



Next meeting:

**When: April 8
2019**

Time:

6:30 - 9:00 p.m.
(library is open
6:30 - 7:15 p.m.)

Where: Hintonburg
Community Center

[Large](#) Basement
room.
1064 Wellington St.
Ottawa K1Y 2Y3



[Website](#)



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Message from the President

By Barb Minish

I have just returned from a short trip to Austin, where the famous Texas bluebonnets (a variety of lupins) along with a dozen or more other wildflowers, are in full bloom creating a riot of colour all around the city. Sadly I was unable to bring that exuberance of spring back with me to Ottawa. However, notwithstanding the significant amount of snow still left here, green grass and spring blossoms can't really be too far off. After all, we've had Great Bowls of Fire and the Guild Spring sale is only a couple of weeks away! Both important harbingers of spring for us in the Guild.

For those of you that were unable to attend, I am happy to confirm that GBOF was once again a great success with close to \$14,400 raised for the Ottawa Food Bank. A big thank you to Deborah Lemkow for all her hard work organizing the event. Thanks also to all the bowl makers, those that donated auction items, and the many other volunteers that pitched in to make this important Guild event so successful.

For those of you getting ready for the upcoming Spring Guild Sale, I hope the kiln gods are smiling on you. With a pop up gallery, live music, pottery demos, kids clay area and more, there will be plenty of action at the Horticulture building April 26 -28. I look forward to seeing many of you there. Who knows, we might even see some green grass and blossoms by then.

Best regards,

Barbara

Monthly Meeting Program

By Natalie Gosslin

Brainstorming Session Part Deux

So we did a bunch of work 2 months ago, and I have been working feverishly to try and collate and digest the results. Join us this month to discuss what came out of the first session, and we'll talk about next steps. I am so excited to share this with you all - don't miss it!!

New Clay Conference

Registration: There are over 70 registered with participants coming from 7 provinces and the United States.

March 31st was the deadline for advanced ticket pricing of \$200. On April 1st the price climbed to \$225. There are now also single day tickets, panel only tickets, and artist talk only tickets available <https://www.eventbrite.ca/e/the-new-clay-conference-2019-registration-47088281317>

Demonstrating Artists: Carole, Jason and Naomi recently are very excited to present at the conference and plan to tour as many studios and galleries as possible during their time here.

Friday Night Panel Making it in Craft: Richard Skrobecki of the **General Fine Craft Gallery** and Emily Arbor of **Cheerfully Made Goods and Markets** will both be panelists. The rest of the panel to be announced very soon.

Saturday Night Artist Talks: All 3 demonstrating artists are giving 20-30 minute slide talk on Saturday evening

Tour: We are also organizing a tour of the studios, galleries, and exhibitions in the region. At this time we expect there will be 10+ ceramic specific exhibitions on that weekend plus open houses and additional galleries. We also expect that there may be some other very fun events hosted in studios in galleries over that weekend. Many studios and galleries are still finalizing the details but some are already listed on the tour page of our website. If you are organizing or part of an exhibition or have a studio that will be open some or all of that weekend you can head to <https://www.newclayconference.com/join-tour> and fill out all of the information for your studio, gallery or exhibition including photos. That information will automatically be uploaded to the tour page <https://www.newclayconference.com/tour>

Confirmed Galleries: Some of the confirmed galleries, exhibition spaces, and studios are: The General, Gallery Cote, Rothwell Gallery, Almonte Potters Guild, Wallspace, LOAM, Poterie McKenzie Marcotte, Top Shelf Distillers, and more.

Housing: We are expecting more out of town guests than originally anticipated if anyone is interested and able to host visitors we would very much appreciate it. We are trying to help keep costs for attendees as low as possible so there are less barriers for individuals to attend this educational weekend. We have created 2 forms on our website, one for attendees looking for a place to stay and one for anyone interested in hosting. This is a simpler system for us than trying to manage an inbox full of email, we can collect all of the information then connect hosts and guests. Here is the link to the forms on the conference website <https://www.newclayconference.com/accomodations>

Sponsors: We are very happy to share that Tuckers Pottery Supply, The General, and Fusion are all conference sponsors. I have indicated to Kaitlyn that the Guild would like to sponsor welcome coffee and snacks one of the mornings. Financial details to come.

Information Tables: The guild will be putting together a display about guild activities at the conference.

Website: The Conference website is being updated as information is received - please check regularly at www.newclayconference.com

Random sightings: In here I will put items that I come across that I think might be of interest to the membership. This month, I leave you with a link to a blog written by Xanadu gallery owner J. Jason Horeis in the US whose postings are intended to educate artists on a variety of subjects like:

Collective wisdom - creating titles for your artwork

What do you do? Client won't finish paying.

9 tips to help you better manage sporadic cash flow in your business.

You can click on the link below, which will take you to the blog where you can choose to subscribe, or just have a look and read a few of the articles. He does not deal exclusively with ceramics or anything, but seems to have a genuine interest in helping artists be successful.

https://reddotblog.com/?mc_cid=212f64ee2d&mc_eid=fc29030b89

That's it for now,

Natalie

Sale committee

By Kathrin von Dehn

My name is Kathrin von Dehn, I've been a Guild member for about three years. It's my pleasure to be sale's "chair" for the first time, taking over from Amy Bell who did quite a superb job for the last several sales. She's been helping me to get the spring sale on its way.

We are just over three weeks away! Our sale is happening from April 26-28.

Thank you to all members who have applied!

We are all looking forward to seeing the Horticulture Building full of gorgeous ceramics. We're so fortunate to have secured this space in which to present our work to the public. Please continue to spread the word about the sale using social media. We will send out a poster that you can attach to email and social media contacts.

If you are not in the sale but would like to include a piece for our pop up gallery, please contact me and let me know in advance. Send me an email and include a three letter code which will be plugged into the system to track your sales.

The sale is not just about showing and selling, it's also a chance to mingle and meet other members. So, even if you are not in the sale, come out and visit!

I'm always available to answer your questions, take your suggestions and help in any way I can. You can contact me at kathrindehn@yahoo.ca

Thanks so much, Kathrin

Here is a look at the posters for the sale.



Spring POTTERY SALE

• Horticulture Building • Lansdowne Park •

Friday April 26th ~ 3 to 9pm
Saturday April 27th ~ 9 to 6pm
Sunday April 28th ~ 9 to 5pm

FREE ADMISSION

Meet over 20 artists Friday from 6-9pm

POTTERY DEMOS LIVE MUSIC

Kids' Clay Area Coffee & Snacks for sale

POP UP Gallery
Featuring one of a kind unique functional and sculptural pieces

Shop for Mother's Day Teacher's Gifts Father's Day

Our famous MUG MARKET

THE OTTAWA GUILD OF POTTERS
LA GUILDE DES POTIERS D'OTTAWA

Over 40 years of tradition



VENTE printannière de poterie

• Édifice de l'horticulture • Parc Lansdowne •

Vendredi, 26 avril ~ 15h à 21h
Samedi, 27 avril ~ 9h à 18h
Dimanch, 28 avril ~ 9h à 17h

Admission gratuite

Venez rencontrer plus de 20 artistes le vendredi de 18h à 21h

Démonstrations de poterie Musique 'live'

Activités pour enfants Café et collations à vendre

Galerie POP-UP
Mettant en vedette des morceaux de poterie sculpturaux et fonctionnels, tous uniques et originaux

Magasinez des cadeaux pour La fête des mères Les professeurs La fête des pères

Notre célèbre MARCHÉ DE TASSES

THE OTTAWA GUILD OF POTTERS
LA GUILDE DES POTIERS D'OTTAWA

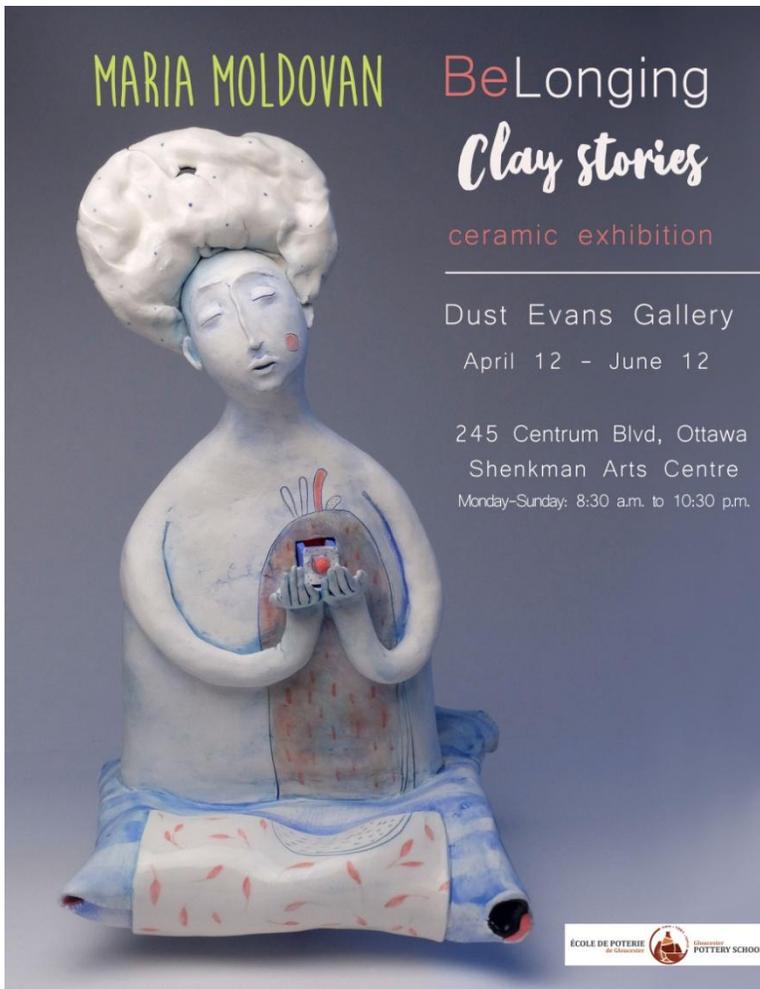
UNE TRADITION de plus de 40 ans

Announcing Accomplishments by our members:

We are so lucky to have such talented people in our Guild.

Jordan Danger's oceanic series was featured in the latest edition of *Ceramics Art + Perception* #111. Danger's solo exhibition at the Shenkman Arts Centre, titled *No Green Without Blue*, featured functional scraffito and unique sculptural creations. Read her retrospective on the series in issue #111 of the magazine.

And



Educational Article

submitted by Carol Holmes Kerr

Vince Pitelka, 2015 - Tennessee Tech University - Appalachian Center for Craft – Clay Studio

Making and Using Cone Packs

Which Cones to Include. Standard practice is a minimum of three cones in the cone pack. The warning cone is one cone below target cone, the firing cone is the target cone, and the guard cone is one cone above the firing cone. For a cone-08 bisque-firing, include cones-09, 08, and 07, and for a cone-6 electric glaze-firing, cones 5, 6, and 7. Cone packs in fuel kilns often include a body reduction cone to indicate when to initiate a reduction atmosphere to bring out speckles in stoneware clays or to

encourage certain glaze effects. Standard body reduction cone is 08, and for carbon-trap shinos or copper reds, cone-012. For a cone-10 reduction firing containing carbon-trap shinos and/or copper reds, the cone pack would be cone-012, 9, 10, and 11. In some situations it is helpful to include additional cones in the pack, especially when getting to know a kiln. If cone packs for midrange or highfire include multiple low-temperature cones, pinch-form a small tray to contain the whole cone pack in order to catch all melted cones. Making the Cone Pack Use care in making good cone packs. Poorly-made cone packs will cause inconvenience at best and a firing disaster at worst. If you experience the latter, you will never again make a sloppy cone pack.

- Form your cone pack on a piece of paper towel or newspaper so that the clay won't stick.
- Roll a coil of clay 1/2" to 5/8" diameter (no larger) and flatten to about 3/8" thick (no thinner!).
- If there is a body reduction cone form a basin at end of cone pack to catch melting cone.
- If there are additional low-temperature cones in a pack for midrange or high-fire, place the whole cone-pack in a pinch-formed tray to catch melting cones.
- Hold the base of a cone against a flat, level surface and observe the correct angle and direction of tilt. When you push the cone into the clay, make sure it tilts at the correct angle or slightly more. Make sure the cone number is visible from the side when the cone is in place.
- Place lowest melting cone directly adjacent to and leaning towards one end of the cone pack or the molded catch-basin so it falls unobstructed.
- Each cone should be pressed in as far as it will go, displacing almost all clay beneath it.
- Place each subsequent higher cone so that it falls towards the previous one.
- Place the cones directly next to each other with no space between them at all in order to keep the pack as short as possible and maximize visibility through a small spyhole in the kiln wall.
- If more than five cones, make two cone packs, place in front of each other with cones leaning in opposite directions, lower-melting cone pack in front, note location and lean in kiln log.
- After you press all the cones into the flattened coil, squeeze the coil from both sides where it is thicker between each adjacent pair of cones in order to lock the cones in place.
- Trim off any excess clay at the ends of the cone pack.
- If the cone pack is for bisque-firing, it can be used immediately with no ventilation holes.
- If the cone pack is for a glaze-firing, use a needle tool to thoroughly poke ventilation holes throughout the clay, especially in the thicker areas between cones.

What to Do if a Poorly-Made Cone Pack Explodes If an improperly made cone pack explodes in the early stages of a glaze-firing, and you catch it before red heat, shut the kiln off, cool it completely, unload the wares, and remove all residue. Make proper cone packs and re-start the firing. If you don't discover an exploded cone pack until the kiln reaches red heat, it's very risky to shut off the kiln and cool it, because in some cases the sintered glaze coating can separate from the sintered claybody in large flakes, and much or all of the ware could be ruined. If you ever find yourself in this situation, it is best to use a pyrometer and the color inside the kiln to gauge temperature and complete the firing without cones. The cone-pack fragments in some wares are far less of a problem than an entire ruined kiln load.

Placing Cone Packs in the Kiln Standard protocol is to place cone packs at least four inches inside the top and bottom spyholes. Placing them closer to the spyholes results in an

inaccurate reading and makes it harder to see the whole cone pack. Ensure that the cone packs are level, and support them only on very stable arrangements of bricks, kiln posts, and/or shims made from broken kiln-shelf pieces. Make certain that the entire cone-pack (aside from the tip of the melt basin) is clearly visible through spyhole, including the tips of the cones and the entire base. This is very important. If you cannot see the entire cone pack, it can be difficult to tell which cone you are looking at or how much it has fallen, especially at high-fire temperatures.

It is often advantageous to include additional cone packs distributed through the set in order to determine temperature variations. You do not need to be able to see these cones during the firing – you check them when you unload the kiln and carefully note any variations in your notebook. Over a series of firings you can get a good sense of temperature variations throughout the kiln, and adjust your placement of wares accordingly. Obviously these cone packs need only include the warning, firing, and guard cones.

Cone Packs in Salt and Soda Firing Cone packs for salt and soda firing are made in exactly the same way, but in soda firing the bottom surface of the cone pack can be dipped in shelf wash and requires no wadding. Salt is far more invasive, and the cone pack should always be wadded. **Using Cones to Check Accuracy in Programmable Kilns** Even though thermocouples respond only to temperature, it is possible to get accurate and consistent results from a thermocouple-based programmable electric kiln as long as accuracy is frequently checked and the control unit adjusted to compensation for gradual deterioration of the thermocouples. The operator's manual will give instructions for calibration, and it depends on periodically including cone packs at different levels in the kiln to see if the correct target cone is reached. Place one cone pack at each shelf level somewhere in the kiln, and carefully check and note the condition of the cones when you unload the kiln. A single cone in a small wad of clay will tell you if you reached the target cone, but a three-cone pack with warning, firing, and guard cones will tell you more.

President: Barb Minish

Vice-President: Amy Bell

Treasurer: Ada Brzeski

Secretary: Suzanne Denny

Membership Secretary and Sales Registrar: Jen Littlejohns

Standards and Education Chairs: Jocelyn Jenkins and Katrhin von Dehn

Exhibition Chair: Isobel Salole

Celebrating Clay (Monthly Exhibition) Contact: Elizabeth Davies

Communications Chair: Emily Dore

Workshops and Monthly Program: Natalie Gosselin

Sale Committee Chair: Katrhin von Dehn

Who is who in the Guild: