



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

Fired Up!

Next meeting is April 12, 6:30 pm via Zoom

PRESIDENT'S MESSAGE - Natalie Gosselin

Spring is (allegedly) right around the corner, but I'm having trouble believing it, since there are still tons of snow on my front lawn...

I want to begin by congratulating Barb for all of her hard work in planning and executing the Guild's first **Great Bowls of Fire** since 2019! The take-out format worked really well, and

people were positively gushing over the selection of bowls, many exclaiming that they could not choose just one. I would also like to add my thanks to hers, to all of the volunteers who helped make the event a success - well done everyone!

My head has been spinning ever since I watched Emily Lim's presentation at our last meeting - she made me want to try out a whole bunch of new ways to photograph my work. I am always so impressed with these presentations - we have so many talented people in our guild. Speaking of talent, I can't wait to see what you have all been working on when we hold our Spring Sale and exhibition in May. It is really



starting to feel like things are beginning to get back to normal.

Please join us after the general meeting this month for a presentation by our own Michele Macdonald, who will be talking to us about how to streamline production.

I look forward to seeing you all.

Natalie

Exhibition Report - by Elizabeth Davies

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

Annual Exhibition - May 6 – 8, 2022

Vernissage: Friday, May 6, starts at 3 pm, and will be live-streamed
Juror: Maureen Marcotte

Horticulture Building, Lansdowne Park
<https://www.ottawaguildofpotters.ca/annual-juried-exhibition/>

Opening hours:
Friday, May 6: 3:00 pm - 9:00 pm
Saturday, May 7: 10:00 am – 6:00 pm
Sunday, May 8: 10:00 am – 5:00 pm

 Monica Rosenthal	 Monica Rosenthal	 Shaina Lipsey	 Shaina Lipsey	 Maria Moldovan	 Maria Moldovan
 Monica Rosenthal	 Monica Rosenthal	 Shaina Lipsey	 Shaina Lipsey	 Maria Moldovan	 Maria Moldovan
 Monica Rosenthal	 Monica Rosenthal	 Shaina Lipsey	 Shaina Lipsey	 Maria Moldovan	 Maria Moldovan
 Monica Rosenthal	 Monica Rosenthal	 Shaina Lipsey	 Shaina Lipsey	 Maria Moldovan	 Maria Moldovan
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 Monica Rosenthal	 Monica Rosenthal	 Shaina Lipsey	 Shaina Lipsey	 Maria Moldovan	 Maria Moldovan

Exposition annuelle - du 6 au 8 mai 2022

La séance d'ouverture sera diffusée en direct le 6 mai de 15 h. à 16 h.
Jurée : Maureen Marcotte

Édifice de l'horticulture, Parc Lansdowne
<https://www.ottawaguildofpotters.ca/annual-juried-exhibition/>

Heures d'ouverture :
Le vendredi 6 mai, de 15 h. à 21 h.
Le samedi 7 mai, de 10 h. à 18 h.
Le dimanche 8 mai, de 10 h. à 17 h.

The Annual Juried Exhibition is coming up so get your submissions ready! We are so excited to once again be hosting the Exhibition, as well as the Opening and Awards Ceremony, in person at the opening of the Spring Sale. Submit, whether you are in the Sale, or not! For the first time ever, we will also be live streaming the Ceremony, and publishing the Exhibition Catalogue online! Loved ones from afar will be able to experience all the incredible work of the guild.

The submission period is from April 10 to April 30, and the application form will be available at that time.

For the Guidelines and the Application Form, see:

<https://www.ottawaguildofpotters.ca/wp-content/uploads/2022/01/Annual-Juried-Exhibition-Guidelines.pdf>

Sale Committee Report - Liz Fournier

Spring Sale May 6-8, 2022

The on-line application for the OGP Spring Sale will be available next week. (After the Membership renewal). The Spring Sale will be Mother's Day Weekend at the beautiful Horticultural Building at Lansdowne Park.

Fees remain the same. A discount is available for first time sale participants.

The Spring Sale will be held in conjunction with the Annual Exhibition.

Please send photographs of your pottery to Kim Lulashnyk and her Communications committee for Sales promotion and publicity. Send photos of your making process as well.

We are looking for a volunteer for the Sales Committee. We thank Suzanne Denney for her work on the Sales Committee.

Any questions or comments feel free to contact me.

Liz Fournier

Sales Chair



Standards and Education - Jocelyn Jenkins

A few more words about what we do...

Standards Evaluation Sheets – Functional Recommendations



In a previous article I talked about what the Standards and Education Committee (SAEC) does and the rules we apply to ensure that the work we offer for sale is fit for any purpose it

can reasonably be used for. (See the note at the end of this article for a definition of fit for purpose). This article will examine a second set of criteria the SAEC uses to ensure our work is fit for purpose. These criteria are not rules, rather they are recommendations.

There are only two recommendations on the Standards Evaluation sheets for functional ware. They are:

1. Surfaces in contact with moist food should be glazed and fired to vitrification.
2. Food surfaces should be free of pinholes or crazing which could provide places for bacterial growth.

You can check sheets out at the following link:

<https://www.ottawaguilddofpotters.ca/wp-content/uploads/2020/10/2020-sec-standard-evaluation-sheets.pdf>

Note that both of these recommendations relate to glazing. I'm going to personalize this discussion right now and say that glazing is the most problematic part of the whole process for me. I know many of you will be nodding in agreement. It's that make-or-break moment at the end of so many stages of making. But my concerns go beyond that. I want to know that the choices I have made in the glaze kiln are going to make my work fit for purpose, both for my use and if I intend to sell it.

In the discussion below, we'll look at why the Guild makes these two recommendations and how they relate to selling to our work.

Recommendation 1 - **Surfaces in contact with moist food should be glazed and fired to vitrification.**

Why do we recommend this? Firing a clay to vitrification makes the clay less porous and therefore less able to absorb liquid. The lower absorption means that bacteria have less opportunity to develop in the pores of the clay. If the clay was 100% vitrified there would be no place for bacteria to develop. However, all clays have different rates of vitrification, and optimal vitrification only takes place if it is fired to the specified cone. Slightly under firing will leave the clay more porous.

Table 1 on the following page indicates vitrification figures for several common clays available from Tuckers. The table shows that different clays, maturing at different cones have very different rates of vitrification. For some of these clays it is easy to see why the glaze is required in addition to the vitrification process. For other types of clay, the porcelains and especially, cone 10 porcelains in reduction, the clay is virtually 100% vitrified. The fact that there is such a difference between vitrification rates of different clays is the reason for this recommendation. If the clay is not fired to its optimal maturing temperature, the vitrification will be less than expected. If you are firing in a Community Studio, you may not have complete control of your firing temperature. Glazing the work can make up for this.



Table 1 – Absorption by firing range and clay type.

CONE	CLAY	ABSORPTION*
Cone 04	Red Earthenware	8%
	White Earthenware	10%
Cone 6 Stoneware	White Stoneware	1 - 2%
	Brown Stoneware	1.5 - 2.5%
Cone 6 Porcelain	MCS	0.5%
	6-50	0.3%
Cone 10 Stoneware	White Stoneware	About 1% in oxidation. Less in reduction
	Darker Stoneware	About 1% in oxidation. Less in reduction
Cone 10 Porcelain	10-85	About 0.3% in oxidation. Less in reduction

* - All numbers drawn from Tucker's Website.

Are there reasons to glaze even if you are using a fully vitrified clay? Yes. There are. Considerations in addition to food safety include easy of cleaning, durability, resistance to staining and a host of aesthetic reasons. Many people purchase ceramics for their longevity. If they can avoid hitting the kitchen floor, ceramic wares can expect a very long period of utility. If, however, the bare clay becomes stained with use over time the piece's value is diminished. When this takes place on the rim of the lid inside a teapot, the esthetic value of the piece is not greatly diminished. On the other hand, if the unglazed rim of a teacup or a bowl becomes stained with tannins over time, that is a discussion.

Recommendation 2- Food surfaces should be free of pinholes or crazing which could provide places for bacterial growth.

We use ceramics in the expectation that those beautiful glazed surfaces provide a hygienic, durable means to enjoy food and beverages. Pits, pinholes and crazing all permit bacteria to sit on the surface of the pottery. There is evidence that using a dishwasher to clean pots with surface crazing is enough to kill bacteria between uses. However, the strong chemicals used in the dishwasher can also erode the glaze at the craze lines, depending on the glaze components. As a seller of pottery, you cannot predict how your work will be washed. Two other points are worth noting with respect to crazing on the food surfaces of functional ware. The clay body under the crazing matters. If the clay body is porous, the moisture from food can penetrate the clay, which makes cleaning, even with a dishwasher, more problematic. Second, while crazing is sometimes used for esthetic effect, in unintentional cases it is a defect. It indicates a problem with the clay-glaze fit: the glaze contracts more than the clay. Crazed work can be 2 - 4 times weaker than the same type of work without crazing.

As you can see, the recommendations on the Standards evaluation sheets are a conversation that can be engaged in, with valid points on each side, depending on the individual facts of the situation. The Standards Committee always enjoys hearing from you!

Program News- Amy Bell

Our April program is a presentation by our very own Michele MacDonald about Streamlining Production. Michele is a very successful production potter and is heading to Toronto shortly for One of a Kind.

The May Program will be a presentation on Colour Theory, including using and mixing under-glazes.

June is our Annual General Meeting! Stay tuned for details - we are hoping to be meeting in person. Maybe even a potluck?!! Let's hope public health guidance allows us to get together again.

If you have an idea for a program that you would like to see, or a skill you would like to share with the Guild, please get in touch! I am also looking for workshop ideas.

Great Bowls of Fire - Barb Minish and Amy Bell

2022 Great Bowls of Fire - a Take Out Success!



This year's GBOF was held as a take-out event on March 26 at the Glebe Community Centre . Over \$10,000 was raised for the Ottawa Food Bank, adding to the impressive total that GBOF has raised over the years.

Barbara Minish and Carol Badenoch led the event this year, organizing the generous donations of bowls from potters, yet another impressive list of restaurants and bakeries, and a small army of volunteers. Ten restaurant donated soup in take out containers for our patrons to take home with them along with breads from our partner bakeries. The Communications Committee did a great job with a beautiful poster and social media campaign creating a buzz leading up to the event.


Tickets were sold online through Eventbrite, and each ticket holder was able to choose a bowl and four soups to take home and enjoy. The bowl room, laid out with a stunning array of beautifully crafted bowls, hummed with excitement as ticket holders chose their bowls. As is often the case, the first people in line, showed up a full 2 hours in advance of the doors opening in order to ensure their choice of bowls.

GBOF is an event that many of the Guild's members, partners and customers look forward to and enjoy year after year. Thank you so much to everyone who contributed to the success of this event. We hope we can count on your help again next year!

Other News from the Pottery World

FUSION is starting a Guild Network as part of its revitalization efforts. I'm taking on the role of our Guild's rep on FUSION for now. Please get in touch (Amybellpots@gmail.com) if you have any questions or ideas to share with the network.

Fusion's 2022 Conference Registration is Open!
Kick-off party on Friday evening, May 27, 2022!
Conference May 28 - May 29, 2022, Papermill Theatre at Todmorden
Mills, Toronto Click [here](#) for more information and to register. Early bird
rates are in place until April 25, 2022



The image displays two ceramic artworks. On the left, a sculpture by Julie Moon features a central white vase with a blue and white patterned base, surrounded by numerous colorful, abstract figures in shades of blue, yellow, and red. On the right, a group of ceramic figures by Joon Hee Kim, including several stylized female figures with red hair and various poses, are arranged together. The names 'Julie Moon' and 'Joon Hee Kim' are printed in small text below their respective artworks.

FUSION Conference 2022
Cross-Cultural Reflections
May 27 - 29, 2022
Julie Moon and Joon Hee Kim
Papermill Theatre at Todmorden Mills • 67 Pottery Road, Toronto

Also, check here for information about FUSION's awards and scholarships. Deadlines to apply are coming up. <https://www.clayandglass.on.ca/Awards-and-Scholarships-2022>

Your Executive - 2021-2022

President - Natalie Gosselin

Vice President - Vacant

Past President - Amy Bell

Treasurer - Michele Macdonald

Secretary - Vacant

Sales Chair - Liz Fournier

Programming Chair - Amy Bell

Standards and Education - Jocelyn Jenkins

Membership Chair - Carol Badenoch

Exhibition Chair - Elizabeth Davies

Communications Chair - Kim Lulashnyk

Great Bowls of Fire coordinator - Barbara Minish