: This handbuilding workshop takes place at the Art Centre September 28-30. It is highly popular and fully booked. There will be a slide show on Friday evening September 28 that is open to everyone in the guild and to the general public. Details will be sent to participants. Jude is the contact person.

Food for thought: At the NCECA conference several years ago, a panel discussion focused on teaching utilitarian clay in the academic setting. Several panelists including Chris Staley (Penn State University) often used the words "production" and "productivity." When the floor was opened for questions, a young man stepped up to the microphone and indignantly said "It's not about production. It's about the quality and originality of the work. Production doesn't have anything to do with it."

In response, Chris Staley said the following, and I paraphrase:

"On the contrary, quality and originality have everything to do with production. If you expect to become skilled and make good choices, you must make lots of work and then make more work and make more work. From quantity comes the willingness to take risks, and from risk-taking comes the best learning."

A recent book on art-making describes an interesting case study. In an experiment at a major university conducted over time, students in some ceramics classes were told they'd be graded solely on the quality of work, regardless of quantity. Students in other classes were told they'd be graded solely on the quantity of work produced, by the pound, regardless of quality. Almost without exception, at final reviews the highest-quality, most original work came from the classes graded on quantity. By producing such a volume of work, the students experienced a dramatic increase in skill-level, and because they did not anticipate being graded on quality, they felt free to take risks and discovered exciting possibilities.

Tuesday Studio : starting up again tomorrow. Bring some clay. It's a chance to get together with other members to work (play) and visit. Around 10:00ish to 2:00ish. If you work and can't make it, why not put out a call for Saturday get-together?

TTFN Christy