

The Dish

Nova Scotia Potters' Guild News

June 1999

Volume 1, Issue 2

Buy and Sell Give and Take

> Production potter wanted... 20-30 hrs/wk, possible full time employment in future, wage according to ability. Studio located in Elmsdale. Contact Lorraine Whalen, The Country Potter. (902) 883-8852.

> Part time studio assistant wanted. Packing/shipping, painting and airbrushing pottery, slab work, etc. Studio is 15 min from Mic Mac Mall, towards Lake Echo. Contact Carol, One Off Studio. (902) 434 1336

> LT3K Skutt kiln, 11.2 cu ft with sitter and furniture. Like new... \$3000 obo.

Also, C231 Skutt kiln, older model, 9 cu ft. \$300.
Ken (902) 765-0071

> Duncan 'Pro' automatic kiln, 7.5 cu ft with vent system, furniture, to cone 8. Asking price \$1400.
Janet (902) 454-0825

> Giffin grip, used 6 times. (902) 823-1015

> 4 cedar/pine display units. \$200.
(902) 434-7499

> Older model Ohaus scales, no weights. \$100.
Liz (902) 469-2085

Congratulations... and regrets

Congratulations to the Ecology Action Centre for a very successful "Garden Party" auction on May 2. The Nova Scotia Potters' Guild was a sponsor of this event and received publicity in the Herald /Mail Star and in print material. Lynn Brooks says that the EAC reached a wider audience this year and raised \$1000 in excess of their goal of \$6000. This money will allow the EAC to continue with community projects, such as naturalized school grounds, sustainable

transportation, and organic lawn and garden care. The EAC also publishes a quarterly magazine, *Between the Issues*. Potters who contributed to the auction can receive tax receipts from EAC for their work with an appraisal signed by a potter. Send to: 1568 Argyle Street, Suite 31, Halifax B3J 2B3

Congratulations to Sarah MacMillan for a great show, entitled *In the Cup of My Hand*, at the George R. Gardiner Museum of

Ceramic Art in Toronto.

contact magazine is sadly no more... On behalf of the NSPG, we regret the loss of a great magazine. *contact* magazine was the voice for the Canadian ceramics community and will be sorely missed. *Congratulations* on a gallant effort and we hope that ceramic subscribers will support any new efforts in the future to represent the Canadian clay community.

Clay Up North

Laura Jolicoeur is back from Iqaluit, where she helped 700 children celebrate the birth of the new Arctic territory of Nunavut. As part of her ongoing *Face It Project*, she gathered children's self portraits, drawn with underglaze and stain on small porcelain tiles. Laura will frame all of these pieces with a central piece of her own design. The final work will be on exhibit at the Art Gallery of Nova Scotia between February 5 - April

30, 2000 and will be sent to Joamie Elementary School in Iqaluit afterwards for permanent display.

The *Face It Project*, involving children across Canada, will illustrate how young people perceive themselves in the new millennium. Elementary children from 10 provinces and 3 territories will participate. The *Face It Project* will create a new awareness in young people of an ancient art form - clay.

Creating works of art with children is nothing new to Laura.... The acclaimed artist, known for her whimsical mermaids and cheeky Adams and Eves, has worked with three schools in the Halifax area on ceramic murals. She says "By the time I'm finished, there will be 50,000 self-portraits done across Canada - it's going to be insane!".

Welcome back, Janet

About ten years ago while studying at The Banff Centre for the Arts, I met a potter from New Zealand. Over the years we kept in touch and this year I was finally able to accept his offer of a place to stay and fulfil a life time wish to visit this small country down under. My host introduced me to many NZ potters and I feel fortunate to have been able to share some of their experiences, the experience of being potters.

New Zealand has a rich tradition of pottery. Economically isolated from the rest of the world for many years, potters thrived as the main source of domestic wares. In recent years NZ has opened its doors to foreign trade and many of the potters I spoke with were feeling the effects that the cheaper imported wares were having on their businesses. Despite this, the spirit of the self sufficient potter was still very strong. Adrian Bevis, a potter I spent a lot of time with, just south of Auckland, was very active in the local pottery guild, and along with fifteen other guild members had just finished building a communal wood firing kiln for soda firings. His large studio was full of tools and machinery much of which he had made himself. He talked of times when buyers would purchase a kiln load of work sight unseen before it had even been fired.

On the remote west coast of the south island I stayed with Barrie Paine who had a beautiful home and studio outside the town of Greymouth. My stay with him took me up to Nelson, the pottery capital of the country. In a city only a bit smaller than Halifax over 40 potters live and work, requiring a pottery studio map just for that area. The potters I visited there were very prosperous, with lovely studios and homes. The lack of harsh winters was evident as most potteries had huge windows, patios, pots strewn around the yard, and outdoor gas kilns with only a protective roof over them. It made me feel as though there was a casual easiness to life.

In the northern part of the north island I stayed with Greg Barron a potter who had travelled to China many times. His work was influenced by his trips and he produced work with beautiful celadon, shino, and some temmoku glazes. He was the most self sufficient potters I met. Although he lived in a suburban locale, working out of his garage, he had built his own kiln, spray booth, clay mixer and filter press. He dug his own clay, mixed it and ran it through the filter press to produce a plastic porcelain clay, which he used to make large jars, plates and bowls. His work glowed with the love and care he took in the making of it.

While staying with him and his wife Jin Ling, I visited the "Quarry", a pottery school of sorts, giving workshops mostly, but most noted for its location in an old rock quarry. The studios and accommodation were roughly built and clung to the sides of the quarry. On an upper ledge was a large wall, that was to become a part of other buildings. It was being built over time by students learning how to make earthen bricks, the bricks were a combination of earth and clay mix together and then pressed into molds. These bricks were becoming a popular alternative to conventional building material.

While staying with my host, Brian Gartside, I experimented with his "Gumboot" glaze test method. He has thrown away his scales and measures everything by volume; a tablespoon of this, to two of that (or any other combination). I made up little glaze test dishes which allowed me to test the glazes thick and thin. I was quite impressed with the results, how easy it was; no more measuring or sieving. A sure way to learn how ingredients react with and differ from each other. An excellent way to get glaze ideas which can later be refined when something starts to look promising.

One of the things I found most exciting about NZ pottery scene was the many levels of involvement and support; most

large towns, and some smaller ones, had active pottery guilds that offered community studio space; there were many shops, co-ops and galleries that catered to pottery almost exclusively; competitions and exhibitions were also common; and there seemed to be an active public supporting all these venues. In Christchurch I visited one of these community potteries run by the local guild. It was in a rural setting and consisted of an old house that had been divided into gallery space, glaze kitchen, and throwing studio. There were gas and electric kilns and a small wood kiln, all for use by the guild members. Some of the members also participated in a retail pottery co-op in a suburb of Christchurch.

New Zealand is a beautiful country. Surrounded by ocean and beaches, covered in folding, rolling, bending hills, jagged mountains and deep ravines, it is a small country full of changing landscape. It and the wonderful people I met have made a lasting impression, and left me trying to figure out how to visit there again...

Janet Doble, co-president

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Our Featured Artist... *From Airlines to Artistry*

Dutch born, Meike's family immigrated to Nova Scotia in 1955. Meike's career was with Air Canada for more than 18 years, from 1961 to 1978. During this period she was able to travel extensively throughout Europe, Africa, Asia, Australia, Central and South America and the Caribbean. Much of her inspiration stems from her worldwide treks. She remarked "When I came back from Africa, I needed to do something with the incredible experience with the animals, people, and country."

For the past 20 years she has been living in Muskoka, Ontario, with her husband David. The move to Muskoka enabled her to retire from the airlines and attend Georgian College in Barrie, Ontario, fulfilling her dreams of becoming a potter.

After attending college for a three year program (1978-81) she opened her first studio upon graduation. Meike says now, "I think it takes at least 30 years to get to the point where you don't have to stop and consciously think about each action. Every day, for 20 years, I have been working in my studio and I am still learning."

Meike's work has developed a distinct and recognizable style. She works with an cone 10 reduction fired clay and uses sgraffito to add texture and geometric patterns to her functional wares. Her style has incorporated everything from whimsical fish forms to penguin garden sculptures. My favorites are her storage jars, which are adorned with sculptured cheetahs, zebras, lions and crocodiles as

handles. The body of the pots reflect the actual colors, textures and patterns of the animals.

Meike has returned to her roots here in Nova Scotia and recently built a studio in which she can fulfil her endless creative instinct. David has opened a bed and breakfast on their property. Century House Pottery Gallery and Guest House is just off Highway 103, at 5206 Highway 329, Blandford, Nova Scotia. Meike's official opening was June 5-6. It was well attended, windy and cold and absolutely worth the trip.

...All are welcome to visit.

Sharon Fiske

Exhibitions

Upcoming and Ongoing

Dale Periera/Bruce Cochrane
Studio 21
June 18-July 3

Living-Ceramics
Sang Duk Yu
Anna Leonowens Gallery 3
August 3-7

NSDCC Summer Craft Festival
Daltech Lawn, Halifax
August 6-8

Porcelain Vases
Harlan House
Studio 21
September 10-29

Opportunities

The NSDCC is interested in hosting workshops and is looking for workshop instructors and/or topics. Their latest events, Carol Casselman's Portfolio workshop, and Knitting and Crocheting in Metal with Arline Fisch, were very successful. If you have any ideas, please contact Susan Hanrahan at (902) 423-3837.

The 8th International Ceramics Symposium is coming up (July 13-16) in Amsterdam. Delegates from all over Europe and the US, Africa, China and Japan will attend four days of networking, sharing and visiting. Caravans will depart after the conference to Britain, Italy, Spain, Germany and Portugal, to take in the ceramics traditions in those areas. Peruse the program at Atlantic Pottery Supplies...

Kate Langan invites members to enter a piece in an upcoming show entitled "Liturgical Furnishings" at the Mary E. Black Gallery, early in the year 2001.

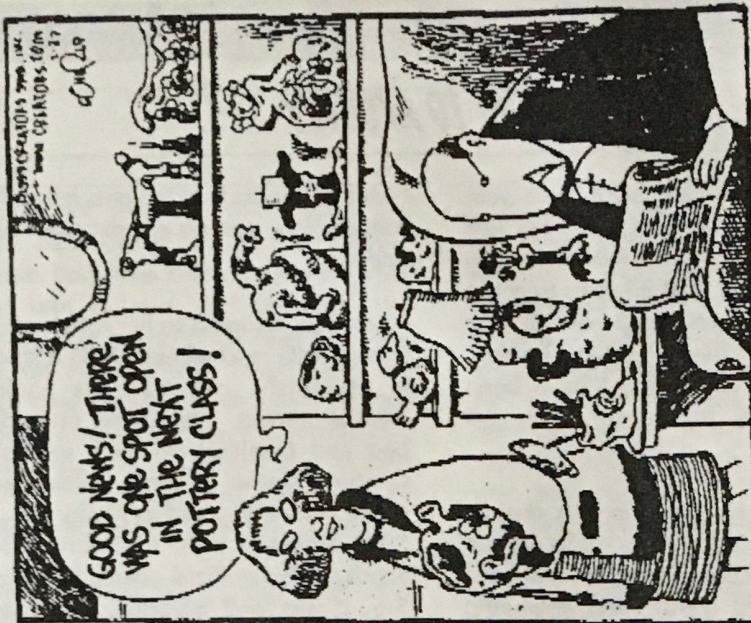
For further details and to indicate your interest, contact Kate (she would like to hear your ideas!) at (902) 465-6876 or ay301@chebucto.ns.ca

Drop off pieces for a special exhibit of the work of the NSPG in the front window of the Nova Scotia Centre for Craft and Design...

Include whatever information you would like to accompany your work. Drop pieces off at Clayworks or Atlantic Pottery Supplies...

By Dave Coverly

SPEED BUMP



Summertime RAKU festival August 22, afternoon

Bring a friend!
BYOB, potluck and bisque pots
Glaze supplied (or bring your trusted fave!)
NSPG meeting to follow (7:00)

Clayworks
629 Bedford Highway

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Awards, awards, awards

Let's think about the possibility of nominating members for the following awards... This would be a valuable way to promote Nova Scotia's strong ceramics community. Ultimately, a nomination committee would handle the considerable work involved, so for now we are collecting suggestions and feedback. Allison Cude has volunteered to collect your thoughts... Reach her at (902) 477-7056 or (902) 477-9678 or by fax (902) 470-1070.

Portia White Prize, administered by the Nova Scotia Arts Council, is open to artists born or resident in N.S. and currently active in their medium. The prize honours creative and interpretive artists for community involvement.

Amount: \$25 000

Deadline: December 1, annually.

Atlantic Canada Craft Awards for Excellence, made annually at the Spring Atlantic Craft Trade Show (ACTS). ACTS officials look for leaders who personify the highest

standards and credibility within the craft/giftware industry in Atlantic Canada, in four categories: Prominence of Design, Outstanding Exporter, Industry Leader, and Industry Supporter.

Deadline: late October.

Saidye Bronfman Award, presented jointly by the Bronfman Family Foundation, the Canada Council of the Arts, and the Canadian Museum of Civilization. Nominees must have made a substantial contribution to the development of crafts in Canada over a long period of time, usually at least 10 years.

Deadline: April 15, 1999.

Chalmers National Crafts Award, managed by the Ontario Arts Council. The award recognizes achievement of national significance in the field of crafts and is made to an outstanding craftsman for exceptional work created during the previous three to five years. It was last awarded in Atlantic Canada to Walter Ostrom in 1995.

Claynet

Free online email accounts from Hotmail... Visit <http://hotmail.com>

Affordable online exposure from the Pottery Supply House...

Display your wares in their Virtual Gallery... Visit <http://www.PSHCanada.com> to find out how...

NSPG website under construction at [homestead.com/ns\(pottersguild\)](http://homestead.com/ns(pottersguild))

Check it out...

<http://www.potters.org> is a great resource for potters... Years of experience are shared and questions fielded on everything from workshops to reliable glazes to the best type of shop vac... Its all there!

Know of other great websites? Please send your suggestions to earthpaintfire@hotmail.com