



THE OTTAWA GUILD OF POTTERS

LA GUILDE DES POTIERS D'OTTAWA

Fired UP!

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April 1, 2018

President's Message by Barb Minish

It's official – spring is here! Time to sort through your pottery-making paraphernalia and get rid of those materials and gadgets that you just aren't using. Alternately (or perhaps concurrently) take stock and identify gaps in your arsenal. Either way, the Great Guild Garage sale, coming up at our May meeting, could be just what you've been waiting for. Bring in any items you no longer have a use for and see what goodies you can pick up from other Guild members. Proceed will go to the Guild to support ongoing activities. This year, in addition to donations from members, we have been collecting offerings from other potters (some former Guild members) who are clearing out their studios. There will be lots of treasures to be had so be sure not to miss out.

With the arrival of spring comes the annual Tulip Festival. A reminder that this year, the Ottawa Guild of Potters has been invited to exhibit in the "Tulip Gallery" that will be set up in the Aberdeen Pavilion for the duration of the festival. Guild members are invited to submit pieces for inclusion in the exhibit. Pieces must be tulip themed and artists are advised to have pieces available to replace those that sell during the exhibition. There is no fee to submit, however the Tulip Festival will take a 20% commission on any sales. Please submit pictures (high resolution jpg) of your work to me by April 25 along with a short artist bio for publicity use. Don't miss this is a great opportunity to exhibit and sell your work.

I look forward to seeing you at the next Guild meeting – April 9.
(Don't forget to bring a mug!)

Next Meeting

When: Monday, April 9th, 2018

Topic: Micro Clay Conference

Time: 6:30 - 9:00 pm (library is open from 6:30 - 7:15 pm)

Where: [Hintonburg Community Centre](#), Laroche Room, 1064 Wellington St, Ottawa K1Y 2Y3

<http://www.ottawaguilddofpotters.ca/events/meetings/>

The Guild Spring Sale by Amy Bell

The Spring Sale is coming together! We are happy to be continuing on April 27th to 29th at the Horticulture Building at Lansdowne, and the Christmas Sale will be there as well.

Debbie Gilmer has been doing a great job as Registrar. There is still time to be part of the wearables and the Pop Up Gallery area of the Sale. Carolynne Pynn-Trudeau has kindly agreed to curate the pop up Gallery. It will be like a mini-exhibition, giving the opportunity to include larger functional and sculptural pieces.

Barb Minish is putting together the throwing/handbuilding demos, plus a Throw Down! If you are interested in joining in, please contact Barb.

The Kids Clay area will be back for the Spring sale, by popular demand.

We are working on some other special events as part of the Sale, and a schedule will be sent out through social media. We are building on our partnership with the Ottawa Farmers' Market, and the growth in interest in events at Lansdowne is helping bring more and more people to our events there.

If you have any questions, or have a bit of time you can offer between now and the Sale, please contact Amy Bell. amybellpots@gmail.com or 613 858 4433.

Please spread the word about the Sale, and come out and support your Guild!

Standards and Education Committee by Jocelyn Jenkins

With spring's arrival and the spring sale on the horizon, Kathrin and I thought that those of you who are in the sale might be interested in a review of the rules our team applies to the pieces you put out for the sale.

The table below lists the rules we apply to functional work:

Functional Rules:
1. Free of cracks, kiln wash, blisters & craters.
2. Free of dangerously rough edges or sharp points that can cut the skin.
3. Not made from commercial slipcast molds or tiles.
4. Predominantly made of clay.
5. Bottoms of pots smooth enough not to mark furniture.
6. Correctly labelled as per Sale Hand Book . Not labelled as seconds.
7. Functional handles properly attached.
8. Lids should fit, neither too tight, nor loose so contents will not spill.
9. Pots pour without excessive dripping or splashing.
Functional Recommendations:
1. Surfaces in contact with moist food should be glazed & fired to vitrification, if unglazed.
2. Food surfaces should be free of pinholes or crazing which could provide places for bacterial growth.

We apply a much less stringent set of rules to non-functional work as follows:

Sculptural/Non Functional Rules:

1. Free of kiln wash.

2. Stable & Balanced.

3. Not made from commercial slipcast molds or tiles.

4. Predominantly made of clay.

5. Correctly labelled as per **Sale Hand Book**.
Not labeled as seconds.

6. Pots which are not watertight are labelled correctly. See **Sale Hand Book** Appendix E

7. Surface finishes which are not meant for use with moist food labelled correctly. See Appendix E

8. The bottoms of sculptures are smooth enough not to mark furniture.

9. Lamps according to **Sale Hand Book**.
Appendix F

10. Free from obvious structural cracks.

Sculptural/Non Functional Recommendations:

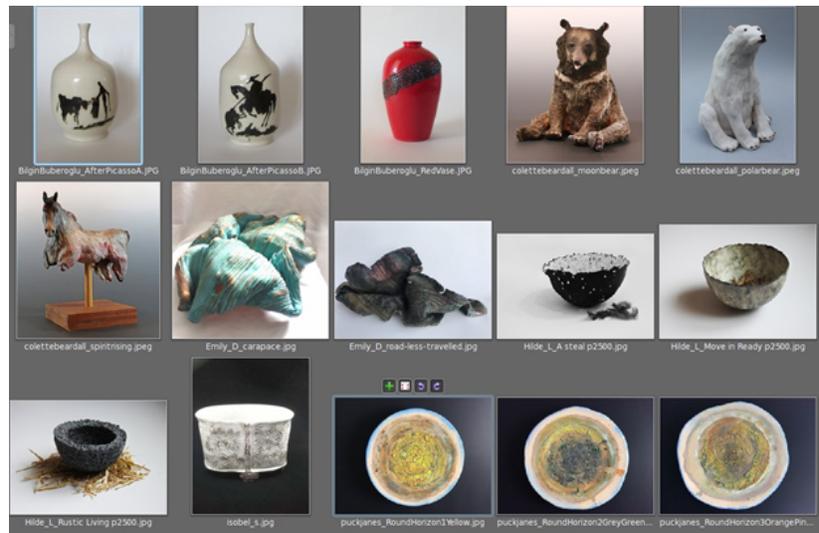
1. Attachments are properly secured.

If you have any questions about these criteria before the sale, feel free to contact Kathrin or myself. You can find us both in the membership directory on the website. And while you're on the website, have a look at the Faults and Remedies Fact Sheet. There's a lot of useful information there. We're looking forward to seeing all your beautiful pots in the sale.

Celebrating Clay, Artists' Talk: March Show Vernissage, March 1 by Elizabeth Davies

Colette Beardall

Environmental causes, particularly pertaining to animals are a passion with me personally. Species being obliterated is my misery. In 2016 after being asked to do a solo exhibition of my work I undertook to make at least one animal at risk or in danger of extinction from the 7 continents. In choosing these animals and researching their predicament I became more and more despondent and pained by what we as humans do to our fellow sentient beings. The **polar bear** on display is made with my home recipe of paper clay and fired to cone 6 but left without glaze except for underglaze in the eyes, nose and claws. The Asiatic Black Bear also known as a **Moon Bear** is finished by selective smoke firing. My interest in horses is well known as an owner and a rider. Sculpting them is my relaxation. This particular horse, **Spirit Rising** is finished in ferric chloride wash, with a saggar firing.



Bilgin Buberoglu

After Picasso A; After Picasso B; 'Red Vase: these 2 pieces (a set) each show sgraffito replicas (in smaller size) of P. Picasso's bull fight paintings, in black and white. I always liked drawing and I believe sgraffito is a good combination of ceramics and drawing. I believe *Following the masters* is a good and secure way to enhance one's skills. The 'single stem' or 'narrow neck' vases are made of porcelaneous clay, fired at cone 6. **Red vase** is made of the same clay material and also fired to cone 6. Here I tried to show the contrast between a smooth and a rough surface texture, with textile pieces haphazardly placed on the main body, and I wanted to emphasize this contrast with the magical colour combination of 'rouge et noir'.

Emily Dore

'Carapace' and 'road less travelled'

The flat form of a slab, scored from above and worked exclusively from the underside, allows for the creation of unusual surface markings and treats the medium of clay as a skin, or carapace, that bears the marks of touch, pressure, and time. Each mark made on the underside of the

piece is registered as a stretch, a shift in the lines scored on the clay's skin. Stress marks and cracks highlight the tension caused by coaxing a two-dimensional form to occupy as much space and volume as possible. Consideration of the surface treatment prioritized finishes are suggestive of softness, aging, and the passage of time.

Puck Janes

Round Horizon 1 – Yellow; Round Horizon 2 – Grey/Green; Round Horizon 3 - Orange/ Pink

My recurring themes have included the Canadian landscape, specifically the cultivation of agricultural lands as determined by our colonial history, current day practices and politics and the extremes from climate change. I like the idea and process of using clay, to explore the ways we experience our environment. My surface treatments and exploration with ceramic oxides and glazes reference the land; peeling, cracking, lichen covered, flowing and once boiling, to now incorporating our trash.

Hilde Lambrechts

Outdoor Living is a fun series of decorative nest-inspired bowls that translate the many types of residential real estate. They are constructed in reference to the abundance of current TV programs and magazines that have home buying, home decorating and home renovation as their subject matter.

Isobel Salole

This is a planter with a very useful drip tray fitting in underneath the pot. This saves trying to find a saucer to fit and complements the piece nicely. It is made of black stoneware, imprinted with actual Mexican coral found on a beach and glazed in a satin white.

Workshops & Speakers Committee submitted by Kim Lulashnyk

Who's Who by Suzanne Denney Featured Guild Member Emily Dore



This month we are featuring guild member Emily Dore. Emily has been working on the wheel for 9 years, handbuilding and sculpting for 3 years and teaching pottery for 3 years. Her best friend signed her up for an evening throwing class after the birth of her son. When she touched clay, she was hooked!

Emily started studying ceramics in Montreal for three years at the Visual Arts Centre in Westmount. She was accepted into the Centre de Céramique Bonsecours diploma program in the

ceramic arts but a family move to Ottawa caused her to have to change her path in deepening her education and training in ceramics.

Piecing together an education in clay without the formalized structure and focus of a degree program has been a challenge for Emily but it has honed her desire to learn and grow as an artist and educator. She has had creative and professional opportunities in ceramics that have been incredibly rewarding. Highlights of these opportunities include inclusion in the year-long mentorship program through FUSION and attending week-long intensive throwing and handbuilding sessions with Anne Chambers and Claire Lindner.

The artist who influences Emily the most is Audrey Killoran. She had the good fortune of studying the foundations of throwing with her for three years. She is not only a nationally celebrated ceramic artist, but a thoughtful and generous teacher and an inspiring human being!



Emily is a studio potter at LOAM but has also worked out of her home studio in Kanata when necessity and inspiration strike. She feels lucky to teach regular wheel and Handbuilding classes and workshops at LOAM and at the Hintonburg Pottery Shop.

Emily fires at cone 6 in an electric kiln for reasons of accessibility and practicality. She uses whatever clay body she has on hand. She likes to try different kinds of clay such as Laguna Frost, for the translucency, and PSH 910, smooth and white as well as speckled white and red clay from PSH. She uses Sheba Raku both for handbuilding and raku workshops with “the amazing Colette Beardall”. She uses a lot of recycled clay that is a mix of all of the above because keeping each clay separate is just not practical for her.

Emily does not have a favourite glaze but is “a sucker for a good cobalt blue”. Her favourite tool is her wire loop trimming tool that her teacher gave to her when she left Montreal. It is very thin but she still uses it.

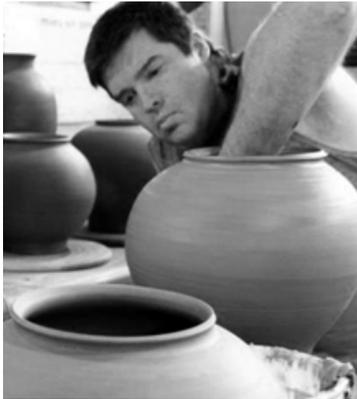
Emily loves the UK's Goldmark Gallery series of artist films, and she could watch the one featuring Danish potter Anne Mette Hjortshøj over and over again. It's called "Paying Honest Attention" and is a beautiful meditation on clay and the artist's process. She admires the quiet beauty of Hjortshøj's work and the succinct clarity with which she describes her process and aesthetic. She also feels that she shouldn't be proud to admit it, but she likes “The Great Pottery Throwdown”!!

You can buy Emily's work directly from her, from galleries and occasionally at a local artisan market or craft fair, and for the first time, at the OGP Spring Sale.

Last Meeting Review by Suzanne Denney
A Presentation by Clément Hoeck

At the Guild meeting on Monday March 12th, we had the pleasure of listening to Clément Hoeck speak about his journey in clay.

Clément lives in Campbell's Bay and works with wood and clay making both utilitarian and sculptural works. He makes his cabinetry from local and exotic woods. Clément makes his living from his work and considers himself a potter. If one sees art in his work he says "great". He works very hard and his garden is his place of refuge.



Cégep de l'Outaouais was where Clément first experienced working with clay. His love of pottery began. He went to Centre de Céramique Bonsecours in Montreal from 1999-2000 where he worked with Pascale Girardin.

Korean pottery influences Clément's work. He lived in South Korea for 3 years teaching English as a Second Language and while there he studied pottery under Korean Masters. He later returned to Korea to marry his wife who creates textiles in the Korean style.

Clément is part of the Pontiac Artists Studio Tour. He has also displayed at the Dust Evans Gallery at the Gloucester Pottery School and has been in 2001 pots. He participates in other tours and shows and his work can be found in some galleries.

When he realized how difficult it was to wood fire, he only used his self-made wood kiln 4 or 5 times. He currently fires in an electric kiln using porcelain and stoneware to cone 10. In the future, he plans to build a gas kiln that will be fuelled with vegetable oil!

Clément's work is beautiful. He utilizes stamps brought from South Korea and does a lot of chattering, stamping, slip, hakeme and overglazing. Many of his glazes are ash glazes so are difficult to reproduce due to the variation in the chemical content of the ash.

Throwing standing up is something that Clément does and highly recommends. He uses plastic buckets as chucks for trimming and dries his work on plaster bats for less cracking. He estimates that he spends only 15% of his time actually making pottery and the rest is spent on promotion, shows and the other business associated with pottery.

In the near future, Clément will be giving a workshop on throwing with a focus on throwing big pots. Stay tuned for this!!!

Classifieds

LOAM Studio - Master Classes submitted by Sarah Fulford

Throwing and Altering with Anne Chambers: March 31st, 2018 2pm-5pm \$65 (this is a demo class)

Stains, Slips, Underglazes and Image Transfers with Sarah Fulford: April 7th, 2018 2pm-5pm \$45 (this is a demo class)

Handbuilt Sets with Chandler Swain: April 29th, 2018, 10am-4pm \$160 (this is a hands on class)

The Art of Coiling with Janet Keefe: June 2nd, 10am-4pm \$160 (this is a hands on class)

For complete details please visit: <http://www.loamclaystudio.ca/workshops/#altering>

Soft-slab Handbuilt Forms

2 day hands-on with Heather Smit

Saturday June 16 and Sunday June 17, 2018 from 9:30am-4:30pm

\$218 +HST

Code: WORKSHOP.405

Heather is recognized for her soft-slab hand built forms that are both sculptural and functional in design.

- Participate in demonstrations and open discussion.
- Workshop will focus on form, function and the importance of making with intent.
- Understand simple to complex handbuilt forms.
- Tool and template design for making in multiples, including pouring and drinking vessels, handles and spouts. Each participant will receive a take-home tool and template kit.
- Clay and firings NOT included. Clay is available to purchase in the studio for \$44.25+HST a bag.
- Participants will need to bring one bag of clay and small pot of slip. Tool requirements: Basic hand building tools, knife, pin tool, scoring tool, pony roller, hard & soft rib, favourite texture, banding wheel if available

Registration opens March 1st

Register online at www.gloucesterpottery.com or by calling (613)-580-2787

**Politics on My Plate:
Serving Our Daily News**
**La politique à l'assiette :
les nouvelles au menu**

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AOE GALLERY | LA GALERIE AOE
APRIL 5 AVRIL
MAY 8 MAI

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SHENKMAN

Puck Janes,
"Facts Are Such Horrid Things",
2017

Summer Studio Space for Rent in Beautiful Lanark Highlands

MERA Schoolhouse 974 Concession 9A Dalhousie McDonalds Corners, ON K0G 1M0

e-mail: meraschoolhouse@gmail.com

website: <http://meraschoolhouse.org/>

Potters: fully functional studio for wheel throwing, hand building & sculpture, clay is \$50 per box and is Tuckers 650 (*sorry, you cannot bring your own clay for contamination reasons*). One of the MERA potters will do an introduction session with you on the first day, after that, the space is yours to create. Please note, firing is not included in this cost. The space can accommodate several potters.

Calendar of Events

<p><u>Celebrating Clay Vernissage</u> Thursday, April 5th 6 pm - 9 pm with the Artist Talk starting at 7:30 pm</p>	<p><u>OGP Spring Sale: April 27-29th</u> Friday from 12 - 9 pm Saturday from 10 am - 6 pm Sunday from 10 am - 5 pm Lansdowne Park, Horticulture Building 1525 Princess Patricia Way Ottawa, ON</p>
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Please send submissions and suggestions to Trina @ newsletter@ottawaguilddofpotters.ca

See you next month!