

HANDS IN CLAY

May 2005

GUILD INFORMATION

GUILD NEWS

Our next **OGP meeting**
will be in September.
Our **next Newsletter**
will be in August.
In July 12th there will be a
SPECIAL LIBRARY NIGHT

7:30 to 9:30 pm at NVAC,
Nepean Visual Arts Centre
(Woodroffe and Hunt Club)

Before the monthly meetings:
Library opens at 6:30 pm.

Our **Executive meeting**
open to any one, also at 6:30 pm.

Library Night this Summer

Summer Library Night!!

Come and join us for a summer library night.
It will be on Tuesday July 12th 6 pm to 8 pm
In the Heritage room (our usual meeting room).

There will be a few more new books available
too.

We hope to see you on July 12!

Linda Taylor
Librarian



OGP Help line

Chandler Swain
kidswain@sympatico.ca
613-256-6522

Victoria Jenkins
avjenkins@sympatico.ca
257-2588

Hanne Lawrence
brucehanne@rogers.com
825-1736

John Kobzey 829 2466

OGP membership NEWS

MEMBERSHIP REMINDER

Just another gentle reminder that membership
renewals are due before the end of May to
maintain your good standing in the Guild re the
up-coming fall sale etc. Renewal forms were
sent out in April but if you need a copy, let me
know and I'll be happy to e-mail you another.
Best wishes to everyone for a flowerful summer
of gardening, strolling in the morning mist and
star-gazing.

Penny Donaldson.
Membership Secretary

THE SPRING EXHIBITION

Another excellent juried exhibition was held in connection with the spring sale.

Our juror, Lisa Pai, did a super job of selecting 24 pieces from the 104 submitted, not an easy task! She managed to include quite a variety of styles and aesthetics, from the simplicity of Laura Sheppard's lovely teapot to Saskia Praamsma's the large hand built urn and Sandra Roberge's unique wall hanging. She placed the exhibition furniture and arranged the display and we are most grateful to her for her knowledge and expertise.

Prizes were awarded in six different categories and five pieces were chosen for honourable mention. The prizes were kindly donated by Capital Pottery Supplies and Studio Inc., Fusion, The Ottawa Guild of Potters, The Pottery Supply House, Tucker's Pottery Supplies Inc., Wallacks and Woodlawn Kiln Services. The guild is most grateful for the continuing support of these donors. This year the exhibition was displayed on the stage in the hall and this created a separation and emphasis which was very pleasing to the eye.

The exhibition would not have been possible without the help of the people who had "exhibition" as their job; so thank you to Ros Allchin, Cynthia O'Brien, Laura Sheppard, and Lisa Marie Serafin. Thanks also to Cathy Payne and Louise Simonson who pitched in at a minute's notice. A huge thank you to Debbie Greenwood, who very kindly donated her time to helping with the registration and many other details. I particularly thank Ros for all her work prior to the show with labels and the poster and for creating name cards with her beautiful calligraphy in the short time prior to the awards being presented, for taking photographs of the winning pieces and for being a huge support. Thank you, of course, to all the people who submitted their work and were so patient with the process of registering, which all has to be done in a very short time prior to the juror doing her job.

Award winners were – Best in Show – Cynthia O'Brien: Juror's Choice – Saskia Praamsma: Best Functional – Anne Chambers: Best Non-Functional – Bruce Jones: Best Decorated – Richard Skrobecki: Best Design – Chandler Swain. The five **Honourable Mentions** were Richard Skrobecki, Cynthia O'Brien, Sandra Marshall, Laura Sheppard and Lisa Cresky. Others who had pieces in the show were Julien Couture, David Wardell, Marie Paquette, Christina McCarthy, Maggie Cox, Gail Wexler, Anne Chambers, Marie Hennessey, Sandra Roberge and Philip Black. Congratulations to all these people and, to everyone else, please do try again next year; it is wonderful to see such a variety of excellent work produced by members of our Guild.

Caroline Fitzpatrick, Exhibition Convenor

OUR NEW EXECUTIVE AT THE GUILD OF POTTERS

President Julien Couture
Vice President Kristin Davidson
Past President Chandler Swain
Treasurer Sarah Hand
Newsletter David Wardell

Librarian Linda Taylor
Secretary Catherine Brewster
Membership Penny Donaldson
Outside Workshops Allison Usher
Member Workshops Louise Simonson

Exhibition Convenor Caroline Fitzpatrick
Members Album and Mentors Committee Cathy Payne
Sales Committee Lis Allison

Refreshment Convenor Bruce Jones
Website Manager Carolynne Pynn-Trudeau
Standards and Education Vickie Salinas

Caroline Fitzpatrick
 Cathy Payne
 Lis Allison
 Linda Soper
 Heidi Garets
 Pat Jessop
 Veronika Von Nostitz
 Helen Stone
 Bruce Jones
 Carolynne Pynn-Trudeau
 Vickie Salinas
 Anne Chambers
 Lynda Northey
 Glen Dunning
 Saskia Praamsma
 Rita Redner

A NOTE FROM THE EDITOR

To view and download the Newsletter go to

<http://www.ottawaguilddofpotters.ca/march05.pdf>

Visit our our website at www.ottawaguilddofpotters.ca

Please continue sending your comments and contributions to our email:

Newsletter@ottawaguilddofpotters.ca

As you can see, some changes have been made at the OGPExecutive. (page 2)
More to be announced... more changes are coming.

I walk down from the 2003-2005 wonderful Executive group with a treasure: new friends, much learned, good times shared doing work for our Guild, and a good feeling of work accomplished. I have enjoyed editing our Newsletter and put my heart into it!

A great "Thanks" to the New **Editor, David Wardell**, who has taken over our Newsletter job; he is a new, fresh, wonderful potter, skilled "compu-person" and will do a great job.

Thank you, David, and "gracias" to the OGP and the Executive for the opportunity and trust!
Rosario.

Classified ads

Gladstone Clayworks has a small 2cuft kiln for sale.

Call **Ann Frost** for details 237-2651.

Carolyn Ault 256-6558

For Sale - Duncan Kiln. "Teacher Model 820"

Firing Chamber measurements 17.5" W X 19.75" D Maximum temperature 2300 F

Override switch for manual firing Low hours.

Perfect Condition Shelves, posts, cones etc. included \$750.00

824-8938 Orleans area or e-mail to: normandiane@rogers.com

A note from **Sarah Hand**:

Capital Pottery Supplies will remain open during that time.

I am going on vacation from June 11 to June 26.

My daughter Janet will be in the store to help you.

She has a limited knowledge but she will try to help you as much as possible.



WOODLAWN KILN SERVICES now has several REFURBISHED kilns of various sizes for sale. All in good condition. For more information, please call **Jim Donaldson** at WOODLAWN KILN SERVICES, Woodlawn, Ontario – (613) 832-4903 or e-mail at wpottery@igs.net.

May, 2005.

Library Request!

The Guild's Library staff has recently completed our annual inventory of the books & videos. Unfortunately, several books have gone missing in the last year. We are asking everyone to please take a look at home for the titles listed below.

This is a "no shame, no blame" request - complete amnesty, guaranteed! We realize these items can be picked up by mistake. The missing books are:

'Ceramic Art Tile for the Home' by Deborah Goletz

'David Leach- A Potter's Life' by Fournier

'Electric Kiln' by Harry Fraser

'Great Ideas for Potters II' (a Ceramics Monthly publication)

'Piepenburg on Raku' by Robert Piepenburg

'Stoneware and Porcelain' by Daniel Rhodes

Thank-you in advance for taking the time to look!

Linda Taylor Librarian



From our new Treasurer, Sarah Hand

As the new treasurer it has come to my attention that our books haven't been audited for over 10 years. I am collecting info so that I can bring it to the September meeting either about how an audit should be done and how to set up the books so we have a better understanding of where our money is. If here is an accountant who would be willing to give free advice please give me a call. **Sarah Hand** work 728-0697 or at home 837-0297.

Summer Workshops

I have posted the **LOLALAND CLAY STUDIO** summer schedule at www.jimthomson.ca if you are interested in checking out a Workshop and accommodation.

This year we are also offering a **RAKU KILN BUILDING WORKSHOP** with **Ann Cummings**. This is a 4-day workshop and includes the building of a small RAKU gas kiln, creating of work, bisqueing, glaze preparation, and Raku firing.

Dates: July 22, 23, 24, and 25. Maximum 8 participants. The fee is \$400.00.

Jim Thomson

Full time assistant thrower needed

Earth Works Pottery in Burlington Ontario is looking for a full time assistant to throw earthenware cups. You will be working side by side with the potter in her home.

This is a great opportunity to learn the business side of ceramic production while making a decent wage. Wages are paid by piece work, weekly. General Duties will include but are not limited to throwing and trimming high volume earthenware wine cups. The suitable candidate will create their own weekly schedule with flexible days and hours. We are looking for someone to fill the position soon Please call **Barb Taylor** at (905) 332-8817

Summer Camp for Adults

Pottery Summer Camp for Adults

Free Your Creative Spirit with Chandler Swain

July 18-22 and/or
July 25-29,
10am -4pm

\$300 per week
includes all studio
fees (except clay:
about \$20), drinks,
snacks, organic
coffee



Who: People of all levels of experience (including none) are guaranteed to have a fun, relaxing time and lots of individual help to explore working with clay with a professional potter with 30 years experience in teaching.

Where: 35 mins. west of Ottawa on the Mississippi River in the village of Blakeney just outside Almonte. Outdoor studio by the river (weather permitting).



What else: swimming, canoeing, staring into space, naps in the hammock, picnics, good library of pottery and art books.

"I came away from this workshop feeling totally empowered"

- J.J. July 2004 Participant.

Call Chandler at 256-6522, kidswain@sympatico.ca

A Possible Summer Workshops with Laurie Rolland

West Coast potter Laurie Rolland will be in **Ottawa near the beginning of August**. if there is sufficient interest from our members we will book her for a workshop and/or a slide presentation.

Laurie is one of the most respected clay artists in Canada and is part of an exhibition later this summer at the Lafrennierre and Pai Gallery* on Murray St. in the market. Please email Chandler (kidswain@symaptico.ca)

ASAP if would be interested in this opportunity.

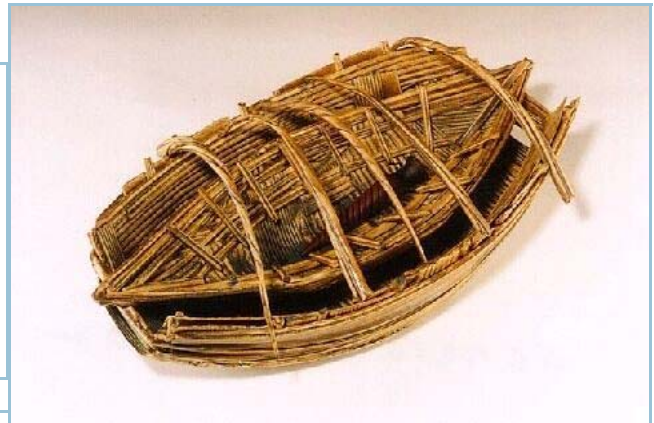
Check out laurie's web-site:

www.laurierolland.com



**please note this gallery is must see for all potters who wish to elevate their understanding of clay (and other disciplines) and see how powerful, fun, intriguing craft can be.*

Check their calendar of shows and events.



Laurie Rolland RCA Artist's Statement

This work explores the symbolic significance of form and material; using the metaphor of the vessel as container & protector. I am influenced by those ancient ceramics that are ritualistic in intent not necessarily 'utilitarian' in

nature. I see the vessel and vessel making as 'concrete examples of human existence' through which I am able to explore personally significant issues; memory, history, gender, narrative and most recently duality. The work itself becomes a reification of the symbol.

The earliest making of images/symbols was part of a desire to communicate, for the ability of the image to evoke memory is at once powerful and magical. Using the 'ancient Ur craft' to construct vessels from this 'tenacious plastic earth called clay' I continue a tradition of vessel making while reflecting a contemporary attitude. For the past six years I have used the boat as a conational allegory - the boat is a feminine symbol of passage and salvation the world over. Within the concept of the Uterus Ship [the vessel within the vessel] memory traces are triggered; birth/death, renewal, rhythmic change.

The transformative powers inherent in clay making mimic the cyclical and transformative nature of the world we live in and is echoed in the organic quality of the forms. Currently I am now integrating the boat as the 'cultural object' {human made} with the vegetative form as the 'natural object' {grown} This is consistent with the theme of duality I wish to explore. Specifically 'Circinate' means 'rolled up like the leaves of a fern', 'Didymous' is a botanical term for twin or growing in pairs, and 'Mitosis' refers to cell division or splitting in two. This duality is further emphasized by the dichotomic nature of the inside/outside and the juxtaposition of soft/hard. Transconceptual references emerge from the textured surface patterns increasing the narrative quality of a "layering up process". The idea of death and decay coexists with the promise of regeneration in forms of ritualistic potency and abundance.

(Note: Information copied from her Web Page)

Intensive Pottery workshop in Québec

Intensive Pottery workshop at Lake MacDonald Music Centre
In the beautiful Laurentians of Québec
June 26 to July 3

Variations of the theme of clay Support Empty Paras

Sally Ravindra has been a professional potter in Nova Scotia for over 20 years and exhibits widely across Canada and internationally. Her pottery workshop is for those who would like an introduction to pottery as well as those who would like to hone their skills.

The Lake MacDonald Music Centre

For over 40 years this beautiful site on the shores of a pristine Laurentian lake has inspired countless musicians and other artists with its very special atmosphere. Swimming, boating, a superb tennis court and interpretative nature trails are also available to round out a wonderful vacation.

For information and registration: 819-687-3938 or 888-622-8755

national@cammac.ca visit www.cammac.ca

JOB OPPORTUNITY Bursary Coordinator

Eleven years ago in 1994, as a way of showing our involvement in the community, the Guild decided to award **bursaries to high school students** who showed particular talent in their ceramics work.

It has been a great pleasure to be involved in this endeavour from the beginning and to meet some of the students and see their work. We had an exhibition of some students' work one year and it was much admired and appreciated by the general public, as well as by our own members.

Now I would like to hand the job of coordinator on to someone else. It involves being in touch with the teachers at the schools we currently make awards to, ensuring that cheques are written to the winners, memberships in the Guild supplied, letters written to the winners, and, when possible, attending the awards ceremonies or ensuring that others do. If no one can go the art teacher is often happy to make the presentation. There are a few other details and I would be happy to explain everything to the new Bursary Coordinator.

Please do consider doing this interesting and worthwhile job as your contribution to the Guild. It really is great fun and I have loved doing it all these years. Please let our new president (Julien at 827-3085) or me (829-3227) know if you are interested and I could give you more information.

Caroline Fitzpatrick

Spring Sale

Spring Sale 2005
by Lisa-Marie Serafin

The sales function like a well-oiled machine. To me, I hold the sales committee in very high regard because of the huge amount of work that goes into every sale. So my hat is off to the sales committee. Thanks!

I felt really positive going into the sale this year. I was more relaxed and felt others were too. Every time I walked through the show room that weekend, I saw some gorgeous work that made me aspire to be a better potter. We really are such a talented bunch! It makes me wonder why there aren't more workshops given by our members.

The exhibition looked really great and I even sold Gail Wexler's piece while on security duty. Saskia's piece was awe inspiring and really made me want to try some large coiled pieces, but then I looked at the dimensions of my kiln! I couldn't have agreed more with the juror's choices. Kudos to Carolynne Fitzpatrick and all the others who worked on the exhibition.

The garden display was smaller and less cluttered this year and for the first time I felt I could actually "see" all the beautiful pieces.

There was a wit and humour present and a feeling of lightness reflected in the works of many potters, but Cynthia O'Brien's "Choice Cocks" pitchers come to mind first. Spring was definitely in the air!

But wallets weren't springing open like they used to. Sales were pretty slow. Lis mentioned that sales were down 30% across the board. A bit depressing really, but also maybe a wake-up call.

One of the dangers in seeing a decline in sales is that we may, in a desperate moment, panic and start to de-value our work and mark down our prices. What if we ended up paying people to take our art away? Here's some food for thought. There's a phenomenon in large cities with tough competition, like Montreal and L.A., where in order to play a good or popular club, the musicians have to actually pay the venue. It's called "pay-to-play" and has been the way some clubs have been doing business for more than 20 years.

I think we may need to find new and innovative ways of advertising the sale so we reach those who know nothing about it and remind those who haven't been in awhile that we are indeed still around. It's odd, but I have heard (more than a few times) people say they didn't know there was a potters guild in Ottawa, nor did they know we have sales. Hey, people move into Ottawa and they move away. Their tastes, interests and the amount of disposable income can change. The economy probably isn't what you'd call artist-friendly. From where I sit though, I think we can improve to things to make a guild sale a "must-go" event.

Carolynne Pynne Trudeau came around taking down ideas on how to make the sale better. I'm not sure when the results of her findings will be presented, but I felt that one of the best ideas I'd heard all weekend came from Jean Jaffe. She suggested advertising by posting signage a week before our sale along Prince of Wales Drive, which apparently is in a grid lock during rush hour. Nothing like a little repetition to make you remember!

After my pots were packed and I was on my way home I thought to myself that regardless of the amount of my cheque, every pot we collectively sold is a contribution to a unique circle of energy where the more you give the more you get. It isn't always about dollars and cents.

New Membership Rates

My husband and I were talking one day about the guild membership fees going up and it got me thinking that people join our guild for different reasons. I asked myself how much I'd be willing to pay if my level of involvement were less than it is? For example, would someone who only comes to the odd meeting, never enters a sale and might take out a library book once in a blue moon pay \$50 a year to be a member of our organization? Maybe not. Jean-François asked me how come we don't have a reduced fee for those who only want to receive our newsletter and another fee for those who want the full meal deal. Good question.

Here's my proposal:

- Change the membership fee to reflect the level of our members.
- Subscription to newsletter without membership - \$20/year
- Basic membership (member + newsletter + library priviledges) - \$30/year
- Professional membership (member + newsletter + library priviledges + discounts on workshops + guild sales and exhibitions) - \$50/year

I brought this up at the executive meeting in May and it seemed to mostly everyone there that the Guild and all of its members could stand to greatly benefit from this system.

I've run some numbers to give you an idea of how it would look for us financially.

What we have now are approximately 180 members paying \$30 each this year for a membership. That gives the guild a revenue of \$5400 for 2005 and 2006. Given the membership categories described above, we can expect the following to be a somewhat reasonable distribution of our current membership: Approximately 80 potters take part in the sales, so 80 professional meberships. Lets assume that at least half of the remaining membership will want to participate in the Guild's democratic life and/or use the library giving us 50 basic memberships and 50 newsletter subscribers. We would then have the following revenue structure:

- 50 newsletter subscriptions = \$1000.00
- 50 basic memberships = \$1500.00
- 80 professional memberships = \$4000.00
- for a total of \$6500.00

This exercise shows how the guild can get more revenue by changing our approach to membership fees. On top of increasing revenues, offering a wider choice in prices and membership benefits is a tool used by many associations to attract more members and to stabilize membership dues.

In terms of administration, this structure only requires an extra column in the membership ledger to indicate what level of membership benefits any given member chose and to indicate this level on the membership card. Materials produced to organize events for a given membership category would need to indicate this clearly, which is no more complicated than what is already required to organize the event in the first place.

I believe we (guild members) are of one of the following three types:

Those who would like to remain linked to our community through our newsletter and maybe attending a few meetings per year. That might include beginners, retired craftspeople, or folks who have physical disability (like carpal tunnel syndrome). Those who would like our newsletter voting and library priviledges, but for whom more would be too much.

Professionals - we need/want it all!

A note about our elders. Some have already retired and left the guild and taken their vast knowledge with them. How can we learn from them if they aren't there? And why keep our budding potters, the ones who won't see a sale for 5 years because they are just beginners, from learning and growing by having tp pay a membership fee that may not seem worth it to them?

In my opinion, the people who get the most should pay the most. If we are truly here to educate and nurture the people who practise this art and craft, then being exclusive (having only one fee which may be too high for some) works against that philosophy. Having a different fee for different levels is practised by many organizations. It may be time for our Guild to do the same. Think about it. Drop me a line with your comments.

Best wishes to all,

Lisa-Marie

LMS_POTTER@sympatico.ca

Great Bowls of Fire

I'm still in awe of what happened and wondering how we pulled it off.

By my estimation Great Bowls of Fire was a roaring success! It was due to a lot of hard work, good planning and the superior skills and amazing work ethic displayed by all of those involved.

The idea to get involved in a project like this came to me back in August 2005 when I'd been talking to Jackie Seaton about his high level of personal involvement with the Empty Bowls program in Perth, and his doing a presentation for our guild. As you may recall, my truck broke down on the way to that meeting and it wasn't until the fall artists' tour in Perth a month later that I got to meet Jackie in person. He was truly inspirational and I felt that what the Guild needed was to be inspired too. So I took my idea to our then-president, Chandler Swain, at our board November meeting. My original idea was a community centre setting in which guild members would cook and serve soup to a little crowd that may (or may not) show up. Very homey, very small. It was Chandler who insisted we go big.

She used words and phrases like "gala" and "social event of the season" and when I suggested the little room at the Glebe that held 75 people, she said, "No. We'll need the room that holds 400." I thought she was nuts! But we had decided to work on this together and so I trusted her, knowing that I didn't yet "get" Ottawa and how it's citizens would rally behind this event.

It wasn't until the December meeting that I realized that this was fast turning from an idea into a reality. The membership voted yes to giving me the seed money to get Great Bowls of Fire off the ground. I also suddenly realized after Chandler's announcement that she would be away until March, that I would kind of be on my own and needed a great team of people to help me. I went about searching for people to help and immediately turned to my friends in the guild for support. A few brave new souls sought me out and offered their help and the rest came on board because I begged them!

Everything went fell into place easily and it made me feel that this event's success was guaranteed. Nearly everyone asked to donate something said yes without hesitation and I was quite surprised that restaurants who were asked to provide soups were very interested and came on board almost immediately! Many will be returning in 2006 because their experience with Great Bowls of Fire was so positive.

Despite the fact that I could do little to promote the event other than send out some public service announcements (no one volunteered for that job...maybe next year?), many people found out about it. It was through our members, word of mouth and flyers that were distributed by the flyer team that folks found out about it. And they were lining up at 4:45 p.m. outside the doors, peering through the glass to spot "their" bowl!

In the end we raised about 450 bowls from our wonderful members, 375 patrons gave in excess of \$7500 to the Ottawa Food Bank (just over \$400 was used to cover some of our costs) and our exhibition was lots of fun, very successful and some pieces were even sold!

Not all the bowls that were donated were chosen. Some were "sold" for \$10 each at the end of the evening and that money also went to the food bank. Gina Marin took home anything left and potters can go by her place to pick them up whenever they are planning to be in her neighbourhood. You can reach Gina by calling at 563-2053 or e-mailing her at gina.marin@sympatico.ca. It would be a good thing to bring fresh bowls to next year's event if

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(Continued from page 10)

you could. And get started now! Set aside a couple of bowls a month to donate. Let the patrons of this event know who you are. Use this opportunity to explore your creativity and showcase your talents whether you donate bowls or enter the exhibition, or both!

We are already planning for Great Bowls of Fire in 2006 and to help kick things into 1st gear, I am hosting a "GB of F Think Tank and BBQ" on Saturday, July 9 at my home. If you'd like to get involved in the planning, please contact me by calling 281-3307 or writing to me at LMS_POTTER@sympatico.ca and I'll give you all the particulars. We really need your help. My team of 29 great folks was ultimately too small. This event is very large and we are all busy people working what amounted to two jobs to get GB of F off the ground. Still, there were many jobs that went unfilled and others could've used extra people, so if you want to get involved with a very successful and exciting event, we NEED you. Call me!

Many thanks to my team. Here's who they are (in alphabetical order) and what they did, to the best of my recollection. If I missed someone or something someone did, I am sorry. It wasn't intentional.

- Ros Allchin - made exhibition labels - calligraphy
- Lis Allison - researched initial costs
- Carolyn Ault - set-up
- Carol Badenoch - health inspector, secured soup donations from restaurants, connected us with MCL Kitchens and used her employee discount to get our burners, secured a donation from Pepsi Co., came in 2nd in tickets sold and won the prize of a plate from Chandler Swain.
- Barbora Balaban - secured soup donations from restaurants
- Teresa Baric - information gatherer
- Catherine Brewster - exhibition, made our voting box (the now famous BBQ bowl!)
- Klara Bruehlmann - set-up, kitchen help.
- Nadine Cheney - printing, ticket sales.
- Kirstin Davidson - Secured the band Eppiphane to entertain us. Mr. Davidson contributed by covering the cost of the band's P.A. system. Kirstin also donated the most bowls (30) thereby winning the \$75 gift certificate from Poterie du Lac la Blanche (c'est moi). Visit Eppiphane's website at <http://www.eppiphane.com/>
- Natalie Gosselin - secured soup donations from restaurants
- Sarah Hand - Capital Pottery was a ticket outlet for us, Sarah researched burners, made our centrepieces and helped in the kitchen
- Marie Hennessey - exhibition, made ballots, coordinated voting and co-ordinated sales of exhibition pieces
- Jean Jaffe - kitchen help
- Pat Jessop - soup server and posed for newspaper photo. Pat's our cover girl!
- Bruce Jones - set-up, tear-down, loading out equipment.
- Jennifer Kamerads - secured all exhibition prize donations
- Shirley Lawrence - secured donations from several grocers
- Gina Marin - layout and design of our tickets and flyers
- Doris McIlroy - ticket table
- Doug Moir - exhibition
- Cynthia O'Brien - exhibition
- Marie Paquette - set-up
- Arthur Petch - load-in and set-up
- Ann Rae - flyer team
- Lisa-Marie Serafin - main organizer
- Amy Jane St. Denis - flyer team
- Richard Skorbecki - flyer team leader
- Chandler Swain - illustration for flyer, advisor, sold the most tickets but gave up the prize of her own plate to the person who came in 2nd.
- Billy Wilson - flyer team

The winners of the 1st Annual Great Bowls of Fire! Exhibition

Cereal:

- 1st - M. Burnett
- 2nd - K.Clark tied with K.Davidson
- 3rd - M. Hennessey

Chili:

- 1st - M. Burnett
- 2nd - 3 way tie -C. McCarthy/D. Gilmer/
R. Skrobecki
- 3rd - K. Clark

Chip/Dip:

- 1st - M. Burnett
- 2nd - K. Clark
- no 3rd place prize awarded

Fruit:

- 1st - A. St.Denis
- 2nd - H. Lawrence
- 3rd - D. Moir

Dessert:

- 1st - C.McCarthy
- 2nd - M.Hennessey
- 3rd - R.Skrobecki

Mixing

- 1st - K. Clark
- 2nd - A. St.Denis
- 3rd - S. Hand

Pasta:

- 1st - C. Gibbs tied with C.McCarthy
- 2nd - P. Jessop
- 3rd - K. Clark

Popcorn:

- 1st - K. Clark
- 2nd - M. Burnett
- 3rd - C. Gibbs

Rice:

- 1st - C. McCarthy
- 2nd - H. Lawrence
- 3rd - M. Burnett tied with K. Clark

Salad:

- 1st - C. McCarthy
- 2nd - H. Lawrence
- 3rd - C. Brewster tied with S. Lawrence

Soup:

- 1st - C. McCarthy
- 2nd - H. Lawrence
- 3rd - S. Lawrence

Tea bowl:

- 1st - LM. Serafin
- 2nd - H. Lawrence
- 3rd - M. Hennessey

Decorative:

- 1st - S. Hand
- 2nd - N. Cheney
- 3rd - H. Stone

Other:

- 1st - C. Swain
- 2nd - D.Wardell
- 3rd - S.Lawrence tied with B.Wilson

Best in Show

- C. Swain for her punch bowl, ladel and 16 cups