



The Dish Issued

June 2018

www.nspotters.com

nspottersguild@gmail.com

Year 2017-18

Presidents' Message

What a fabulous year - we have a record breaking 156 members! Wow!!

Welcome to all the new members and Welcome back to the rest of you crew - We're glad to have each and every one of you!

Thanks to all who participated in our extensive Survey, designed and administered in 2017 by Shauna MacLeod. After reviewing the Survey results, we jumped in with both feet and organized events for our ever-growing membership:

- **Feedback Feast held in June at Carol Morrow's house in Lunenburg**
- **Shaw Brick Plant tour held in early October**
- **Feedback Feast held in November at Perfect Diversity in New Glasgow**
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- **Jeff Chown Glaze Basics Workshop in January. Stay tuned for the second workshop in this series**
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- **Tuckers Kiln Workshop and Amaco Glaze Workshop, both held the last weekend in April**
- **Members Show to be held at Government House in the Fall of this year- Quaff: To Drink Deeply.**
 - **DEADLINE FOR DIGITAL SUBMISSIONS-25 June, 2018**

!!!! SOONER THAN YOU THINK !!!!

We are pleased to report the completion of four **Pottery Supply Orders** - two in the Fall (Tuckers and Sial) and two in the Spring (PSH and Tuckers) and we want to send a big **Thank You! to Lynette & Colin Peters** for their hard work in coordinating these shipments for us. These group orders are helpful in tremendously reducing the shipping costs.

Thanks to all who attended the AGM on April 8th, acknowledging the fact that it was a winter day in Nova Scotia (who would have thought that in April??) Even though it was stormy, many of you braved the elements and we got through another AGM with total success. With your participation we can move forward with activities for this year.

Quaff! Call for Entries

Your Executive is diligently working on your behalf to mount a juried members show at Government House, the residence of Nova Scotia's Lieutenant Governor. To organize a gallery show of this magnitude takes a lot of time and preparation. This is a Really Big Deal! We will be calling on the members to volunteer some of your time in a variety of ways and we're going to need a LOT of help. Many hands make light work so please get involved!

Throughout the year we continue to hear from Potters who have generously shared both studio and kiln space with fellow potters - This is gratifying to hear! Potters helping Potters - great work everyone!

Many thanks to our hardworking executive - We have our work cut out for us this year! What a Team!

Your Co-Presidents,
Sharon Fiske & Judy Gordon

NSPG WORKSHOPS, TOURS, FEEDBACK FEASTS, ETC.

NSPG, AMACO AND TUCKERS POTTERY SUPPLIES- April 28-29, 2018



Tucker's Pottery Supplies, Cone Art Kilns and AMACO Brent in association with the Nova Scotia Potters Guild were pleased to offer the following 3 interactive workshops in Nova Scotia this spring!

Session 1

Electric Kiln Repair & Maintenance

Michael Leonard of Cone Art Kilns will share his 20+ years experience working on all types of kilns during this comprehensive workshop.

Everything from a basic understanding of electricity and how a kiln works, to troubleshooting, parts replacement, kiln sitter maintenance, programming controllers, etc., will be covered.

Participants will receive a set of summary notes to take away. This is an essential learning opportunity for all potters.

Session 2 and Session 3

AMACO

Instructor is Diana Faris from AMACO. Diana began teaching pottery in 1992, completing her MFA in Ceramics at UF (Gainesville) in 1995. She is currently Director of Educational Outreach at AMACO travelling and teaching workshops.

Cone 5-6 AMACO Brushing Glazes:

This class is all about experimentation with Cone 5-6 commercial glazes. It includes an in-depth presentation about glaze application, firing and other variables. Participants will layer, blend and test a variety of brushing glazes. Glazes from the following lines will be provided for use during the class: Shino, Celadon, Satin Matte and

AMACO Underglazes:

Participants will experiment with liquid, semi-moist, pencil and chalk underglazes to draw and paint on bisque. They will also learn ways to enhance surface texture and create depth by layering glazes with Velvet underglazes. Two 6"x6" low-fire bisque tiles will be provided, but participants are encouraged to bring their own test tiles or small pieces (6-8 in total) to decorate.

Karen Robinson's Workshop Review

This was a jam-packed workshop. Saturday was spent with Amaco's Diana Faris and Kevin Beckstein learning about Amaco's cone 5 and 6 brush-applied glazes and underglazes. The over 60 participants were asked to bring several pieces of their own bisqueware and had the opportunity to make tests on their own wares of nearly every cone 5-6 glaze Amaco makes and of most if not all underglazes, pencils and pastels. It was a fantastic workshop, packed with technical information. I stopped and commented to Sharon at one point that this sounds like a very happy room. It was, as the murmurs and laughter could be heard as newly made friends seated at tables were working on painting their bisqueware tests and getting to know each other. Amaco's website and facebook pages have many videos that will help those who did not make it to the workshop. <http://www.amaco.com/>

On Sunday we were treated to a detailed workshop on electric kiln repair by Michael Leonard of Tuckers Pottery Supplies/Cone Art Kilns. Kiln maintenance was made easy, starting with the clearest description I have ever heard on how electricity works. We learned about everything from wires to the latest in kiln venting, learned to program the newest kiln firing panels, and had more than a few laughs while doing it.

For Pottery enthusiasts to professionals, there was something for all. By the time we reached 3:30 on Sunday we were on information overload – which is a good sign that we were learning. The time flew, and that is also a good sign! It was most informative and fun, topped off by generous prizes from Amaco, Tuckers and Cone Art. Prizes included free bottles of glaze and underglaze for all, and draws for \$25 - \$100 gift certificates. At the end of Sunday's workshop, Miro Davis won the draw for the new Cone Art test kiln (model BX119D, value \$1850) that we had been learning with over the day. Participants came from as far away as Newfoundland and Alberta, and we now have over 35 new members for NS Potters Guild. From Karen Robinson

FREE TO MEMBERS: GLAZE BASICS LECTURE WITH JEFF CHOWN



Jeff has been teaching the clay and glaze technology curriculum at the Nova Scotia College of Art and Design since 2008. He is the North American representative for Blaauw kilns and consults with studio artists, universities, and industry across North America. Participating in ceramics is a near-faith based experience. We work with the materials and information we have, and apply the techniques we have learned to make the best work we can. If we are attentive, diligent, and apparently lucky, the miracle happens. Successful work emerges from the kiln, but the process remains shrouded.

In this lecture, Jeff tries to shed some light by addressing the fundamentals: asking what is clay? What is glaze? What happens to clay and glaze when it is fired? Through the discussion of these materials and processes Jeff will discuss how and why clays, glazes, and firings are categorized the way they are.

Shauna MacLeod adds:

Thank you to everyone who attended or watched the Glaze Basics lecture on Sunday. We had a great response and from the feedback on the day it was well received.

These are the names of the three books Jeff suggested:

The Ceramic Process: A Manual and source of Inspiration for Ceramic Art and Design by Anton Reijnders

The Ceramic Spectrum: A simplified approach to Glaze and Colour Development by Robin Hopper

Clay and Glazes for the Potter by Daniel Rhodes

The following information was suggested for the next lecture/workshop:

- *Glaze safety/durability
- *Glaze fit and glaze flaws
- *Sourcing Natural materials for glazes
- *Properties of individual materials and what they do in a glaze
- *Altering glazes- opacity/glossy/matt/transparent/translucent

Thanks Shauna



FEEDBACK FEASTS:

At Carol Morrow's Sunday JUNE 4TH 2017

Hello all. It is Sharon here, your co president!! I am writing with the hopes that you will enjoy reading an in-depth explanation of what a Feedback Feast offers. Remember, everyone is welcome to these events.

We are all on a journey. Wherever it takes us. This journey was to Carol Morrrows, who graciously organized the dining table for your offerings and put the coffee on. We gathered by 11:30, talked, viewed her studio and admired all the art pieces she has so eloquently displayed throughout her home.

It took no time getting to know each other. We thought it better to feast first before we got down to business. I have to say potters sure do know how to mix beautiful pots together with exceptional food. I felt that Dave Morrison's pate' and Denise Lynch's grandmother's cake with cream cheese icing stole the show!

The day was perfect. We setup on the back deck overlooking Lunenburg Harbour. There was so much inquisitiveness, talk and ooooohs and aaaahs about everyone's pieces brought for feedback. Please forgive me if I left anyone out of my recollections of the day!

There was Gerri Frager who brought a fabulous sculptural tree vase with molded Nuthatches perching on the branches and the rim. Her 2nd piece was a slab built vase which looked like a perpendicular quilt. She decorated with botanicals pressed into the clay and the glazing was so real you would think you could pick the flowers or leaves right off the piece! Exceptional, well done.

Susan Guppy was trying to find out how to stop getting splatters inside of bowls when dunking them to create a perfect edge between the inside and outside of the bowl. I know a few of us have had this problem!! You wouldn't believe the discussion around this problem! If anyone really knows how to solve it, please post your thoughts on the Potters Guild gmail at nspottersguild@gmail.com. Susan Wakefield, newish to clay, along with Susan Guppy have been taking classes at NSCAD and think it is the best place to take a clay course! Mentioning, it seemed like they had no time restrictions to work in the pottery studios at the college. Wakefield brought to the table wonderful bowls using scraffitto techniques. So much detail! I do believe that meditation and therapy in reference to touching clay is alive and well. My thoughts; keep on taking classes and learn as much as you can from everyone you come in contact with.

Using sprig molds as her decorative feature, Denise Lynch makes the most interesting chalices, cake platters, mugs and more. Denise gained a great amount of knowledge to help her one-of-a-kind creations easier to make and her cracking problems reduced. We also had a "pricing your work discussion" which proved to be very beneficial for Denise and fun for all of us to partake in!

David Morrison, who is newish to throwing brought some older pots he had made. The glazing was double dipped with wonderful results! He only had to take a little criticism about his trimming techniques. "Take it a little bit further!"

Beverlee Beaudet is a sculptor. She creates a lot of her work in the city of San Miguel de Allende, Mexico. The sculptures are suggestive of female figures and are raku fired. Spectacular and simple. She learned a lot more about clay bodies and was informed about others who are doing raku in Nova Scotia. Beverlee sells her work through galleries in Mexico.

Carol Morrow showed us her recently designed slab built vases. All very well constructed and the decorative features were very precise and "puzzle like". She has juxtaposed her work with tiles to her hand building skills quite effectively. Carol also donated one of these new creations to help Craft NS with their annual fundraiser, Aestival Festival. Kudos to you Carol.

I, Sharon, just brought a sample plate with lots of mason stain samples on one side and Concepts colour samples on the other. Quite crudely done, but effective. My other contribution was that I am never afraid to voice my opinions or should we call it "thirty or more years of knowledge"!! I was happy to share.

To top off the day we had a talk from, wood turner, David McLachlan who does collaborative pieces with his wife, Laura Bishop. Very interesting combinations! The pieces shown to us: Laura would throw the bottom of a container and David turned a lid to fit. The other was a hanging lamp shade thrown then pierced all over. The glaze Laura used was a matt black charcoal which complimented beautifully the natural colour of the grains of the wood. David turned and made the appropriate attachment to hold the light bulb and wiring. A really good heads up, David is also experienced with kiln problems and how to fix them. He can also install automatic temperature gauges on older style kilns. The Wood Working Guild members would be interested in collaborating with potters or sculptors in the future. The whole day was simply special. We all went home by 5pm, which is a little late for a feedback feast but this day was so worth the extra time.

Hope to see you for the next Feedback Feast. Sharon Fiske



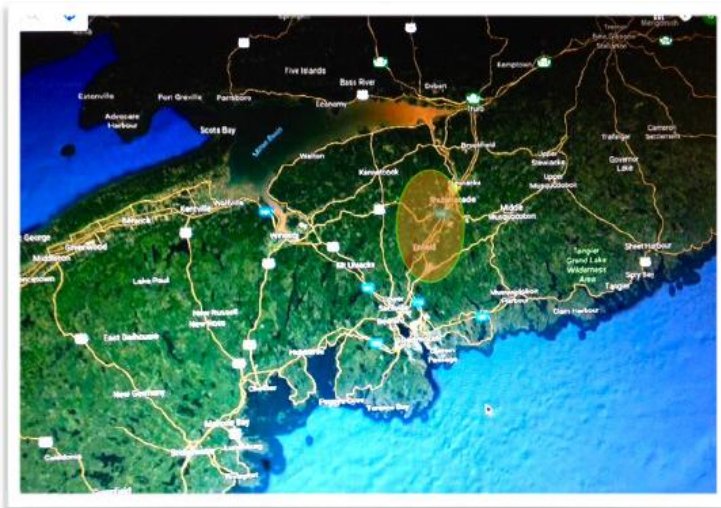
Feedback Feast at Perfect Diversity Clay Studio, Carey Allen hosting New Glasgow

Attended: Meghan Stewart, Donna Tyrrell, Shauna Macleod, Nancy Warnica, Trish Hattie, Pat Foote, Denise Lynch, Linda Pullin, Jennifer Houghtaling, Danielle Sawada, Sharon Fiske, Carey Allen.

- Exhibition for 2018, Potters Guild is getting it organized, more news to come soon.
- Glaze Chemistry workshop this winter with Professor at NSCAD.
- Round Table discussion on feedback pots
- Pinholing / blistering - use tongs, dip once through, then again before it dries with thin glaze. Bisque higher. Try not dusting the pots
- Danielle Sawada bloating problem with SIAL 340s (speckle clay) Carey uses same clay at lower temp (bisques at 06) with no problems.
- Discussion on backing for Jennifer Houghtalings tile pieces. (masonite with hardwood strips, marine plywood, make triptychs
- Round Table discussion on feedback pots
- Look up **Sid Dickens**
- Polar Ice (Plainsman) \$85 is better quality clay than Frost \$75
- Danielle Sawada's pieces drawing with liners etc. How do you make a line make sense on a pot?
- Fun technique - apply slip then drip mod podge on, let it dry then wash off the remaining slip, leaves bobbles of slip raised.
- What is everyone's "normal" bisque temp? Average 04 (06 for low fire)
- Add boiling water to wax to bring it back to nice consistency
- Carey Allen asked about hanging a large belly mold - Kanthal wire embedded in clay (fire it right in) build up clay on the back to attach wire or leather to.
- Sharon showed a necklace with kanthal wire fired into it, can also use the ends of new elements that you cut off, can only fire them once then they will not bend anymore.
- Epoxy putty (the longer it takes to dry the better quality it is)
- Rim compressing, use fake leather (Dollar Store), chamois, or buckskin, wrap it around a fishing bobble so you don't lose it.
- Best Trimming tools : Kemper handle maker, make your own from metal strapping from lumber. Use round knife sharpener, chainsaw sharpener or sandpaper for sharpening tools.
- MKM Stamps (US stamp company) ads in most Clay Magazines.
- Denise Lynchs beautiful glazes on her goblets, Charcoal from Spectrum (stone looking glaze) with clear glaze and crackle glaze made the goblet crack. Try only 2 glazes Charcoal and Clear.
- Add Luster (fires at cone 022) or Duncan Heirloom Silver
- Watch **Crazing video by Matthew Katz on Youtube**

- Sounding Stone (Winnipeg) inexpensive glazes

- Use colored slip on bottom of pot instead of glazing and tilting pots for continuous color.
- Add Gum Arabic (Michaels) to dipping glaze to make it a brushing glaze. For a small baby food jar use 1 tsp. Gum.
- CMC Gum or Epsom Salt added to glazes gives better suspension for heavy ingredients that settle quickly
- Tandy Leather in Burnside has alot of metal stamps / tools for leather work great for pottery.
- Opacifiers (make your glazes opaque) superpax, zircopax, tin (expensive).
- Add a "titch" of 3124 frit to a stain and use like watercolor paint.
- Throwing Frost, make sure to keep it even thickness or it will crack
- Epoxy and Gold Leaf to fill cracks
- Mug Exchange
- Adjournment 4pm-ish
- Thank you Carey Allen for hosting!



NSPG SHAW BRICK TOUR- write up and photos by Gerri Frager

On October 2, 2018 a robust group of NSPG Members were taken on a comprehensive, eye-opening tour of Shaw Brick in Lantz. Lantz is one source of the clay used by Shaw Brick. The other source is from Shubenacadie, highlighted on the map to the left.

In addition to making bricks, they make pipes and ginormous fittings for sewers, etc. Shauna and others buy their clay from Shaw with which they make their pots. Talk about buying & staying local!

After donning safety gear (including steel toed boots, safety glasses, ear plugs, hardhats and reflective vests) we set out on a dusty trail led by two very experienced and helpful Shaw Brick employees. By the way, for folks without their own safety gear, Shaw Brick was incredibly accommodating and provided what was required to everyone in the group.

Started in 1861, a couple of occasions in Shaw Brick's 157 year-old history are particularly notable. The largest brick order came in 1917 to help re-build city after the Halifax explosion. Indicative of the strength of the bricks manufactured at Shaw Brick, a specialized custom brick was developed for use with a new system to counter the effects of an earthquake. Days after the first building opened in Hokkaido, Japan, that city experienced an 8.2 magnitude earthquake.



Remarkably, of the 50,000 bricks made by Shaw Brick, not one of them moved or broke.

I, as everyone else on this tour, seemed to enjoy everything we were exposed to that morning, including our lunch together for those who were able to join in. My only source of distress related to the incredibly clay-dusty conditions within the factory. I did ask one of the leaders of the tour about this and he tried to reassure me that occupational safety standards are continuously monitored and met. He did clarify that there may have been a particular issue the day of our visit related to the weather and not being able to have their typical ventilation system fully functional.

Our collective thanks go out to Shauna MacLeod for

BEAUTIFUL BRICK, EH?

organizing this exceptional field trip!! The photos below only capture a smidgen of what we saw on the tour. Yes, I'd go again and would encourage a visit for those of you who have not yet had the chance.

Submitted by Gerri Frager of www.NaturalWhorlPottery.com



REALLY BIG MIXER



CLAY BEING CONVEYED to MIXER



MASSIVE GRINDER!!!



BRICKS TRIMMED of EXCESS



BRICKS TRIMMED of EXCESS



CUTTING SECTION of BRICK



STAIN BEING APPLIED to SURFACE of BRICK



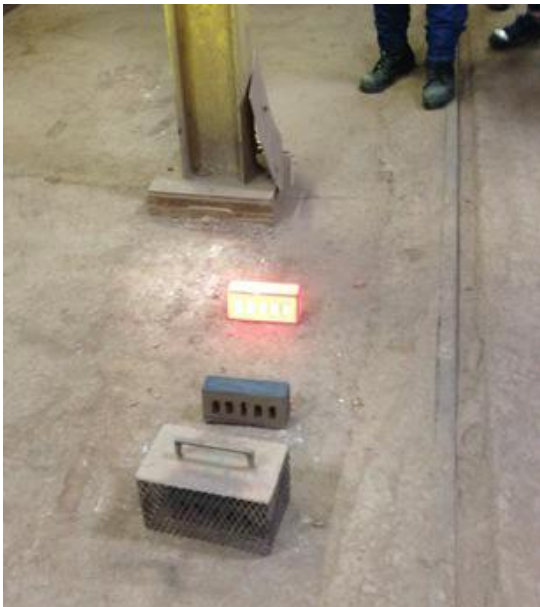
SHOWER of MATERIAL OVER BRICK SURFACE



LOOK at the LENGTH " of THAT KILN!!!!



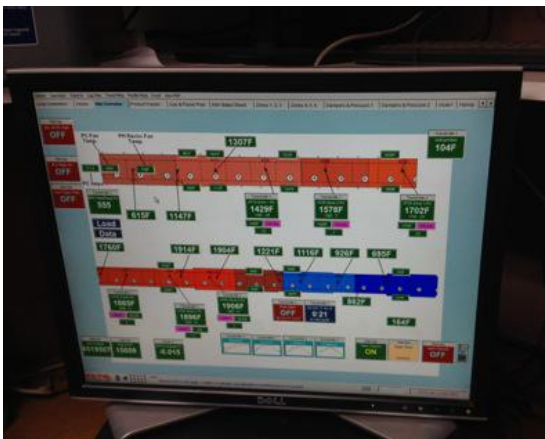
PEEKING INSIDE A VERY HOT KILN!!



"QUALITY CONTROL " (shrinkage, etc)



A VERY INTERESTING QUALITY CONTROL CHECK:
BRICKS TAPPED AGAINST EACH OTHER!!!



VARIOUS TEMPS for DIFFERENT SECTIONS of KILN



WILDLY COMPLICATED CONTROLLER!!



More images

Jack Sures

Artist

Jack Sures was a Canadian ceramic artist and post-secondary academic. [Wikipedia](#)

Born: 1934

Died: May 12, 2018

Awards: Order of Canada

ON A SADDER NOTE:

JACK SURES, A LIFE HAS ENDED
Another great one has passed.

In addition to being a ceramics artist of renown, Jack Sures helped teach two generations of Saskatchewan Ceramics artists. He joined the *University of Saskatchewan, Regina Campus* (later the *University of Regina*) in 1965 to establish the ceramics and printmaking department. In 1969, he became the Chair of the *Department of Visual Arts*. Under his leadership, the *Regina Campus of the University of Saskatchewan* established a world reputation for excellence in ceramics.

Jack Sures' major public work includes a 2,900 square foot mural for the *Sturdy Stone Centre* in Saskatoon, a terrazzo floor for the *Wascana Rehabilitation Centre* in Regina, and a mural for the *Canadian Museum of Civilization* in Ottawa. He was a member of the *Order of Canada* and was awarded the *Saskatchewan Order of Merit*. In 2017, Sures received the *Saskatchewan Arts Board Lieutenant Governor's Lifetime Achievement Award* and was also the 2018 recipient of the *Saidye Bronfman Award for Excellence in the Fine Crafts* from *Canada Council for the Arts*.

In addition to helping foster ceramics in Saskatchewan, Jack Sures worked for the *United Nations Handcraft Development Program* to set up a ceramics program in Grenada – during which time he engineered a kiln that could use nutmeg shells as its fuel.



Link to Write up by Carole Epp about Jack Sures

<https://www.musingaboutmud.com/2018/05/16/jack-sures-1934-may-12-2018/>



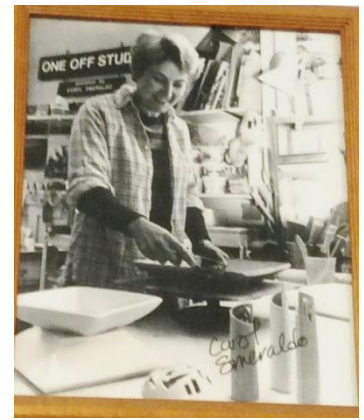
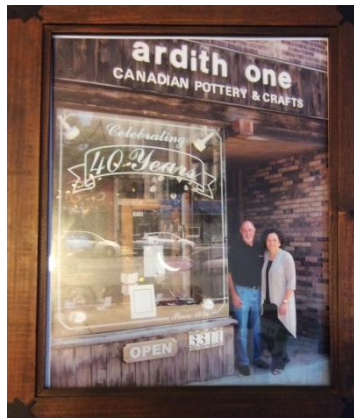
This is another marking of the passing of an era and another great potter who will be missed by many. These 2 pieces of his work reside in Nova Scotia in East Preston in our collection. Carol Smeraldo

NEWS FROM OUR MEMBERS

ARDITH ONE: Carol Morrow provided the photos and write up below:



Sharon Fiske



Carol Smeraldo

When I was in Toronto last year, I strolled up Yonge Street from my daughter's house and had a lovely time at **Ardith One Canadian Pottery & Crafts** at 3311 Yonge Street, not very far north of the Lawrence subway station.

Ardith One was started in 1971 by Bev and Bill Don, and has been a local fixture in its current location since 1976. Their main focus is functional ceramics, and they currently represent 60 potters, so it is a delight to wander in and browse. Maybe you'll take home a find from the wall of mugs, or be unable to resist one of the many larger treasures. A beautiful cobalt blue Scott Barnim pasta-bowl with his signature fish practically forced its way into my shopping bag - how could I refuse to bring it home with me? It's also fun to look at the vintage pictures of potters high up above the shelves, including some they no longer represent, but who are well known to us!

If you are in Toronto, I highly encourage you to drop in for a visit. If you aren't Toronto-bound, then visit their webpage at www.ardithone.com

JOAN BRUNEAU



54 2018 NCECA JOURNAL 2018 NCECA JOURNAL 55

2018 Demonstrating Artist

Joan Bruneau

The Virtue Of Necessity

"Have nothing in your house that you do not know to be useful, or believe to be beautiful." William Morris. Like many aesthetes, I live by William Morris's well-known aphorism. The objects in my home, including my pottery collection, fulfill their ergonomic promise as much as they perform as meaningful objects of beauty when at rest on display. The potent thing about "use" or "function" is that it's life affirming, fosters presence of mind

and connects us to others. Cooking, presenting and sharing a meal, foraging and arranging a bouquet are simple yet deeply satisfying rituals that bolster our humanity. My intent as a studio potter is to engage the viewer to interact with my pots by way of their sensual forms and lush patterned surfaces. The pots function as decorative objects to be activated through use. Interaction with the viewer/user completes their aesthetic potential as they contain, deliver or present food and flowers. Preparing and presenting an inspired meal or arranging flowers in a specific container, affirms our connection to identity, while elevating domestic rituals from the banal to beautiful. Wheel, as primary forming tool, is integral to the symmetry of forms and details; such as the finials on the flower bricks which mimic growth patterns in nature. The pottery forms are assembled from wheel thrown parts using “cut and paste” technique characterized by gestural throwing lines, dynamic volumes and structural seams. The surfaces are treated with brushed white slip, sgraffito, under glazes and polychrome food-safe glazes.

Over the years, my pottery forms have taken cues from various cultures and periods in ceramics history, from Minoan pitchers to Yixing teapots to English majolica and Arts and Crafts Pottery. Surfaces have been influenced by Italian renaissance maiolica, to Iznik and Moroccan zellige tiles. The development of surface pattern began at a winter residency at La Meridiana in Tuscany in 2004 resulting from hands-on research of Italian renaissance maiolica pattern. Since then, direct observation of ornament and tiles in my travels to Turkey, Morocco and Spain have influenced surface pattern. Observation of natural phenomena and its mediation through ornament and building processes drives my form and surface relationships. The variables of form and surface possibilities offer the potential to layer meanings and influences. Shape and surface compositions may evoke memories of a glimpse in the garden, architectural detail, or a flower in full bloom. Observing the wonder of nature transports us from the daily grind while the experience of “use” brings delight to our domestic experience. It’s all about quality of life as lived.

Joan Bruneau maintains her studio/showroom, Nova Terra Cotta, in Lunenburg, Nova Scotia, Canada and has been a part-time Ceramics Faculty at NSCAD University since 1995. She earned her BFA from NSCAD University in 1988, and MFA from the University of Minnesota in 1993. Joan teaches workshops across North America and has taught in the Distance Ceramics Diploma Programs at the Australia National University and the Glasgow School of Art. Notions of beauty are contingent on personal taste as well as cultural and societal trends. The climate of globalization, big box consumerism, industrial agriculture and social media perpetuates homogenous tastes and a disconnect with our sense of place, while movements such as Slow Food, the 100 Mile Diet and the resurgence of “Buy Local , Buy Hand-Made” signal a need for connection to place of origin and return to quality. Regionalism influences my lifestyle choices and artistic aesthetic. I am fortunate to live and work in the small coastal heritage town, Lunenburg , a UNESCO World Heritage Site in Nova Scotia, Canada. This sparsely populated region is known for its pristine coast, unique heritage architecture, arts community and excellent farmer’s market. Four distinct seasons and access to sourcing groceries and flowers from local farmers or foraging has influenced the development of my color palette and forms with the intent of enhancing the presentation of specific colors and textures of cooked versus raw foods and floral arrangements. Using Lantz clay, the red earthenware native to Nova Scotia, my wheel thrown and assembled pottery is decorated with slip, sgraffito, under glazes and polychrome food safe glazes. The **c04 Slips And Glazes Martina Lantin’s Slip** (wet to leather hard)

Talc 15

Frit 3124 10

Neph Sye 15

Om4 40

EPK 20

Zircopax 10

Deb’s Clear Base (transparent, shiny)

Frit 3195 45

Frit 3134 30

EPK 25

Must apply thin for transparent clear. Is very responsive to colourants. Use thicker application with colourants for rich translucent glaze.

Butter Yellow 2.5% mason zirconium yellow stain

Honey 6% burnt umber stain

Moss 2.5% copper carb + 4% burnt umber

Turquoise 2.5% copper carb

Blue 2.5% copper carb + .30% cobalt carb

Teal 3% copper carb + .25% chrome oxide

Red 4% PSH Chili Red Stain

Copper Wash

40% Copper Carbonate

60% Frit 3124

Blend with CMC gum diluted in water



JOAN BRUNEAU 1 Flower Brick in Situ (18"x6"x8") wheel-thrown and assembled earthenware, 2017 **2 Joan Bruneau in her studio** **3 Cake Stands** (12"x12"x2") wheel thrown, pressed molded and assembled earthenware, 2017

IN HER OWN WORDS

I was one of four Demonstrating Artists at NCECA Cross Currents in Pittsburgh in March 2018. I demonstrated alongside Kevin Snipes.

NCECA (National Ceramics Educational Council of America) is the largest annual ceramics conference in the world and boasts between 5000 - 6000 attendees.

Please see attached photos and my article in the NCECA Journal. Also attached is the NCECA Special Edition in Ceramics Monthly Online Magazine.

This experience was a huge honour and has lead to more opportunities including an invitation to participate in the Old Church Show and Sale in Demerest, NJ next Dec 1 weekend.

The Old Church Show and Sale was established 44 years ago by Karen Karnes and is an invitational exhibition in the US. Thanks, Joan Bruneau

JUDY GORDON: The Short Story of a Long Project



Inspiration struck during a Sermon. We wanted to thank the donors who gave generously to our "Go to the World" fundraiser for the newly installed labyrinth floor in the Church Hall of the Good Shepherd in Beaver Bank.

Strangely enough, when I mentioned a ceramic donor wall to the committee struck to get that organized, no one had any objections. I took that as a sign.

The inspiration was for a Tree of Life, complete with roots and water and a Dove flying over to represent Peace and the Holy Spirit. The leaves have the names of the donors carved into them. The rocks are real and were sourced from an unnamed Nova Scotia Beach which has special significance to me.

It only took about 3-ish years. [I've made lots of pots, but never any tiles.] There were false starts, glaze issues and many firings. I consulted with potters who have generously shared experience in tile making and installations - Carol Morrow's advice was invaluable and Carol Smeraldo lent me her Slab Roller -

How could I have even begun such a project without one? - Thank you to my Carol friends!!

Then there was the invaluable tip from Doug Bamford: When installing your tiles and the construction adhesive wants to let the tiles slide around, glue gun the thing in place until the adhesive has time to set up. Brilliant. Thanks Doug!

Of course, my husband, Dwain, was there to help with all the bits and pieces and cheer me on.

It was a stretching, learning experience, requiring focus over a lengthy period of time.

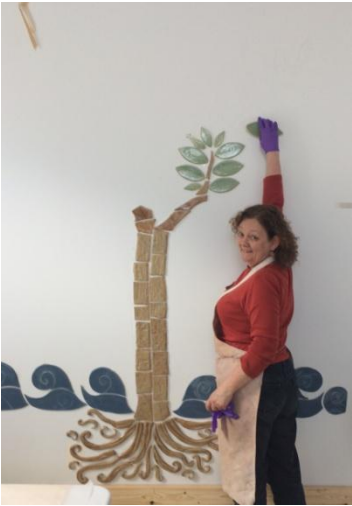
I'm not sure I would recommend beginning your Very First Tile Project with a 60" x 90" wall in a public place... with a series of differently shaped, rounded pieces. So now that I've finished that, I've decided square or rectangular is so much easier...a backsplash for my newly renovated kitchen will be a piece of cake in comparison... I'll let you know how that goes. In the meantime here is the progression of the wall.



1



2



3



4



5

SHAUNA MACLEOD, "HOMESICK"



In my new series

of moon jars, I explored a sense of home, connectedness, and permanence, which was all challenged last year by a series of personal losses condensed into a short period of time.

For Homesick, I had my family and friends collect dirt, soil, and rocks from their travelled destinations and I processed it to be added to the glaze. I am creating a permanent representation of the connection with these five people, the lands we live, and a moment in time.

Shauna MacLeod, Black Crow Pottery www.blackcrowpottery.ca 902-225-7582

LUNDY, ROBERTS, and MACLEOD-“SEASPIRED”



Mary Jane Lundy, Nancy Roberts and Shauna MacLeod are participating in an outdoor sculpture show at White Point Beach Lodge this summer. Opening on May 6th the work will be up until the fall and has been organized to celebrate the Lodges 90th anniversary.

ALEXANDRA MCCURDY- “Oh Canada Black Box”



Alexandra McCurdy was the featured artist for January, 2018 at the Gardiner Museum of Ceramic Arts shop.

Her piece **OhCanada Black Box** was accepted by the acquisition committee and will be part of the museum's permanent collection of contemporary ceramics.

I have attached an image of this piece

My artists statement for the piece is as follows:

Oh Canada Black Box contains some of the wording from our national anthem. As an immigrant to Canada, the anthem always brings tears to my eyes. It represents all that is good about this wonderful country, for which my father gave his life. He was shot down during WW2 in his Mosquito bomber airplane. He was missing in action for two years, and finally pronounced deceased. If there had been a "black box" in his plane, the truth would have come sooner, and given my mother some kind of closure. In a way, this box celebrates our country, but at the same time mourns my father's death.



HISTORICAL BUSTS by Elizabeth Sircom

My most interesting project in 2017 was a commission for a series of historical busts, representing important participants in the debate for and against Confederation from a Maritime perspective. Since I had only ever worked from live models, the challenge for me was to render a plausible three-dimensional person based on a very few photographs of only a few selected angles (all available on Google images). Not only did they need to be instantly recognizable, I wanted them to have a psychological verisimilitude based on

what I could sense from the photos and my readings about the various roles they played in the Confederation process. Where there was so much debate around Confederation or whether it should even be celebrated at all, I found this to be a fascinating way to engage with history.

I made the six busts (two life size and four about 10 inches high) between Feb and June, 2017. The work on proportion and resemblance was extremely slow and painstaking but working on the hairstyles, side-whiskers and bowties in a way that would hint at other aspects of their personalities was very amusing. The busts were exhibited in Charlottetown throughout the summer of 2017 in a show called "the Confederation Portrait Gallery", organized by Beth Eayrs, a descendant of the famous Canadian portrait painter Robert Harris, with the participation of the Halifax gallery, Studio 21. The opening featured two actors embodying Sir Charles Tupper ("For") and Joseph Howe ("Against") engaged in fierce debate.

Sample photos here represent Sir Charles Tupper, whiskered and ready to argue his point, and Miss Mercy Coles, Confederation diarist and daughter of PEI premier George Coles. The clay bodies are Tuckers tan clay (similar to CCSS Speck) and Plainsman CM390, fired to cone 6, with a transparent acrylic sealant.

Elizabeth Sircom, NSPG member, Hantsport

JIM SMITH



These pieces are from the XL-Excel show in September-November 2016. The photos reached me after The Dish was published last year but these are such stunning works that I felt they should be seen by all of us. Carol Smeraldo

VAUGHAN SMITH, REBUILT OLD GENERAL STORE IN LAHAVE

New Showroom

Westcote Bell Fine Art

We are rebuilding the old general store that was torn down in 1994. It will be built to honor the historical integrity of rural Nova Scotia. The space will be used to exhibit paintings and sculpture. Opening May 2018.



We have re-built the old general store in LaHave that was knocked down in 1994. It was previously owned by Publicover shipping along with our existing studio, which was the warehouse situated on the water. It had up to 5 ships moored alongside the 300 foot wharf which is no longer there. We have expanded in order to show the larger pieces and framed artwork that we produce. We may also use it for workshops and movies at some point. In a time when rural Nova Scotia

is losing older buildings to development and Halifax is fighting to protect its historical buildings, we felt it important to show that we can maintain and protect our cultural and historic architecture, along with our natural unspoiled coastlines. Vaughan Smith vsmithpots@eastlink.ca



TOOLS, TIPS, TECHNIQUES and WISE SAYINGS



Xiem tools BatMate is the best tool for under \$20 that I bought last year. It is a soft, flexible pad that goes underneath your bat to prevent moving or wobbling. The bats I have are all old so they are warped a bit or the holes for the bat pins have gotten a bit large. I used to have to put little pads of clay underneath the bat to balance it, clay over the bat pins to make it fit better, or some bats I didn't even use.

The BatMate is so great it works with every bat I have! No more wobble, no more shifting, no more moving. I used it with pots that were as much as 30lbs and it still held the bat in place.

Though I haven't tried it yet, you can use the BatMate on it's own to hold pots for trimming. It comes in both 12" and 14" diameters and I purchased the 12" one from tuckers for around \$14.

Shauna MacLeod

Q AND A WITH JOAN BRUNEAU- Sights & Ceramics: Pittsburgh 2018

Q: What is your favorite tool in your toolbox and why?

A: Despite the availability of excellent commercial tools, you can't match a good pair of dexterous hands for facility with materials and imprinting one's unique sensibility. The following basic tools make it happen: the potter's wheel (I use a Shippo Whisper) as my primary forming tool, is integral to the symmetry of my forms and mark making details, which mimic growth patterns in nature (on the finials for the flower bricks). The indispensable pointed rubber nib tool, like a tiny surrogate finger, blends seams in tight spots and shapes the patterns on the flower brick finials on the wheel. Using an X-Acto knife and a dollar-store cheese cutter, the pottery forms are cut and assembled from wheel thrown parts.



1 Platter, 20 in. (51 cm) in diameter, wheel-thrown and assembled Nova Scotia earthenware, slip, underglazes, sgraffito, polychrome glazes, 2017. 2 Pitchers, to 12 in. (30 cm) in height, wheel-thrown and assembled Nova Scotia earthenware, slip, underglazes, sgraffito, polychrome glazes, 2017.

The following tools help to make the processes more efficient:

The blade sizes and shapes of super-sharp Bison trimming tools have extended my ability to trim from suede-hard to nearly dry. I always trim on a foam-covered bat. When working on platters, I use interlocking foam floor covering cut to fit on large trimming bats. Pouncing powdered graphite (in a small pouch made from panty-hose) over paper stencils has simplified the process of designing surface patterns on forms. I use the Kemper sgraffito stylus tool to carve through leather-hard slip because it comes in various sizes and prevents those sharp burrs that can form along the carved lines.

After years of brushing polychrome glazes over small areas, I have traded the brush for a small ear syringe for more efficient and consistent trailed colored glaze application. I shudder to think of how much time I would have saved glazing had I made this discovery a couple of decades ago! The glazed patterns are next brushed with liquid wax resist before the piece is finally dunked or poured with a contrasting ground color glaze.

Q: What is your daily studio routine?

A: My studio/storefront business is seasonal. The busy season begins June 1 and continues through mid-October. I hire a part-time seasonal studio assistant because maintaining a storefront takes extra effort—from keeping up the curb-appeal to dealing with the public while also focusing on making. I tend to work a 48-hour week over the summer and a 40-hour week over the winter. I've become quite the multi-tasker in the studio and usually work on a few series of pieces at a time, for instance, a series of 20–30 mugs and assembling a molded platter, while the more involved pieces, such as pitchers, altered bowls, or flower bricks set up between building stages or rest drying. The trick is to do small series so as not to become overwhelmed. I begin and complete a wet work or a glazing cycle exclusively. In the summer, my studio assistant contributes significantly to production and I'm able to shorten each wet cycle to about two weeks. It takes about 4–5 days to glaze a kiln load.



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I tend to focus on making production pieces from May– December as well as maintaining the storefront. The shop closes from January–May when the pace slows down and time is devoted to making more labor-intensive works, some commissions, making pieces for exhibitions, and research and development of new forms and surfaces. I enjoy doing

production, but also crave the creative problem solving that the introspective winter months afford.

Q: What are your favorite and least favorite aspects of your studio?

A: The least favorite aspect of my studio is the public exposure— its interruptions while working and making small talk with clueless browsers. The studio is a bit of a fishbowl, so I look forward to working out new ideas in privacy when the shop closes over winter. Having said that, I do enjoy opening to the public for the random encounters with interesting people (often seasoned travelers or fine-craft appreciators) and catching up with regular customers who've become friends over the years. The storefront presents its challenges, but has proved to be a straightforward means to best display my pieces while retaining 100% of sales in a geographically isolated region.

Q: What is your favorite process?

A: Like so many makers, my favorite process is hands-on making, but the stage of making that engages the mind in active decision making. This obviously happens when developing a new form or surface pattern but also when making decisions about proportion while shaping each piece on the wheel or subtly adjusting the length or thickness of a handle or considering a surface pattern and color composition that will make the form sing. One of the things I like about production is the opportunity to see a familiar form anew, simply by tweaking the proportions of a form one revisits year after year.

3 PICTURES ABOVE-3 Thrown rings are manipulated using a rubber-tipped tool to create the various shapes. **4, 5** Bruneau coats the surfaces with brushed white slip, then incises sgraffito patterns. The pattern is mapped out and transferred onto the stiff leather-hard slip using a pouncing technique. A paper template or stencil is held against the surface and a nylon bag filled with powdered graphite is tapped over the stencil.

3 PICTURES BELOW-6, 7 The resulting graphite resist pattern is then incised using a stylus. **8** Flower brick, 9 in. (23 cm) in length, wheel-thrown and assembled, Nova Scotia earthenware, slip, underglazes, sgraffito, polychrome glazes, 2017.



8

WISE WORDS FROM: ROBERT GENN, artist and writer

How to innovate?

Look at your current work and ask how you might bring it more in sync with your vision. If you don't have a vision, keep asking yourself for one. If you ask long enough, you will receive. Ask "What could be?" This is how taste is raised, uniqueness is achieved and style is born. Get stubborn. If you happen to be one of those artists driven by curiosity, you're on your way. Innovators are lone wolves, rangy and independent. "What's the point." they ask, "in doing things like everyone else?"

WINSTON CHURCHILL is reported to have said the following: "Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse."

STEVEN HILL, potter, always answered the "How" question with: "Make more pots."

Thanks to everyone who sent such great articles to make this DISH a blockbuster issue, so informative and exciting!!

Happy potting, Carol Smeraldo, NSPG Communicator