

The Dish

January 2012

CO- PRES MESSAGE

- Louise Pentz

I would like to begin with a New Year's greetings to all our Guild members. I hope that 2012 is an outstanding year for each of you, both on a personal and artistic level.

2011 was a quieter year than most for a number of reasons. But some years are just like that. Each new beginning is full of new possibilities so with your input let's see what we can do with 2012.

I've been asked by one Guild member to pass along more information about the process and outcome of our submission to the Canadian Clay and Glass Gallery. As we now know the Guild's submission to CCGG for an exhibition was unsuccessful, but for the purposes of understanding how these things work I will elaborate on the process.

For anyone who might not know, there are three types of galleries. There are commercial galleries, public galleries and artist run galleries. Exhibitions at public galleries are almost always curate. Most public galleries have their own curator but some welcome guest curators to select the contents of their shows. Such is the case at the Mary E Black Gallery. The curator selects the work for the exhibition based on a theme or overall unity of concept which he/she sees in a body of work. The curator also must plan the layout of the work so that it is presented to the public in a strong and pleasing manner. The curator's word is final.

For anyone planning to apply for grant money (provincial or Canada Council arts grants) to assist with an exhibition, you should know that public funds usually go to support exhibitions at public galleries not commercial galleries. Late in 2010 the Guild made a submission to CCGG

for in the submission I asked the curator for two things. First, he was asked to view the submissions and to give the Guild a show.

Second, if after reviewing the submissions, he did not see a show in their contents, then he was asked to note the work which he did like and keep it and these artists on file to be included in future exhibitions which he is arranging.

The Guild's submission was made up of about 26 individual packages containing cd, statements and bios. I didn't have the technical skills to put all that information on one disc for quick reading. This would have taken a fair bit of time to assemble. Neither did I hire someone to do the work, considering the cost to NSPG. I have no doubt that this time-consuming process of viewing individual submissions was a factor in the length of time it took for us to hear a reply from Christian, the CCGG's curator. On the other hand, I was hoping that the slower process of dealing with individual submissions might cause him to spend more time with each person's images and statements, and therefore bring about a positive outcome. Whatever his perception of our presentation, we were not invited to exhibit. Christian did say, however, that he saw some work which he liked and would keep it on file for future use. I hope this is the case.

On behalf of the Guild I also sent our catalogue from the Shaping Space exhibition at Mary E Black Gallery to the Burlington Art Centre curator as an introduction to our work. He too responded by saying that he was glad to see our work and would keep the catalogue on file for future reference.

The exercise of making a submission to a public gallery costs in both time and money, and as we have seen, the results are not always what we would like. However, it's a

growth experience to spend time considering what our work is about and what we are striving to express through our efforts. To review our resume sometimes reveals areas of education or experience that are lacking and we make plans to remedy that for the future. Taking enough pride in our work to have it professionally photographed so that we can document it at its best is an esteem builder. So the experience of submitting to shows and galleries may feel like a personal stretch but it is a healthy exercise to do from time to time. If we never knock on a door, then it will never open to us.

Co-President's Message - Sharon Fiske

Hello everyone! A New Year is here and the time is now to reflect on past events. Do you know that the Nova Scotia Potters' Guild has just completed our 20th year? We have developed, prospered and evolved, made countless friends, gathered for meetings, workshops and gallery openings. We have helped others and have received help and generally furthered the art of clay. I would like take this opportunity to thank everyone who has served on the Executive, volunteered or generally helped make the Potters' Guild a strong, cohesive group.

Let me tell you about my year. Due to a knee injury on the ski hill, I spent most of the year limping around unable to keep up my usual breakneck speed. Taking it easy is not something I do well. After 31 years in business, I am still trying to make the move from being a production potter to being a studio potter. It is really a shift in scale and kind of hard to wrap my head around. I will soon be able to sit in my new clay studio and create what ever comes from my heart.

The AGM of 2011 held at my home March 13th was super fun. Along with lots of talk, food and expectations for the new year, we did a primitive firing. The firing, using oil paints for the decoration or finish, was exceptional. Some successes and some disasters! All in all we

learned: Earthenware pots have to be bisque at least 4 cones lower - preferably cone 010 - and the best results came from stoneware bisque cone 08-07. Danielle Sawada of Thrown Together-Pottery & Art in Truro brought this experience to her students. See Danielle's article elaborating on this technique elsewhere in this issue of *The Dish*. I so love those who teach!

My Co-President, Louise Pentz, has, as always, been a driving force that keeps the Executive sourcing interesting and exciting visiting artists. Kudos to Louise also for investigating venues to show the work of Guild members and generally promoting our Guild. Thank you to Mary Jane Lundy - our beloved communication Goddess, MJ, has continued to keep us in the know. Thank you to Janet Doble for compiling a concise overall view of our finances. Thank you to Susan Paczek for her stellar minute taking. Lastly, thank you to Judy Gordon, my right arm, who keeps me focused, and seems to have endless time and energy to commit to the Guild.

This year we worked hard - unsuccessfully - to bring a number of workshops to the Membership. For instance, we had Peter Thomas from New Brunswick all booked for the NSCCD's studio in June and this had to be cancelled due to timing issues. We had planned a workshop on "photographing your work" at the last AGM but this hasn't yet happened. Judy Gordon and I tossed around a myriad of ideas - many of which were suggested at our AGM - and came up with.... A tour of the Shaw Brick Factory in Lantz. The timing was right. October 3rd: What an exciting morning! There are countless ways to express yourself using this simple form: THE BRICK. After this amazing tour, participants came back to APS for lunch but really to sculpt, cut, poke, score and carve a leather hard brick given to each of us by Shaw Brick. Once again we thank the Shaw Group for being a great supporter of the arts and potters. Their quarterly newsletter will carry an article on our experience at the plant in which there will be

mention of how their bricks were transformed with our creativity.

The website is an ongoing process. Shauna MacLeod and Nancy Roberts have worked tirelessly on this project. The new site will have Pizzazz. It will be easily updated, informative and user friendly. At the AGM on February 26th, Shauna and Nancy will have concrete recommendations and a demonstration of the new website for approval by the membership.

All in all, stay happy, always ask questions, push boundaries, stay in touch and let's bring out the WOW FACTOR for 2012. Changes are coming.

PS I had a successful operation on October 12 and I am on the mend and improving daily.

ANNUAL GENERAL MEETING FEBRUARY 26TH, 2:00PM

The NSPG Annual General Meeting will be held at Sharon Fiske's home, 2751 Robert Murphy Drive, Halifax on Feb. 26th at 2:00 pm. We will be sending out directions closer to the time of the meeting.

Please bring along some finger food and cold drinks, if you like, to keep us going through the meeting. We look forward to seeing you there.

As always, please come prepared with ideas as to what you want the Guild to do for you in 2012. This is **YOUR** Guild.

Important message:

Resignation of Co-President

Louise Pentz will be stepping down as Co-President at this meeting. Nominations for this position will be received either in writing beforehand to Sharon Fiske and/or Judy Gordon by email, or at the meeting prior to taking the vote. Please give this matter some thought and come prepared with nominations for candidates.

Louise has served as Co-President since 2005 and feels it is now time to pass the torch along to someone with new energy and ideas.

It takes a team to make things happen and Louise has always been in the forefront. She has been an integral part of the Nova Scotia Potters Guild Executive, working on behalf of our members, and generally promoting the Potters and clay artists of Nova Scotia. We will miss her enormously.

Primitive Firing in Truro - Danielle Sawada

After participating in the primitive firing at Sharon Fiske's place at the AGM, I was inspired to try something similar with my students at the end of our fall session. I just loved how my masks turned out, and wanted to share the experience. Many students have asked me about Raku, and I have never tried it, it doesn't scream at me to try it... but this was basically a happy medium – a perfect substitute!!

As per Sharon's instructions, I picked up a set of oil paints, soy based turpentine and TreWax (found at Home Hardware). I also had some Duncan Oil Paint and it worked the best. I don't know if you can still get that or not, I think someone gave it to me in a box of 'stuff' they were getting rid of.

I hauled half an old kiln to the studio, stuck it upside down on its lid, inserted some broken floor tile bits so the air could circulate and crossed my fingers!! One of my students works at a nursery, so he provided straw. Another has a husband who makes a prolific amount of wood shavings, so she bagged it up and is still continuing to bring me such gifts☺. I brought firewood from home, used scrap from our recent renovations and even played with throwing in Epsom salts and oxides (no real effect).

We chose to do the firing as part of our last class – which is also a party. Everyone brings yummy things in something they made. We laid it all out on the picnic table with a cloth and ate and laughed around our pit fire. Everyone 'OOOHED' when they heard a ping of a crack and 'AAHHHHHED' when a piece successfully was removed.

What we learned:

- The less time it was in the fire, the more likely bright colours remained. Blues and greens fared best.
- Pieces built in two – such as goblets – found the stress of the water plunge too much and separated quite spectacularly! *note – try again, but don't put in water *
- Plates tended to crack
- Tooth brushes polish really well!

Everyone had a blast – whether the pieces were a success or not, it got the gears rolling and planning began for the next 'event'. Most people had thrown or pinched pieces and decided that a dedicated mask class before the next attempt was a must.

Thanks for introducing me to the idea, many of my students – especially those with cottages – took the technique home and played with their kids and friends on the beach with their own experiments.



Goodbye Ed Goodstein

- Sharon Fiske

My very good friend and mentor, Ed Goodstein, passed away on September 12, 2011.

Ed was always very generous with his knowledge, and many of us benefited from his teaching and his experience.

Ed was a determined individual. Some people might even have called him stubborn. He always had something to say at the NSPG's AGM's - sometimes positive, sometimes controversial, but always thought provoking. He

was a traditionalist, using tried, tested and true methods of making and firing in his Minnesota Flat Top gas kiln. He developed new glazes and ways to decorate. His work was his own; pure and as strong as he was himself. Ed was a real pioneer, making his own clay and sourcing materials in the 1970's". It wasn't easy.

His laughter and conversations will be missed.

Sharon Fiske

The following is an excerpt from a Tribute written by Susan Hanrahan and printed in the NSDCC Newsletter, Sept 16, 2011 and gives a brief outline of Ed's career.

All of us at the NSDCC were saddened to learn of Ed Goodstein's passing.

Born in 1917, Ed grew up in Brooklyn, NY where he was raised by his grandmother and aunts following his mother's death in the great Spanish Flu epidemic just six months after his birth. Ed went to Boys High School in New York, then on to Columbia Law School for two years before moving to Washington, DC in 1940 when he married high school sweetheart Sylvia Stern. In 1942 Ed began working for the US federal government where he progressed all the way to Deputy Director for Budget in the National Labor Relations Board. Ed retired in 1972, and moved to Nova Scotia to start a pottery business. He married for the second time in 1972; he met his wife Betsy Stuart in a pottery class in Washington. Their partnership lasted for 40 years before he was predeceased by Betsy in 2010.

Ed and Betsy brought their skill, talents and energy to everything they tackled. They were integral in the formation of the Nova Scotia Designer Crafts Council, which was then known as the NS Designer Craftsmen. In 1975, the NSDC Newsletter notes that Ed and Betsy were off to Montserrat for 2-4 months to study and work. They ended up spending 6 months on the island helping to develop the local pottery industry there. Ed presented at the first ever provincial clay conference in 1975, was coordinator for the second provincial

clay conference the following year, and continued to serve as teacher, guide and support to the Nova Scotia clay community for decades.



The Shaw Brick Factory Plant Tour - Nancy Roberts

The Nova Scotia Potters Guild extends warmest thanks to The Shaw Group for our enlightening tour of Shaw Brick; and to our guides John McKenna, Jennifer Hall, Kevin McGinnis, and Clint Isenor; and to Brady Hawley and Terry MacDow, who joined us for questions and answers after the tour.

On October 3, 24 Guild members carpoled or drove themselves to Lantz for a tour of the Shaw Brick plant.

At the entrance to the Shaw property stands the Lorenzen house, formerly a home with pottery studio and gallery. L.E. Shaw recruited the Lorenzen couple with children to move from New Brunswick in order to use Lantz clay, and he built them the studio - of brick, naturally. The Lorenzens became renowned makers of life-like mushrooms, so much so that their work is housed in university botanical collections, where real mushrooms would soon cease to resemble the living specimen.

But I digress. We were divided into three groups, which helped us to see and hear our respective leaders in the noisy plant.

Right at the entry to the plant, truckloads of wet clay are dumped into an opening in the floor, because the clay starts its preparation at a basement level.

Many things happen. Ground shale is mixed in (20%, and coarser than our grog but for the same purpose). The clay is pummelled on truly scary churning rollers, then screened. It is dried to a certain point. All this takes place with substances moving above us and below us (seen through steel grid underfoot) and beside us on belts. I felt like I was in the bowels of the earth when I was actually one storey up from the ground.

Finally we got to the heart of the matter – the pug mill/extruder. It forces out a bar whose cross-section is the largest surface of the brick. This bar has five holes running inside it, also from the extruder. You don't see the holes yet; it's just a giant chocolate bar.

The bar emerges continuously onto a belt. It rides over some rollers that impress "Shaw," "made in Canada," "union made," and a batch number in a jumble along one side. This section of the brick belt can be used to add texture to the brick surface and to add irregular colour patterns with engobes. Today was smooth, red brick.

Soon the extruded clay comes to the autohacker - a frame of tightly strung heavy wires that lowers onto the chocolate bar and cuts it into bricks. Look, there's the holes!

Very clever machinery picks up sections of the hacked bricks and stacks them onto cars (about 1500 pounds each), the cars roll into the drying rooms, and presto, we're in a much quieter zone.



We didn't spend much time watching bricks dry.

Our guides were as eager to show us the kiln as we were to see it. This is a gas-fired kiln

with 31 computer-controlled zones. A long tunnel. The cars are rolled on rails into one end of the kiln and move very slowly through it over 3–4 days. The ramping, firing, and cooling are controlled by setting the different kiln zones. This plant has made great strides in the past few years in taking the guesswork out of firing.



In an air-conditioned office one flight above the plant floor is the control room. We could see on a screen the diagram of the kiln's 31 zones and some of the buttons that could adjust their timing and temperature. The enthusiasm of kiln operator Clint Isenor for this system was palpable.

Near the kiln was a group of workers moving fired bricks from one place to another. They were accompanied by musical clinking as they tapped all bricks on each other to determine their soundness. A “klonk” and out you go. At the same time the workers were mixing up the bricks from different batches so that their subtle colour differences would not show up as a colour change on the side of a building.

At this point we were each handed a complimentary newly hacked brick. We stockpiled them near an exit and entered the yard where pallets of finished bricks are stacked. There are myriad colours and surface finishes, not to mention some brick made with a light-coloured clay. The near-black brick are coloured with manganese, so we wouldn't be taking those home to play with.

Our guide said Shaw brick withstands our regular freeze-thaw winters, while brick from upper Canada cannot.



After a question session back in the main office, most of us returned to Atlantic Pottery Supplies in Dartmouth for a session with our bricks. Many of us have worked with Lantz clay for potters, but these Lantz clay bricks are different. The coarse shale makes smooth carving difficult. Brick clay is much dryer than throwing or building clay; it has been extruded leather hard. The high pressure extrusion makes it compressed, dense. We carved away, and definitely created some new looks for Shaw brick!



At this point I'll have to carry on with my own experiences.

If you can't carve smoothly, why not go for rough? This very compressed clay is strong, and three rounds with my garden hose nozzle on high pressure did not cause any sag in the relatively thin structure I had carved in one end of my brick. The water did leave behind a nubby surface, with shale sticking out or little holes where the water had pried shale loose.

This brick took weeks to dry! I would like to try sandblasting as a dryer way to achieve the same effect.

I like the strength of the formed brick clay. I

have taken two bricks apart, hollowed them, and put them back together. Of course, you have to make something that refers to its being a brick. One of mine turned into “Bricked-up Brick” in Swoon’s recent City Seen show.

There was so much more of interest in the plant tour than I can cover here. It is fascinating to see how the brick process handles all the same problems of moisture, mixture, forming, and firing that we have in our clay work.

I would go again. If you missed it and get the chance, go!



Felipe Ortega mug

Santa Fe, New Mexico

- Shauna Macleod

In April 2011, my partner Lisa and I spent five days in beautiful Santa Fe, New Mexico. While there we had many opportunities to see amazing artwork visiting the Georgia O’Keeffe museum, the Millicent Rogers Museum which houses one of the largest collections of Maria Martinez pottery, the Chuck Jones Gallery, an artist for Looney Tunes, and many pots from the Mexican village of Mata Ortiz.

We brought back some of our finds including a Mata Ortiz pot, a star quilt made by a Lakota grandmother, local turquoise jewelry, and some Georgia O’Keeffe prints. The best find, however, was a mug made by potter Felipe Ortega whose *studio is in La Madera, New Mexico. He digs and processes this clay from deposits in New Mexico and it can be found from California to Georgia. Pottery shards have been found dating back to 1300 AD made by Native American Indians. Ortega has helped to rejuvenate the traditional forms, techniques and processes of his ancestors the*

Jicarillas Apache Indians having apprenticing with Jesusita Martinez.

Micaceous clay gets its unique properties from high levels of mica in the clay. It is a primary clay abundant in quartz and feldspar. The mica acts as a temper as well as having high insulating properties. With a composition of illite, smectite, muscovite, sericite, kaolinite, and bentonite, it is described as both plastic and hardy, and is vitrified at 1300°F. It is strong enough to withstand being used for cooking, and as Felipe says on his website “...water stored in micaceous clay pots becomes purified and sweet tasting and food cooked in them takes on a rich flavor that is unlike anything cooked in a metal or cast iron pot.” <http://www.felipeortega.com/>

Felipe uses a coil and scrape method to build his pots. Using the coils, he builds up the pot and then uses a rib to smooth the interior and exterior. Once dry he uses sandstone to remove the roughness and medium sandpaper to make it smooth. He uses four thin layers of micaceous clay slip, buffing each layer on the exterior and one buffed layer of slip on the interior of the pot. He applies a light coat of oil to the exterior and then burnishes with a smooth agate or quartz stone – three layers of burnishing with graduated pressure. After thoroughly drying the pot in what he calls pre-firing in either the oven or a kiln, he wood fires the pots.

I had read about micaceous clay during my research for our trip to New Mexico but quite honestly I thought the pots looked kind of tacky. I wanted to see what the fuss was all about but did not think I would enjoy it so much. The colour is a stunning warm gold with specs that reflect the light. My mug has a blush of darkness from the wood firing and as you turn it over the golden colour just shines. The mug is so comfortable to hold with its large handle, it is so lightweight that it doesn’t seem real but yet it also has the strength of a well-made pot. This mug is more than a beautiful souvenir of a fantastic vacation; it is an object that represents to me a rich and lengthy Native American history. Felipe Ortega’s pot has

become a treasured piece in my pottery collection and I would strongly recommend anyone visit his studio to experience his work themselves.

FACELIFT!

- Danielle Sawada

I know, I know, most of you are thinking what does cosmetic surgery having to do with pottery??? Well, this one involves a lot of caulking and paint as opposed to Botox and Mary Kay. It involves a Town's incentive programme and a lot of hard work. It is the transformation of my cute, but conservative looking 'house' into a beacon of colour and cheer that had increased traffic in the studio significantly.

Last year, the Town of Truro announced it was offering a 'façade improvement grant programme' to downtown businesses. It only applied to the outside of the building, and only the part/s visible from the street. We have two such sides. The application to apply for the grant completely overwhelmed me. I have not written or put a 'report' together in over 20 years!!! I was ready to throw in the towel when my fabulous partner took over and said very kindly to me "I will do this." My blood pressure levelled out and the wiggy look on my face disappeared and I stopped being miserable at everyone in my family!

Part of the process included getting several quotes from several contractors. Unfortunately, as they were looking at the 'façade', each one rather hesitantly came back with the same sentiment.....

"I realize you want to improve the façade of the building, but are you aware that this section of the building is actually falling off???"

That 'section' was the kiln room. GREAT!!! Throw it in the quote and cross your fingers. As it turned out, the kiln room was not accepted, BUT, the Town split with us 50/50 the cost of a GORGEOUS new front door, new windows throughout, a beautiful picture window, new steps, gutter, balcony roof and paint job!

YIPPEE! Seeing as we HAD to remove the current kiln room, we rebuilt it twice as big, with windows and a door that works! A total value of close to \$15,000.

We chose to paint the studio 'jelly bean green' and 'electric orange'. If you are around The Commons in Halifax, there is a house there that was the inspiration for the colour scheme. We wanted the studio to say 'fun'; to 'welcome' you in. This is not a stuffy gallery space and how better to help people figure that out!

The colour has been so positively received that the Town, uses our studio when showing 'examples' of what was accomplished. We have had people stop to photograph it. One person even framed a picture and brought it in for us! So many local people who have 'always meant to come in' have finally come in – even if just to say how much they love the colour!

I always thought there was enough about the studio that was crazy and fun – the gardens, the signs, the window display, but having put the effort into the colour of the building itself has had more of an effect than I seriously thought it would. I guess it is a little bit of the 'judging a book by its cover'. My book now has a really cool cover!! I am looking forward to redoing the gardens in the spring (they really took a beating during the process) and seeing the effects of airtight windows and doors on my oil bill!

Where the studio is 'off the beaten track' and not on the main downtown district, we didn't really think they would seriously consider our application, or if they did, that the grant would be minimal at best. By splitting the cost with us to the extent that they did, it made us feel like the Town really did care that we were here and did want us to succeed.

So, next time you are in Truro, drive up King Street and look for the lime green house – you can't miss it!

AND: For everyone who HATES raspberry, but needs a pretty reddish glaze, I have found this glaze to be the ticket. It is nice and shiny, the colour has some depth, can even go almost an opalescent purplish in spots where thick. This

looks like what people want the raspberry to be, but isn't.

burgundy 105.15, Percent gerstley borate 21, Nephelene Cyanite 16, EPK 11, Whiting 20, Silica 32, Chrome Oxide 0.15 Tin Oxide 5.

Things to consider regarding insurance when you are a Potter...

-Beverly Barker

Writing any article about insurance for any audience and on any insurance topic always comes with some sort of disclaimer. Well, this one is no different □ I will address items related to insurance based on my experience and while all insurance companies may view things slightly differently and while your personal or business status varies, I do hope you will find some value in this information.

When you operate a kiln in your home or generate income from your pottery there are a few things to consider initially regarding your insurance. Your homeowner's, condo or tenant's insurance is not rated for any business-related exposure, nor is it considered the "norm" for a client to operate a kiln in their home. My experience is those who invest in and set up a kiln in their home intend to take their operation to the next level and create for profit or certainly on a more regular basis.

There are instances where your home insurance policy can be revised or amended by the addition of a rider to accommodate the exposure of a small home-based business. These could be businesses such as bookkeepers, music teachers, photographers and most recently (for our company) ceramic crafts, as well as several others. Insurers keep a reference list to identify those businesses that can be insured in this manner. Anything not on the list or that does not qualify otherwise would need to be insured on a separate business policy called a "Commercial General Liability" policy.

As I mentioned, our company has recently added Ceramic Crafts as an acceptable exposure that can be insured as a rider called a "Home Business Package" added to your home owner's, condo or tenant's policy. For those who operate a kiln in their home, we would confirm that the kiln was professionally installed and/or inspected, the kiln is ULC approved, the number of times the kiln is fired, and that the business qualifies as a small business in terms of revenue generated and type of sales (i.e., internet, consignment or sold on/off site). A kiln operated in a detached garage or shed is viewed much the same way.

The other important consideration regarding this topic is what qualifies as a business. Generally it will be considered business when you generate income from a specific activity. Business exposure is a reality whether you operate as a proprietor under a company name or an individual name or as an incorporated business. The use of a kiln in your home is not the deciding factor in term of whether you are in need of additional coverage.

Coverage provided by a Home Business Package includes the additional liability exposure at your home if there are people on site for matters related to the business, as well as the liability exposure off site such as a trade show or exhibition. In addition, property such as stock and equipment used in conjunction with the business would be covered up to specific limits both on and off site, as well as certain business interruption expenses if you have a claim at your home that prevents you from operating.

Coverage provided by a Commercial General Liability policy would provide for the same if the nature or size of your business doesn't fit under the Home Business Package guidelines or if your insurer cannot accommodate your request on your existing policy. The benefit in having the coverage added to your existing policy is the cost, as generally a commercial policy has a minimum annual premium of around \$500.

The best advice is talk to your insurer. If the

exposure is low enough (for instance, you operate a kiln but not frequently and the income from ceramics is small), they may be able to grant permission without amending your policy or charging an additional premium. There will be times when you are advised that you need to get a commercial policy in order for that insurer to continue to offer your home insurance because the insurer doesn't provide any home business coverage. If this is the case you may want to see if you can re-insure your home – with the Home Business Package – elsewhere first, before automatically applying for and purchasing a Commercial General Insurance policy.

I do hope that you find this helpful and best of luck as you create and design your pottery and for a prosperous 2012. Thanks for your interest.

Co-operatively yours,
Beverly Barker F.C.I.P
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Agent/Owner
The Co-operators Insurance and Financial Services
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FOR SALE: Stratford PV kiln, 7 cu ft, brick in very good condition, needs elements or could be turned into raku kiln.
Call Denise at Aspinall Pottery, Canning
10 minutes from Wolfville. 582-7028.

"SOMETHING TO CROW ABOUT"

Group Exhibition
New work by Mary Jane Lundy
Details Past and Present,
166 Richmond Street Charlottetown, PEI
<http://www.detailspastandpresent.com/content/page/events>
February 16th opening 6 p.m. - 8 p.m.
A group exhibition with a "crow" theme. We have over 25 artists contributing to this show

with paintings, etchings, ceramic sculpture, textiles and glass. The show will be on display until March and will be online as works come in to the gallery.

Walk and talk: Alexandra McCurdy has a YouTube video capturing the "walk and talk" between curator Gloria Hickey and the artist at the opening of her travelling retrospective *The Fabric of Clay* at the Burlington Art Centre in Ontario last September. The exhibition will reopen at Saint Mary's University Art Gallery on May 26 and then the Beaverbrook Art Gallery in Fredericton, New Brunswick in October. View:

<http://www.youtube.com/user/BurlingtonArtCentre?blend=5&ob=video-mustangbase>

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