



The Dish

Issued March 2015

www.novascotiapottersguild.com

Year 2014

Presidents' Message *The Dish* 2014 **Co-Presidents' Message 2014**

How do we begin to tell you of the year we've had. Everyone has their trials and triumphs and this year was no exception for your Executive. Sometimes the only thing keeping us going is knowing that we can look forward to working with and playing in the most fascinating material in the world - Clay! - And sharing our love for that material with people of like mind - You!

With that in mind, consider this: What have we done in clay this past year? What are our plans for 2015? If the Guild could do one thing for you this year, what would that be?

Let's see....

What have we done in clay this past year?

Your Guild has sponsored:

- ☞ **"Current Works by NSPG" opened at Swoon Gallery last May.**
- ☞ **Wood Firing Workshop with David Eastwood on the Victoria day weekend in East Hampstead, New Brunswick.**
- ☞ **Feedback Feast** hosted by Janet Doble.

See the full story on these happenings elsewhere in *The Dish*.

What are our plans for 2015?

- ☞ **Wood Firing Workshop with David Eastwood on the Victoria day weekend in East Hampstead, New Brunswick** - Enthusiasm was running high last May when we opened the kiln, so right then and there we booked in for this year. Same Time, Same Channel. Deadline for sign up is April 12th, so you have until the AGM to make your decision - Maximum participants:12.
- ☞ Other than that - you tell us what we can do for you.

If the Guild could do one thing for you this year, what would that be?

We'll be asking this question at the AGM on the 12th, and we'll be listening to your ideas. We have a few of our own and will be sharing them then.

Welcome to the Guild

Each year we are delighted to welcome new members. We're glad to have you! If you can come to our annual meeting we'd love to meet you in person. If we can be a resource for you, that's great. If you want to share something with the membership, we'd like to hear from you.

What we know

At the end of it all - after our interminable winter, spring is around the corner (not just the corner of a snowbank). It's time to get fired up.

Make more pots. Play in the clay. If you're wondering where to start, just get into the studio and begin. Begin **anything**. The rest will follow. Trust in the process. Nothing works better than just *doing the work*.

Annual General Meeting

Look to your email soon for the Agenda for this year's meeting and other details.

Time: 1-4pm

Date: Sunday, April 12th

**Place: Sharon Fiske's House
2751 Robert Murphy Dr., Halifax**

Bring your wish list with lots of detail about what you'd like the Guild to do for You. See you there!

**Your Co-Presidents,
Sharon Fiske & Judy Gordon**

www.novascotiapottersguild.com

*See Clay Tips and Quotes scattered
throughout The Dish*

2014 NSPG website report

Website Coordinator-Shauna MacLeod

This year we had 7407 page views with 80.5% of those are unique users. We have an average bounce rate of 45%.

The average page visit duration was 2 minutes 22 seconds.

The most visited page this year was again the Classes page with 2622 unique page views.

A new statistic that was available this year was how people were viewing the site:

Desktop 68%

Tablet 17%

Mobile 15%

At the time of me pulling the information from Google Analytics they did not have available the top keywords used to search and find out site – I will check back before the AGM and hopefully that will be fixed by then.

Tips to increasing views to your page and the website in general:

*Share your unique page URL on the guild website with everyone so they will have an easy way to get to your page

*Updating the website often. Send me your show announcements, new photos you want to share, special events you are involved in, and update your bio. It only takes moments to make these changes and they will help to improve traffic flow to our site.

*If you have a website include a link to our website. The more linking that happens the more traffic we will get.

*If you have not submitted information to have your own unique web page consider sending it in. You can go with a minimum of one photo along with a short bio and one way of contacting you. It not only looks good on the site but also looks good for you.

*If you have your web page up already consider changing the photos or your bio statement it is time to Refresh! **Shauna MacLeod**

Membership Report

Membership Coordinator-Carol Morrow

A hearty welcome to our 5 new members:

Carol Goodwin

Melody Hillman- www.melodyhillmanceramics.com

Steven Peters- www.stevenpeters.ca

Wayne Sellon

Sheri White.

We had 69 members by the end of 2014, including our 3 honorary members.

NSPG FEEDBACK FEAST

February 2015-Hosted by Janet Doble

www.janetdoblepottery.com

We gathered, we talked, we ate and drank wonderful teas and coffee and then Janet Doble took the floor!

Taking a chance on what was once a dream and making it a reality, that's what Janet did during a six week residency. For as long as she can remember it has been Janet's wish to go to Vallauris, a village in southeastern France. Picasso lived in Vallauris from 1948 till 1955. For some years he used the Ramie's Pottery as his new studio. Picasso worked with them, they would do the throwing and he would do the decorating. During this time he also created a great many sculptures and paintings and contributed to the renaissance of Vallauris pottery. It was here that he first began to use clay and thereby reviving one of the traditional crafts of the medieval town.

Janet showed us a slide show of her pictures to give us further appreciation of her surroundings and inspiration. These include studio shots of where

she worked, her fellow artists in residence: three Canadians and one American, their living area and of course picturesque scenes of the town. We drank in the ambiance of the old structures little squares where residents meet, drink coffee and enjoy life. She did have to admit that there was a bit of a culture shock. Janet said "It was different from here because people seemed to live out doors a lot more."



Janet also explored the town of Entrevaux, where there 17th century citadel dominates the village. It is on this trip that Janet found more inspiration for

her work. The little vistas out of each gun portal were ever changing and beautiful. The foreground lead into the background and each was special unto itself. These vistas are the inspiration for her new tall rustic textured vase shapes. They are beautiful. Some of which were shown at the "Current Works" NSPG Members Show at Swoon Gallery in May 2014.

Janet said that "the six week residency could always have been longer." Her final words were "Out of everything, just having done it and having done a good job of doing it is what I came back with." Although the trip influenced her pottery she has yet to explore it fully. Time is always a factor. Sounds like we should all take time and explore what might be out there for us!

At the end of the gathering we took time to discuss challenges with glazes or shapes or new works or anything else that came to mind. Everyone left satisfied and enlightened. It was truly a great day.

Sharon Fiske- www.clayworks.ca

NSPG WORKSHOP

www.novascotiapottersguild.com

Be sure to click this link for a terrific video review by **Carol Goodwin** of the **WOODFIRING WORKSHOP** at **David Eastwood's** in Gagetown, NB www.claydesigninc.wix.com/claydesigninc

http://ilores.ca/daldefault/CR945055/2014_Smoke_Firing_Workshop_Gagetown_NB_-_20150318_174720_26.html

Carol Goodwin

Associate Professor

Environmental Horticulture

Department of Environmental Sciences

Dalhousie University Faculty of Agriculture

DRAGONFIRE WORKSHOPS

www.dragonfirepottery.ca

Naomi Lindenfeld- Coloured Clay Workshop

A two day workshop held in August 2014. This was a wonderful hands on workshop.

www.naomilindenfeld.com

Naomi started off the day showing us how to use mason and cerdec stains to make the coloured clay, and later on showed us a variety of techniques on layering the clay, rolling it out and carving through the layers of colour.

We each made 2 batches of coloured clay and shared them around during the workshop. This was a great new technique to learn, and Naomi was a pleasure to have as a teacher. There is nothing more fun than to see a master at work!

Iris Patterson www.seastarpottery.com



Iris Patterson's Work, raw jellyfish vase and 2 glazed pieces.

Workshop-Glazing and Chemistry with Ray Mackie & Deb Kusyk! www.luckyrabbitpottery.ca

On March 7 / 2015 we attended a wonderful workshop put together by **Cindy Yeatman** at **Dragonfire Pottery**. Ray Mackie came to talk about glaze chemistry and Deb Kusyk showed us surface decoration with underglaze.

Ray and Deb own **Lucky Rabbit Pottery** in Annapolis Royal. They are a husband and wife team that make pottery together. In a nutshell he throws pots, makes glazes and she decorates them. They were a great team to learn from, and so very nice !



The workshop started off with a slideshow and a demonstration of sculpting little animals to be used for knobs on lids, and putting a first layer of underglaze on the pots to be carved into later on. While Deb finished refining the little sculptures, Ray took over and talked with us about the basics of glaze chemistry. He had prepared a few lists of ingredients and their functions .



After our heads were spinning with too much chemistry input, we broke for a delicious lunch provided by Cindy at Dragonfire.

After lunch we watched Deb do a demonstration on carving and using multiple layers of underglaze to create different effects. While Deb continued working on the pots, Ray answered many of our glaze questions and concerns.



It was truly a pleasure to take this workshop.
Iris Patterson www.seastarpottery.com

EXHIBITIONS AND GALLERIES

At Swoon Fine Art Gallery

www.swoonfineart.com

“Current Works” by NSPG Members, May

This was a marvellously diverse show with small works, functional and sculptural works up to very large wall pieces. The materials ranged from low fire earthenware to mid range stoneware and porcelain to high temperature wood fired pieces in electric, gas and wood kilns.

20 members participated.

Thanks to Brandt Eisener for hosting our show at Swoon with a terrific set up. We all had a wonderful time at the opening.

“Current Works” artists and a few pictures (coming soon at www.novascotiapotterysguild.com pictures of all of the works):

Jo Ann Shaw, Mindy Moore, Bob Campbell, Marla Benton, Janet Doble, Steven Peters, Carol Smeraldo, Laura Jolicoeur, Denise Aspinall, Mary Jane Lundy, Margaret Bailly, Jane Harrington, Nancy Roberts, Sharon Fiske, Bronwyn Arundel, Wayne Sellon, Carol Morrow, Judy Gordon, Gillian Murdoch, Suzanne Cameron



Bronwyn Arundel, Denise Aspinall, Judy Gordon



Jo Ann Shaw, Suzanne Cameron, Gillian Murdoch



Wayne Sellon, Carol Morrow,



Steven Peters



Sharon Fiske

Clay Tip: Tap Centering and Chattering and lots more videos by Hsin-Chuen Lin at www.mypots.net

Quote: CREATIVITY is allowing yourself to make mistakes. ART is knowing which ones to keep
Scott Adams

-Nancy Roberts's "Year of the Fortune Cookie"



"Home is Where You Make It"
Luck"



"Pretty Thing is Good Luck"

Also See my ceramic sculpture at http://swoonfineart.com/index.php/home/artists/nancy_roberts/



-Rosemary Metz-

www.rosemarymetz.com

The Red Room at Swoon's gallery in June 2014 offered a sympathetic backdrop against which my ceramic sculptures could be effectively displayed: hand built pieces, slabbed stoneware constructions, glazed shiny black with

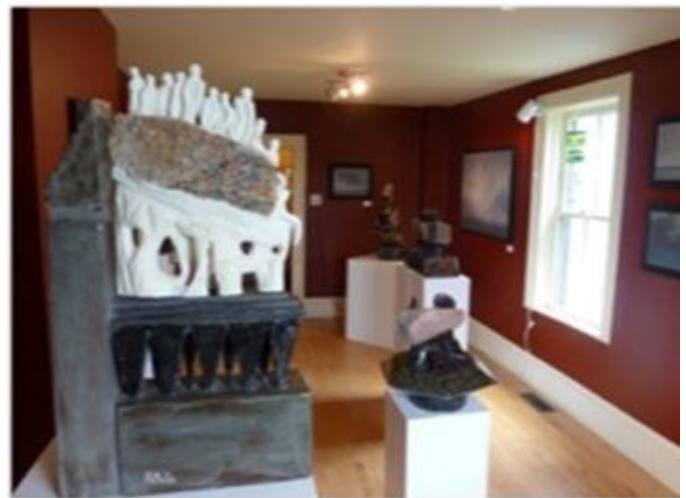
suggestions of mottled ochre stippled patterning surface treatment.

Set in an atmosphere of warmth, the red backdrop harmonized with the subject matter of the exhibited artworks, emphasizing their action and physicality. There were seven table-top sized sculptures incorporating polished granite from local sources. Inspiration for the exhibited pieces was drawn from numerous sources. Collected memories and experiences have worked their way into my artwork. Influences of what I read, the type of music I listen to, also percolates to some degree into my ceramic sculptures.

Amongst the works exhibited was 'Study for a Ceramic Screen' based partly on a visualization of Darwins' natural selection. Other works included were; 'Composition with Ladders, Staircases and Figures' and 'Phoenix'. Each piece signals an aspect of change.

Slab built for accuracy and strength of structure, these works show variously configured ceramic environments in vertical structures of geometric formation, deliberately built to test strength of material. The sculptures capture the idea of universal themes including the accepting and/or questioning of social and technological changes. The groups of figures featured in the sculptures are placed within stage like settings. I was thinking of Shakespeare's poem:

"All the world is a stage,
And all the men and women merely players
They have their exits and their entrances
And one man in his time plays many parts."



When I started on the journey of studying ceramics in 1992, focus revolved around the material of clay itself. In the first half of my "clay journey", I concentrated on learning about what the medium of

clay would do for me and less about what I seemed to be saying with the resulting ceramics. I am still interested in ceramic material from a builder's perspective and I still want to know more about its uses in other spheres of study.

During what I call the second half of my time working as a ceramicist, I became fascinated with the related subject of geology, which partly explains the use of granite in my works seen here. Broadening interests have taken me to places like the Institute of Material Science at Dalhousie. I wanted to make contact with researchers studying the uses of kaolin and, unrelated to ceramic use, pharmaceuticals, the processed food industry and the paper industry which suggest a new slant on the overall subject of ceramics. This area of study is referred to as "advanced ceramics." I chuckle to myself as I wonder where the craftsperson in the workshop is situated in this definition of the subject.

Sometimes patterns and formulas for working arrive in entirely subconscious ways, and can only be expounded upon much later. That's the luxury of hindsight.

I have touched upon some of the influences which comprise my recipe for making artwork. Nothing happens in a vacuum. Although I feel my apprenticeship in ceramics is over, I want to carry on investigating new possibilities in the subject. Like learning to play the piano, once the technical side has become familiar, you can concentrate on what you really want to say. My ceramic sculptures in this show aimed to incorporate a spirit of visual enquiry while acknowledging surrounding influences at play in the broader environment.

-Carol Smeraldo- www.smeraldopottery.com
New Explorations in Colour, Form and Function" in August See below

-Swoon Fine Art & Antiques -Brandt Eisner
"How We Are Swooning Today"
Swoon Fine Art & Antiques may have closed the doors of its brick and mortar shell, however it is alive and well.

Since closing in December, Swoon has become primarily an online gallery. New work and new artists are regularly added to the Swoon website: www.swoonfineart.com , as well as our **Facebook** page. This enables the public to keep up with their favorite artists and still have the option to purchase

work. With no cost to the artist, except a consignment fee if Swoon makes a sale, it is a great way to keep one's name and work in the public arena. I treat the online space the same as I would a physical space in that I continue to work with the artist. Mentoring when they want, advising as they need and helping to edit or critique their work, when they need another set of eyes.

Swoon will also continue with popup shows, or "Pop Up Swoon" events. Creating special events in different spaces, for a short period of time, helps to create extra excitement around the Swoon brand. Swoon's next event is called, **"No Place Like Home"** and will be hosted by The Craig Gallery at Alderney Landing from April 29-May 31, with an opening reception on April 29 from 7-9pm. To follow what's happening at Swoon:

Clay Tip: *"To make and not treasure is one of the best ways to learn the art of the potter's wheel."*
Tony Clennell in his book **Stuck in the Mud: A Book of Irreverent Tales, BS and Nonsense for the Wonderful Clay Community.** I highly recommend for great tips and a lot of laughs.

So important it needs repeating!
When you get past feeling every pot is precious, you learn faster and finish more pots successfully.

OUR POTTERS SHARING THEIR NEWS AND TRAVEL STORIES

-Alexandra McCurdy- has been nominated and accepted by the prestigious **Royal Canadian Academy of the Arts**, and will be inducted in May in Montreal. To celebrate her induction, she is having a show at the David Kaye Gallery on Queen Street West in Toronto opening on October 01 through October 25, 2015.
Congratulations Alex! www.amccurdoceramics.ca

Alex's work was included in a group exhibition called *Florida Wildlife* at the Naples Art Association von Leibig Gallery in January/February

-Joan Bruneau- is excited to be teaching a 5 day workshop this summer at the new Lunenburg School of the Arts from July 6-10, 2015.
www.joanbruneau.com
" FORM AND SURFACES INSPIRED BY LUNENBURG"

Lunenburg will be the source of inspiration from the architecture to the natural environment unique to the area and culture of the town. The wheel will be the primary forming tool in the exploration of thrown and hand-built vessel forms using earthenware. Surface ornament will be explored through slip and glaze application techniques. Intermediate to advanced throwing skills are required.

Anthony Schaller of Schaller Gallery (one of the top functional ceramics US galleries) visited NSCAD ceramics dept when he was in Halifax in February for the ACTS show. It was a pleasure to meet Anthony and to be invited to join his gallery.

The ACTS show (Atlantic Craft Trade Show) has a “gallery” component which invites well regarded gallery owners from across North America to meet face to face with participating artists. This is an excellent opportunity to get feedback or advice if you are interested in gaining exposure. Halifax ceramic artist, Gina Stick was a 2015 ACTS participant and found it very helpful.

Joan was recently Visiting Artist at Sheridan College in Oakville. While in the Toronto area, she visited the new Aga Khan Museum (of Islamic Arts) in Toronto.

It is well worth checking out their extensive ceramics collection which includes Iznik, Syrian and Iranian ceramics. Their elegant restaurant serves up wonderful dishes from around the Arabic world.

Thanks to the generous donation from collector, Raphael Yu, the Gardiner Museum now has pieces in their permanent collection by Nova Scotia potters, Deb Kuzyk, Ray Mackie, Jim Smith and Joan Bruneau.



**-A Full Summer of Courses to Open
the Lunenburg School of the Arts in July**

Lunenburg — While buried in snow, the Lunenburg School of the Arts www.lunenburgarts.org is pleased to announce its summer 2015 program and instructors. Courses begin the first week of July and run through August.

The School's headquarters, located at 6 Prince Street, was originally built to house Lunenburg Motors in 1933. The repair and paint shops were on the 2nd level, hence the building's curvy interior wooden ramp, originally used to drive vehicles up and down. The East Bay, facing Montague Street, was originally the two storey site of A. Dauphinee and Sons, makers of ships' blocks, deadeyes and oars, and now houses an artist studio and gallery. After Lunenburg Motors' closing, the building had several more incarnations before being renovated in 2014 to house the Lunenburg School of the Arts.

“We kept the building's character and atmosphere while creating as many open multi-purpose creative spaces as possible,” says Senator Wilfred Moore who volunteers as Chair of the Board. “We are pleased with how the space has already been used this winter by the community for performances and events. While many courses will be offered from this facility, the Town of Lunenburg is really our campus.” Our first summer program boasts a line-up of top-tier instructors. This group showcases a host of renowned artists and teachers who are attracted to Lunenburg, including some who are long-time and recent residents of the Town.

Joan Bruneau has studied, taught and exhibited internationally while operating Nova Terra Cotta Studio in Lunenburg for the past 20 years. Joan will be leading a ceramics workshop, ***Shape and Surface Inspired by Lunenburg***.

Fellow potter and NSCAD University graduate, Adero Willard www.aderowillard.com , will be returning to Canada from Maine, where she resides, to teach ***Colour, Layer, Pattern*** in ceramics surface.



Adero Willard throwing



Vase by Adero Willard

Clay Tip: *Leave your studio clean every day, so it's easier and nicer to come back into.* Walter Ostrom.

Quote: *Feeling frustrated, disappointed, REMEMBER, an irritated oyster makes a pearl.*

-Jane Herold- www.janeherold.com



Here's a quick shot of the most recent dinnerware I've been making. Ash glazes all around. Hi to everyone! Jane

-Anne Pryde

2014 was a busy year for me. After not making pots for 6 years on an extended maternity leave I got back in the studio full time and found I was making pots very different from my previous work.



Sweet Pea Teapot, Anne Pryde

After attending NCECA in Milwaukee, I developed a line of production pots and this winter began wholesaling to shops and galleries in Nova Scotia.



Blood Swept Lands and Seas of Red, by Paul Cummins and Tom Piper

Mid September I went on a working vacation with my family to tour Ireland and visit friends in London. Our time in Dublin coincided with the International Academy of Ceramics General Assembly. There was clay everywhere. I soaked it up on galleries, and in squares.

In November I was granted funding to attend SOFA Chicago with The Craft Alliance to learn about exporting work to the USA. It was a great

experience, I learned a lot and have been mulling over it ever since.

In June I became a juried member of the NSDCC and participated in their retail shows for the first time.

2014 was a great year and though 2015 does not have as much travelling planned it is off to a great start.

If you would like to follow me online, I can be found at the following pages:

Annepryde.ca

Facebook: anneprydepottery

Instagram: aprydpottery

Twitter: aprydepottery

Etsy: aprydepottery

Throwing Tip: "The most basic of all lessons," Barry Geeves, PEI, said to me in the 70's "is to centre the bottom and the rest will centre itself." That's all it took, I was a throwing machine after that! Sharon Fiske

Quote: "If you take inspiration from another, have the integrity, courage and courtesy to develop the idea, to invest in it, to reinvent it and to make it more than it was." Dick Lehman, potter, CM Summer 1993

-Carol Smeraldo- www.smeraldopottery.com

After a crazy busy year in 2013, 2014 was busy but a different flavour of crazy.

-JAN.: "Abstracted Winterscapes" an online workshop at Artists Network University lead by Debora Stewart

-MAY: "Current Works 2014" NSPG Members' Show at Swoon Fine Art Gallery

-JUNE: "A Coloured Clay Revolution" workshop at Pinecroft Art Centre in Aylmer, Ontario lead by Chris Campbell and hosted by Tony Clennell

www.ccpottery.com

www.pinecroft.ca

<https://www.facebook.com/tony.clennell>

www.pinecroft.ca

-AUG.: "New Explorations in Colour, Form and Function", my one person show at Swoon

-OCT.: "Loosen Up Intensive!" pastel workshop lead by Marla Baggetta at Big Creek Pottery and retreat hosted by potter, Linda Wright

www.marlabaggetta.com

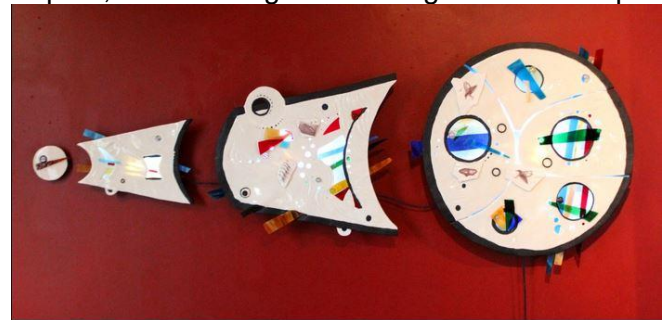
www.bighillretreat.com

The year was bracketed with 2 non clay workshops. What's with that? The first inspired a major wall

piece for the NSPG "Current Works" members' show and the second inspired a major clay project for 2015. The one clay workshop in the middle was a right angle turn for me and inspired the work for my one person show. Now that I've mapped this out, I realise what went on this year.

It's natural for the creative cycle to fluctuate up and down. After a big up with its flurry of creative activity and deadlines, it's natural to "slump" a little or even a lot. Carol Marine www.carolmarine.com, a very successful artist who now primarily sells on line, has written a great book which includes an informative chapter on "slumping" among other chapters on why and how to blog and lots more for all potters/artists, Daily Painting: Paint Small and Often to Become a More Creative, Productive and Successful Artist available at Amazon.ca (it's a Kindle Edition but unless you have a coloured Kindle, Amazon makes it easy to download it onto your computer). reddotblog.com from Zanadu Gallery, Scottsdale, Arizona has a really good post on sales slumps as well as lots of other good advice for artists. www.zanadugallery.com

So I guess I hit a bit of a slump after 2013. Not feeling inspired. Not liking most of my ideas. Feeling resistant. Does this sound familiar to anyone? Here's what I like to do at times like that. Workshops, conferences, workshops! Instead of moping around, procrastinating, this time I realized I should get right on it. I like to mix it up with clay workshops and other workshops not necessarily related to clay but creative. Since I wanted a workshop asap I checked out Artist Network U. and found an online workshop that sounded fun and intriguing for Jan. My painting set up is now in my clay studio so the workshop got me into the studio-step 1, and doing something creative-step 2.

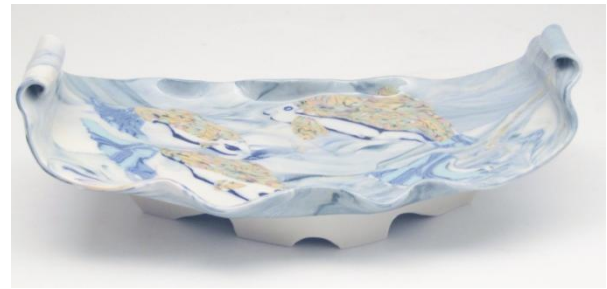


"Expansion", translucent porcelain, stained glass, marbles, decals and a LED lighting system, 51x127cm (20x50") accepted for the "Current Works" Show at Swoon

The coloured clay workshop was a revolution for me. I've made coloured clay before but was never quite satisfied with the colours and patterns. Chris is a terrific teacher who packs in a ton of info and demos and hands on. Pinecroft has great history



Some of Chris Campbell's colours and patterns



"Frolicking in the Waves" 10x29.2x15cm (4x11.5x6")



Carol's layers then rolled out for "Ocean Lights" Chandelier



"Ocean Lights" 32.3x16.5cm (13.5x6.5")

"Flower Fish Vase"
21x10cm (8.25x4")



Tony's raw colored clay cup and 3 pc finished work

and is rustic, Tony Clennell whose work is marvellously loose, is a hoot and showed us how to play with colored clay on the wheel. Before this workshop I had no idea what I wanted to make for my upcoming one person show at Swoon in August. Panic! When I got home I had 1 month to produce a show. Coloured stains in complex patterns in translucent porcelain ideally need weeks to dry slowly. Guess who didn't have weeks? What a mad dash! Of course not all pieces made it but what a lot of fun and challenging.

The final workshop for the year "Loosen Up Intensive" at Linda Wright's studio outside of Baddeck was just what I needed. Pastel is a lot like clay, very hands "in", almost like sculpting on paper. It's great for traveling when you can't take clay with you. There were 3 potters in the group! Terrific food, camaraderie, sharing and tons of inspiration from Marla.

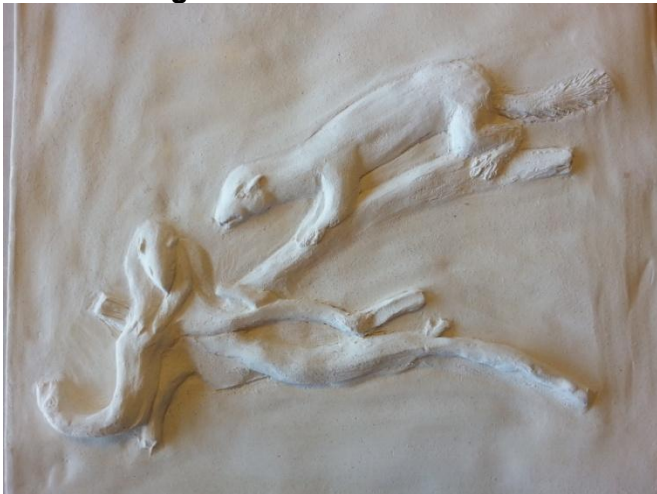
When I got home I rearranged my studio and got to thinking about all the raw ware filling up my shelves from my long gone production days. We had finished all of our orders 2 weeks before ending our production so we made dinnerware for my kids for when they settled down. Now it felt like time to do something about this. I'd been secretly hankering after throwing mugs and bowls after a few years hiatus in favor of one-off gallery work. I loved playing around throwing these small pieces. I also made 4 6x6" tiles divided into 1" squares to test a whole bunch of new glazes over and under and chose some to put on the thrown pieces as samples. With these samples and photographs my daughter and 3 sons chose their favorites. I think this means I'm committed to glazing/firing 24 table settings. My work is cut out for me in 2015 along with more shows and looking for some new galleries to represent my work with Swoon closed.



LOOSENING UP!

csmeraldo@bellaliant.net www.smeraldopottery.com

-Jane Harrington



Last fall, in September and October, I attended a 5 week workshop led by Elizabeth Sircom in Bas Relief carving through the Acadia University Art Gallery. In the first weeks, Elizabeth took us through the process of creating an image and transferring it to a slab of sculpture clay. Then over the rest of the course we built up the image and defined it. I have yet to frame mine, but here is a picture of the fired result. It is unlike anything I usually do and was a great experience. I highly recommend Elizabeth as an instructor, from the Acadia University Gallery website here is a little more about her.

Elizabeth Sircom received her art training in Paris. She returned to live in Nova Scotia in 2013 after living for 20 years in Normandy, France, where she worked as an artist and gave weekly art classes to adults, & workshops to children. In her own work she has explored a wide variety of media and presently focuses on clay sculpture. The portrait has always been one of her main centres of interest.

Like us on Facebook

<http://www.facebook.com/pages/Sun-Porch-Pottery>

Follow us on Pinterest

<http://www.pinterest.com/sunporchp/my-pots/>

-Nancy Roberts MIXING UP THE RAINBOW

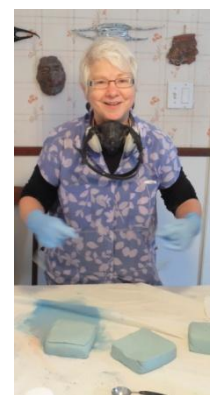
Last September, **Dragonfire Pottery Supplies** held a workshop with **Naomi Lindenfeld**, who has developed a particular style of combining coloured clays and then carving into the resulting ripples. Many who attended were inspired to work with coloured clay, using Naomi's methods and others of our own devising. This workshop inspired the next steps

-Gerri Frager, Janice Webber, and Nancy Roberts decided to mix up many colours, each person doing several and then splitting the clay so we each took home all colours. All our colorants were Mason stains except for cobalt, rutile, and yellow ochre, which were themselves, and two Cerdec stains for red and orange.

We worked at my house on my large not rock solid table with us all wedging at the same time, as we counteracted each others' forces.



Janice mixing purple



Gerri mixing turquoise

We used Naomi's recipes involving tablespoons of colorants. Unlike the workshop, which employed an array of tableware spoons, not levelled, we used measuring tablespoons, levelled. We should be able to repeat or modify our results through knowing exactly what we did.



This is what \$250 worth of colorants looks like. We had \$25-\$50 value left over after colouring 60 pounds of porcelain.

Colorants come prepackaged at Dragonfire in 100 and 500 grams. One problem for the purchasing agent, me, was to convert tablespoon (volume) recipes to the grams units (weight) available. Naomi also gives her colorant amounts in percents by weight, but I did not have a scale to take advantage of this presentation.

Another co-ordination problem was coming up with the right total amount of the colorants that were used in varying amounts in more than one coloured-clay recipe. Like planning to cook dishes and then making the grocery list of the combined onions, flour, etc.

I recommend making a chart with colorants along the top and colours down the side. Enter the amounts of colorant opposite the clay colour, then total each column for the amount of colorant needed overall. We made 13 different colours, 5lbs. each of 11 colours and 2.5 lbs. each of 2 colours.

A caution: Some colorants only are true to colour at low firing temperatures. So read the product information in the store or on the colorant companies' web sites. Or use what Naomi specified for up to cone 6.

I have seen on a website that the Cerdec colorants good to cone 6 are the ones with 9 as the third digit in the product number. Those are what we used for red and orange, but I can't verify the truth of that web statement. Couldn't find that on the Cerdec site.

We used Naomi's method of mixing the colorant into the clay by making a well, measuring the powders into it, adding a small amount of water, and stirring to a slurry. Then the slurry is folded in and wedged to even colour.

Some colour recipes have a lot more tablespoons than others, and this resulted in uneven amounts of water being added to the clay, and mixed colours of differing wetness. When combining clays, we will have to take measures to make the moisture more even than it is now.

Will the Cerdec red and orange be as brilliant as their names suggest and will the brown be distinct from peach since they look similar wet and dry.



One person's share

I have that "kid in a candy store" feeling that I got as a child with a new 64 colour box of Crayolas.



Glaze fired tests

For colourant quantities contact Nancy.

Top Row, R. To L., Orange, Red, Brown, Peach

Not tomato red but nice. Just made 11 snails with brown soft parts. Yep, snail brown. I like the range of pink-purple-blues. **Nancy Roberts**

On a Practical Note

-Shauna MacLeod

"To Repair an Old kiln or Buy a New One"

Since opening my studio 2½ years ago, I have been using a 40-year-old manual kiln I purchased about 10 years ago. It is in exceptional condition, and as I work in low fire the majority of the time, I was confident it would last me many years to come. As my production numbers increased however, the slow rate at which it fired became a problem. I replaced the elements in the fall and noticed it only increased the firing time by about 15%. During a phone call to Michael Leonard of Tuckers Pottery, he told me that with newly designed elements and adding two switches we could increase the firing speed by as much as 35 percent. This left me with a decision: I could spend about \$600 doing these upgrades or I could buy a new kiln for approximately \$4000. Thus began the two-week torturous decision making process where I considered cost, capacity, efficiency, and ease of use.



The old kiln was just under 5 cubic feet which is a reasonable size but due to the slow firing it used a lot of electricity. It was completely manual — two switches, witness cones, and me as the kiln sitter, which meant I was tied to the kiln during firing when it needed to fire overnight. I try to make environmentally responsible decisions within my studio practice and so my conscience wanted to fix the old one so as not to add another piece of

equipment to the world. Even though this would be the less expensive choice, I recognized that I would be investing in an old piece of equipment that may need to be replaced anyways. It was hard to choose to get rid of this kiln because despite it firing slower than I would like, it was super reliable, pretty even, and very easy to use.

The new kiln would be 8.4 cubic feet, with so much more capacity it would help to increase my production. The drawback of the large size is it will take me longer to fill it making quick turnarounds for small jobs less likely. However, the larger kiln could also mean I could make bigger pieces—very exciting. The new kiln would be much more energy efficient because despite being larger, the firings would be quicker thus requiring less electricity in the long run and with a computerized controller, my kiln sitting days would be over. The other drawback to this larger kiln is that it is taller and I now need a step stool to reach the bottom!

I spent two weeks weighing the pros and cons of both and gathering opinions from potters and non-potters to help me make my decision. By the end of the two weeks, I could argue for and against both the new and the old one. For every point brought up, I could debate and reason the opposite choice. But what finally helped me make my decision to purchase a new one was when someone asked, “How do you expect to build and grow your business without investing in your equipment and yourself?” This was the one question I could not debate because it was so true! I could not expect to become more productive, more efficient, or more successful without investing in the tools to help me.

I now have the new kiln installed and am busy making work to fill it for the first firing. I am comforted in the knowledge that my old kiln is now in the hands of another emerging potter who will take care of it as much as I did, have it be useful to her to build her studio practice, and have it help her make beautiful pots to share with the world.

-Bob Campbell

Lightshades!

Had Efficiency Nova Scotia in to replace all the lightbulbs in the house (no charge by the way) and they replaced them with LED lights which were too bright in my 3 bulb fixture above the kitchen table. So I made a hanging fixture for 1 bulb. Perfect. It's about 12" x 14" wheel turned porcelain.



So then I made a bowl shaped one for friends whose lightshade was broken. Now have orders for 5 more. I was surprised at how much light shines downward in these ones.

12" or so. Porcelain slab over hump mold. Fired upside down.



I don't know if you're interested in this, but they are fun to make, and work well. As far as CSA certification goes, these lightshades are unlikely to catch fire - that's for sure.

bobcampbellstudios.com

Editors Note: Always good to research CSA rules.

“It is what we who are obsessed will always do: find a way to make pots.”

“Long may you live and may your best pots always be in the next kiln load.” Tony Clennell, Stuck in the Mud

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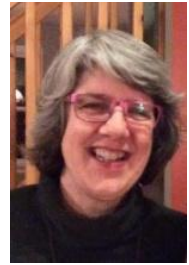
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