



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

Volume: February 2021  
Issue: 27

*Fired Up!*

Next meeting:

**When: Feb 9 2021**

**Time: 6:30**

**Where: Zoom**



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## Message from the President

*By Amy Bell*

January is drawing to a close with a cold snap and some very welcome sunshine. I'm almost used to giving a wide berth as I walk past others, and I say hello loudly through my mask. My son's grade 12 classes and my husband's conference calls provide a bit of background noise around my house. I catch the occasional interesting bits of chemistry or physics and a bit of laughter from my husband, but I still miss my studio mates at Gladstone Clayworks.

December without a Guild sale was another gap in the holiday season. I was lucky enough to teach a session at NVAC in November-December, to the happiest bunch of students I have ever had, each savouring the clay and being out and about, almost normal. Planning for spring Guild events is on hold until we have a bit more certainty. There are good plans for our monthly meetings, and I hope you join in!

I have had a few emails from people who are interested in making a chess set. Please email if you are interested!

I want to encourage you all to take a look at the Guild website. It has been improved in many ways in the last few months and there is room for your photos in the Gallery!

## Program

By Natalie Gosselin

### Join us February 9, 2021 for a Studio Tour

This month, we will be visiting Debbie Gilmer at her studio Gilmer Clayworks for a tour of her studio and shop. We will get to see how she works, what she is working on and how covid-19 has changed the way she does business. There will be a live video tour, followed by a question-and-answer period, so don't miss this opportunity!

## Sales Committee News

By Sue-ann Blakeley

The sales committee is carefully evaluating COVID updates for now. Plans for a late spring/early summer outdoor sale have not yet begun. The Horticulture building will not be available since the City of Ottawa will be using it as a vaccination centre. Stay tuned, we will keep you informed of plans once things have started to open up.

## Things of Interest



VIRTUAL WORKSHOP SERIES

**TAKING YOUR  
CREATIVE  
PRACTICE OR  
ARTS-BASED  
BUSINESS TO  
THE NEXT LEVEL**

FACILITATED BY CHRIS MITCHELL,  
PROFESSIONAL LIFE AND CAREER COACH  
FOR ARTISTS & CREATIVES

*Ready to take  
your creative  
practice or  
business to the  
next level ?*

**Six Virtual Workshops  
Mar 18 - Apr 22**

The poster features a light blue background with a white wavy border at the bottom. On the right side, there is a circular portrait of a woman with short grey hair and glasses, smiling. The text is arranged in a clean, modern layout with various font weights and colors (orange, black, white) to create visual hierarchy.

**Carol Hommes Kerr submitted a link to an interesting article:**

**How to Make “Clay Stickers” by Slip Trailing Designs on Plaster.**

<https://ceramicartsnetwork.org/daily/pottery-making-techniques/handbuilding-techniques/how-to-make-clay-stickers-by-slip-trailing-designs-on-plaster/>

(Editors note) I was intrigued with this technique. It sparked my imagination. I came up with lots of ideas ... maybe some of them I might actually put into play.

After the January meeting, I think a lot of us had time to think about the challenges, others are having. Karen Kurtzrock and Amy Bell shared insights into their working spaces during this Covid time.

Karen Shared:

Many years ago, I had the opportunity to visit Walter Ostrum when he lived close to Peggy's Cove. I was not only amazed by his beautiful garden but by the small size of his studio. I'm writing this as an introduction to the space I now find myself working in.



I live in a small condo building just 8 units. I usually am at LOAM but as we all know the latest lockdown prevents that. So, to preserve my sanity I decided to set up my folding table in the back hallway. It's truly unbelievable what one can produce in a very small space. I recently participated in a zoom workshop of Naomi Clément's on plate rims and if you look closely you can see an example.

Aside from waiting for the imminent birth of my first grandchild I'm having fun and staying occupied in the back hallway of my condo. What are other people doing?

Amy wrote:

### **My Home Studio - An unplanned addition.**

It has taken a pandemic for me to start making pottery at home. I have always enjoyed being at a studio, working along with others, sharing the clay journey. And, doing all the cleaning and work away from my house. And then, March 13, 2020 happened and my studio, Gladstone Clayworks, was closed. It was either clay at home or no clay.

I cleared a little space in our unfinished basement, was able to borrow a wheel from Clayworks, and had a few boxes of clay. I felt pretty lucky to have an escape, especially in those early days of the pandemic. Months ticked by, I managed to make some work and get it fired. It was fun to work outside in good weather, the hose and a spot in the garden was excellent for cleaning things, and our trusty HEPA vacuum helped. Clayworks opened in a limited fashion and it was fine.

The December 26th lockdown, plus the arrival of winter meant that I needed to make some adjustments. My basement isn't heated, I am too nervous about our old plumbing to use the sink, and so on. I was stuck at first, but found an article in Pottery Making Illustrated about keeping a home studio clean. <https://ceramicartsnetwork.org/pottery-making-illustrated/article/in-the-studio-keeping-it-clean/#>. Who knew I would flip past the great cover image to read and make notes on this?

I upgraded the table my husband built with a piece of birch plywood (KJP Hardwood) and added more shelves from wood scraps that I painted to seal the surfaces. He added a rail around the back and sides so things won't fall behind. Painting the floor in winter isn't an option, but I brought down a floor protector so my buckets are on a smooth, flat surface. I have a few pieces of plaster made, so I can reclaim clay.

I bought a HEPA air filter from Canadian Tire, cleared out some more space to remove dust traps and get some elbow room. The gaps in my metal shelving hold bats just a little bit apart, so I can clean them and let them dry, removing their dust. They look cute, on a slight angle but ready to go. A few days of air filtering and I started to feel better about turning on a heater. I have an aquarium heater to keep some handwashing water warm (thanks for the idea, Wade), sewed some flannelette linings onto a few aprons for warmth, and wear old wind pants. It isn't a good look, but I'm not going anywhere! .

Total investment so far is under \$500, a lot of elbow grease and several trips to donate stuff from the basement. It's a work in progress, but I feel like I am on the right track.

Sarah (me) Wrote:

I was thinking after the meeting and thought of the little tidbits of info that I have retained from the many workshops I have attended over the years. I thought I would share some of them as maybe these will help you with your pottery experience.

1. Always have a plan for what you are going to make before sitting at the wheel. Have a shape you are going to strive for, and stick with that plan. You should be in control of your clay and make it go where you want it to instead of letting the clay dictate what shape you get. Don't forget you can always recycle the clay if it doesn't work the first time.
2. If you want to experiment and find some new shapes and design, Set that as your goal for a set time. Weigh out your clay and play with different shapes. Keep only the most successful ones and recycle the rest.
3. Always remember if you have made a shape once you can make it again. That's a big one. This thought will allow you to be brave with your shapes and glaze designs. Or knowing that if you wreck up the pot all isn't lost you can make another one. Believe me it gets easier the more you do it.
4. Never fall in love with the pot until it comes out of the kiln for the last time.
5. A pot isn't finished until you have sanded the bottom and totally inspected the piece for flaws, and make sure it is water tight if that is its purpose. Only then, is it ready for sale or to be given away.

I hope that helps.

Bruce Jones sent this along for us to consider:

## Call for Submissions: Confined

**CONFINED**  
Open Call for Submissions  
from Clay, Glass, and Copper  
Enamel Artists

**Submit by April 2, 2021**  
[www.theclayandglass.ca/submissions](http://www.theclayandglass.ca/submissions)

THE CANADIAN  
CLAY & GLASS  
GALLERY

AGO - Art  
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museums have made the decisio  
museums across Canada to visit  
group - effective Saturday, Marc  
Remai Modern  
March 17, 2020 ·  
careful consideration and until further  
e, Remai Modern will close in an effort t  
mitigate risks to the public related to th  
ead of COVID-19. This closure  
uesday, March 17 and  
programs at  
Canadian Clay & Glass Gallery  
March 15, 2020 ·  
On the advice of the City of Waterloo and Region  
of Waterloo Public Health, the Canadian Clay and  
Glass Gallery will be closing and cancelling all  
Sunday March 15 until

### **Confined**

Open Call for Submissions from Clay, Glass and Copper Enamel Artists

We are pleased to announce a national open call for submissions from Canadian clay, glass and copper enamel artists for **Confined**, a national group exhibition.

In March 2020, Covid-19 brought all of us to a standstill. Many artists didn't even have access to their studios. As Covid-19 continues to affect us all in our daily life, we invite clay, glass, and copper enamel artists to express in their art what the imposed confinement meant for them.

Mental health issues, anxiety, financial burden for some, but also time to reflect, conceptualise, create for others, the conflict and diversification of personal and professional life are possible themes...and more.

Multi-media works and those that incorporate new media within the use of clay, glass, and copper enamelling will be considered.

The selected works will be presented in the exhibition starting in January 2022. A publication will also be produced. The Gallery will provide an artist fee (as set out by CARFAC) to the selected artists and cover the costs of shipping and insurance for the duration of the exhibition.

We welcome submissions from all qualified applicants and encourage submissions from groups that are typically underrepresented in institutional spaces, including racialized and Indigenous individuals, LGBTQ2S+ identifying individuals, francophone individuals, Deaf persons, and persons with disabilities. If you require any accommodations during the submissions process, please contact [assistant@theclayandglass.ca](mailto:assistant@theclayandglass.ca) or 519-746-1882 ext: 235.

### **SUBMISSION DEADLINE**

All materials must be emailed to [assistant@theclayandglass.ca](mailto:assistant@theclayandglass.ca) with the subject line "Confined" by **Friday April 2, 2021**. Notification of the results will be sent by June 2021.

### **SUBMISSION MATERIALS**

**In a single document**, emailed to [assistant@theclayandglass.ca](mailto:assistant@theclayandglass.ca), with the subject line "Confined", please submit:

1. A written statement describing the work that you propose for the exhibition as well as its significance to the theme (50-100 words). Works in-progress and concepts for works to be completed will also be considered.
2. Up to 5 images of your work, including titles and dimensions of works. Provide sketches for works that have not yet been completed.
3. An artist statement describing your practice, interests, and what the concept of confinement means to you (up to 250 words).
4. A CV that includes, at minimum, your education as well as any relevant exhibition, publication, and installation history (maximum 3 pages).

### **ABOUT THE GALLERY**

Located in Waterloo, Ontario, the Canadian Clay & Glass Gallery is Canada's only gallery dedicated to the exhibition and collecting of contemporary Canadian clay, glass, and copper enamelling. Through exhibition programs, publications, clay and glass studios, and an archival centre and library, the Gallery supports research and creation by emerging, mid-career, and established artists. The Gallery is accessible, with the exception of exhibitions and events held in the John A. Pollock Family Courtyard, which is not fully accessible to visitors with particular mobility aids at this time.

We acknowledge that we live and work on the traditional territory of the Attawandaron, Anishinaabe and Haudenosaunee peoples. The Canadian Clay & Glass Gallery is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometers on each side of the Grand River.

**For more information please contact:**

[assistant@theclayandglass.ca](mailto:assistant@theclayandglass.ca)

519-746-1882 ext: 235

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YouTube: [/TheClayAndGlass](https://www.youtube.com/TheClayAndGlass)

**The Canadian Clay & Glass Gallery**

25 Caroline St. N.

Waterloo, ON

N2L 2Y5

[www.theclayandglass.ca](http://www.theclayandglass.ca)

519-746-1882



## Who is who in the Guild:

President	Amy Bell
Vice President	Natalie Gosselin
Past President	Barbara Minish
Treasurer	Michele MacDonald
Secretary	Deborah Lemkow
Membership	Carol Badenoch
Communications	Ayesh Kanani & Kim Lulashnyk (Webmaster: Dave Drapeau, non executive member)
Exhibitions	Elizabeth Davies
Sales	Sue-ann Blakley
Standards & Education	Jocelyn Jenkins
Programming	Natalie & Barb
Great Bowls of Fire	<i>vacant</i>
Newsletter Editor	Sarah Hand non executive member