



NSPG

NOVA SCOTIA POTTERS GUILD

The Dish

CO - PRESIDENTS' MESSAGES

Louise Pentz

Hello everyone. A belated Happy New Year to you all. I hope that you and your families have a healthy and productive 2009. With the new year comes what seems to be a lot of desk work, planning and general paper pushing. The NSPG executive have been doing some of that as well in preparation for our curated show in September at the Mary E. Black Gallery in Halifax. Ray Mackie, of Lucky Rabbit Pottery in Annapolis Royal will curate our show and we're very excited about it. Please read the Call for Entry carefully and plan to submit some work. If you've never worked with Nova Scotia's Lantz clay before then you're in for a pleasant experience....you may become a convert.

This is also a good time of year to review your section of our website www.novascotiapottersguild.com and bring it up to date. Some new images and information keeps our profile fresh. I'm looking forward to seeing many of you (again or for the first time) at our upcoming AGM Sunday, February 15th at 2:00 pm [Snow date Saturday, February 21st] which is being held this year at Judy Gordon's home. Her

contact information is as follows: 241 Kinsac Rd., Beaver Bank. Ph 864-0024 or email her if you need directions-turnaroundpotter@accesswave.ca. It is the one time of the year when we can all plan to gather for a little business and a little social time. Please bring a little finger food to munch on and some good ideas either for the studio, for life or for the Guild.

See you then,

- Louise

Sharon Fiske

"Gino" from Paramount Electrical
5571 Cunard St., Halifax.

446-4131, fax 446- 4132

Is "The Man" about town when it comes to Kilns and electrical work. He charges \$68.00 for first hour and \$50.00 hourly after this. This is a very fair rate for what he does. Gino says he is available to do regular service on your kiln to aid in its longevity.

ONE THING LEADS TO ANOTHER...

Ed Goodstein was one of my first pottery teachers. He was teaching a Continuing Education Pottery Course on Tuesday nights in Wolfville. I was studying at

Acadia University and took this course instead of attending remedial reading lessons. I would never have thought that 33 years later, Ed would donate a portable gas kiln to the NSPG community of potters to use.

This all came about when Alison Cude decided to interview potters from the 70's era to form the basis of her book which she had to produce for an independent study with Joe Landry (book maker/conservator). In July of 2008 we took a trip to see Ed and Betsy Goodstein in Grand Pre so she could interview Ed for the book, "*WHAT WE WERE, The Humble and Lively Beginnings of Six Nova Scotia Pottery Studios*". It was at this time Ed suggested I take the portable Crusader gas kiln and use it. In return I thought it would be fair that I try to find a way to fire Betsy's pots which have been in the studio out back of their home in Grand Pre for years. These pots were thrown by Betsy and "in bisque" or "glazed and decorated" by Betsy but not yet fired. Betsy was not able to complete this work due to ill health.

Suzi Cameron, and I picked out some pieces, packed them for transport to Halifax and then to Mieke Martin-Soontiens for glazing and firing. Mieke was enthusiastic about the whole idea and graciously offered her space, time and kiln for the project. A cone 10 kiln is hard to come by in these parts and Ed high fired. Mieke and I did a test glaze firing to determine which of Mieke's glazes would best suit Betsy's clay body; then there was another trip to Mieke's with Judy Gordon on a snowy Sunday for another glaze load. We're still not finished - Betsy made a lot of pots.

Judy Gordon and her husband and my relatives helped transport this portable gas kiln to Judy's shed in Beaver Bank. When the weather permits we will reassemble and hook up the gas to this fine piece of equipment. Stay tuned: the call to participate will be coming this summer.

My intent is to give back to Ed and Betsy what they have given to so many others in their 40 or more years of working with clay. To quote Suzi Cameron "Ed has a certain generosity and willingness to help others. If you ever needed help you could always call Ed. If he couldn't help, he would find someone who could." Suzi first knew Ed through Minas Potters, in Wolfville, where Miss. Helen Beals ran a studio on the waterfront and Ed was the local technician who they could call on. Ed has been a great friend throughout the years.

Ed's idea is to help us by promoting other firing possibilities and to expand our horizons. Through this gifted kiln we can break from our norm, contributing to the legacy of Ed and Betsy Goodstien and Grand Prè Pottery. Betsy's pots will be for sale by the summer months.

- Sharon Fiske

PS. I hired people who could read and write!

Alison's book is available to view and read at the NSCAD Library and Jackie MacKay Library at the NS Centre for Craft & Design.

Thank you to all who have participated in this collaboration.

CALL FOR ENTRY

SHAPING SPACE

A CURATED EXHIBITION FROM THE NOVA SCOTIA POTTERS GUILD HONORING NOVA SCOTIA'S RED CLAY FROM LANTZ

The Nova Scotia Potter's Guild has been selected by the Mary E. Black Gallery in Halifax to present an exhibition of work from September 11th to October 25th, 2009.

THEME AND INTENT:

This curated exhibition will focus on Nova Scotia's Lantz clay and will showcase some of the various cultural objects this valuable resource has been used to create in the past and in current times.

The show will have three components:

1. The HISTORIC use of this material both pre and post contact with the Europeans.
2. The MASTERS section will feature works by contemporary artisans who use Lantz clay to create functional and decorative objects.
3. The SELECTED WORKS from members of the Nova Scotia Potters Guild.

The third section of the exhibition is intended to interest NSPG members, who don't regularly use this lovely clay, to give it a try and see what it can do in your hands.

The final selection of works for the show will be completely at the discretion of the curator, Ray Mackie. The quality of construction and fabrication will be part of his consideration in selecting the show.

ELIGIBILITY:

Eligible work must contain Lantz clay. This may involve using it as the clay body but is not limited to this use only. If Lantz is used as a slip, a glaze or an added element in some way, the piece will be considered.

Open to all members of NSPG. Individuals who are not currently members may participate in the exhibition by paying the membership fee, (annual fee of 25.00). Contact Judy Gordon (membership coordinator) at turnaroundpotter@accesswave.ca for details on joining the Guild. She can also be reached by phone at 902-864-0024. Mailing address : 241 Kinsac Rd., Beaver Bank, N.S. B4G 2C1

ENTRY RULES:

Each entrant may submit images of three different works. Detail shots of each work are welcome as well. Images should be sent to Ray via email at ray_mackie@hotmail.com (remember the underscore between the y and the m) no later than June 30, 2009. Use a 300 dpi jpeg format if possible. Once Ray has selected the show further information will be required from the successful participants. FURTHER CONSIDERATIONS: Entries must not require unusual care. Objects intended to be hung must have hanging devices included.

RAY MACKIE—BIOGRAPHY:

Ray is originally from Saskatchewan. He obtained his BA at U. of Sask; his BFA from NSCAD; an MFA from Indiana State U., and a BEd from Memorial U, Nfld.

1980-1999 he was chairman of the fine arts dept of the College of the North Atlantic, Nfld.

1999-present Ray is co-owner of Lucky Rabbit Pottery with Deb Kuzyk, Annapolis Royal.

1999- was awarded the Atlantic Craft Trade Show – Industry Leader Award.

2008- received the Gov't of NS Artistic Achievement Award.

Ray has participated in many solo, curated and juried exhibitions. He is currently on the Exhibitions Committee of ArtsPlace gallery in Annapolis Royal, and is curating a, the public show of contemporary baskets by artist George Goodin, opening April 2009.

The Ground Beneath Our Feet - Testing the Clay From the Other Side

Rosemary Metz is a ceramic sculptor and teacher, she moved to Prospect NS with her husband and two Labradors in the Summer of 2008 from a small coastal community called Shirley on the West side of Vancouver Island. Easy access to the local clay inspired various community projects. Now in Prospect, she is in the process of setting up another studio, and will continue her interest in sculptural form and gathering examples of the local clays, testing the ground beneath her feet for new glaze and clay body ingredients.

Taken from a global perspective our shared field of interest in Ceramics could be described as a great joiner of communities. Whether from West or East, who amongst us has not felt some kindred spirit from any number of fascinating examples of World Ceramic Heritage?

Who could ignore the engaging motifs of a polychrome painted vase with double spout from Peru, or a pit-fired earthenware vessel from either Africa or Oceania, and the precious porcelains from 11th century China? It does not finish there of course... but you will get the drift ... We have a World of influences out there to enrich our own work as 21st. century ceramicists.

It could be said that by the choices we make as Ceramicists we are actively connecting and paralleling our activities to

a specific culture, place, or even a geological event in history. For instance, just imagine being swept back about 400 million years ago to when the continents of Europe, Asia, Africa, North and South America, were swept together creating a super continent called Pangea.

Admittedly, no ceramicists were around at the time, but in 2009, we are, and so too is the geological evidence for those joined continents.

So; with a leap of the imagination, is there any harm in wondering out loud what this 'joining' would do for present day Ceramicists living on both the East Coast and the West Coast of our country called Canada? The ground beneath our feet is a shared land mass, despite the miles between them. Apart from the geology, there is also the indigenous and later ceramic development since white settlement to know about. An 'exchange' between East and West coasts may offer each community a potential treasure trove of shared ceramic technology and experience, if we could only become joined up again! Looking at geological features in Nova Scotia, you can encounter in South Western Nova Scotia an enormous chunk of granite called the South Mountain Batholiths with its sources of feldspar, silica, and alumina. There is still a functioning brick factory in Nova Scotia and the Nova Scotia Museum of Natural History has examples of pottery made by its indigenous people.

In the case of Vancouver Island, the last functioning brick factory closed during the mid 60's and the indigenous culture is of a

wood carving/ basket weaving type. The area is formed on part of a deep oceanic lava plain, with millions of years of erosion, glaciation and accretion; this location is a great place to find seams of secondary clays running up the West Coast from the campus at the University of Victoria to Port Renfrew.



Quebec style bread oven

A community spirited neighbour once delivered 25 tons of beautiful blue buttery clay outside the community hall in Shirley. Delivery of such a large amount inspired several community projects including the building of a Quebec style bread oven,



Medieval Kiln Firing

and later the construction of a replica Medieval kiln.

The replica kiln firing was attended by members of the South Vancouver Island

Potters' Guild and a Medieval



SVIPG Stoking Replica Kiln

Specialist group from the University of Victoria who demonstrated their obvious practiced skills of stoking fires.

Having traveled from the West to the East of our country, it is impossible to ignore the vast space between. I am wondering if that space could be bridged by initiating at least an exchange of News Letters between Potters Guilds? This idea is partly inspired by the "Twinning" or "Sister Cities" scheme- a concept where towns/cities from geographical/political distinct areas are paired, with the accent on fostering human contact and cultural links. There can be mutual benefits to each by developing the exchange of ideas and the making of new friends and contacts.

N.S. Potters Guild Members check out:
www.gobc.ca/svipg

SVIPG Members check out
www.novascotiapottersguild.com

- Rosemary Metz

If you are looking for free building material for that Spring kiln building project, then how about collecting this GARE electric kiln outer measurements 30" X 33" The kiln is good only for using as recycle, or as construction material. Its FREE!
Contact Rosemary Metz at 850 2704 in Prospect.

Alexandra McCurdy, ceramist, printmaker and independent curator has a Bachelor of Fine Arts from the Nova Scotia College of Art and Design University, as well as a Masters Degree in 3D design from the University of Wales in Cardiff. This past year she curated a ceramic exhibition for the Beaverbrook Art Gallery in New Brunswick and another for the Burlington Art Centre in Ontario. As well she had her own solo exhibition at Ross Creek in Nova Scotia, won two awards for Best in Design from the von Leibig Art Centre in Naples, Florida, and was juried into a prestigious exhibition called 5X5X5 in Alexandria, Virginia, by the noted curator, critic and writer, Elaine Levin. She makes decorative pieces, influenced by her research in textiles and women's work, and has recently been experimenting in monoprinting and silkscreening images onto clay.

- Alexandra McCurdy

A Rare Opportunity at Medalta

Interested in learning about and participating in the creation of a soda / salt kiln.

Here is a chance for you to go back home able to create your own kiln..... Aaron Nelson, currently with the Archie Bray in Montana will conduct a kiln-building workshop at the Medicine Hat Clay Industries National Historic District, fondly known as Medalta. This site will house a state-of-the art ceramic facility and the kilns are being constructed as part of its establishment. Aaron is widely known for his expertise in kiln building and eclectic firing methods. This workshop will take place at Medalta in sunny Medicine Hat, Alberta over a 10 day period from May 14th to 24th 2009. The fee is \$600/person and we have a limited number of spaces.

For more information and/or to apply, please write Les Manning, at lmanning@medalta.org or check our website www.medalta.org and follow the links.

Medalta Residency New Flash!!!

It's time to plan your ceramic experience in Medicine Hat, Alberta for 2009 !

The Medalta International Artists in Residence program will be in full swing in its new state of the art facility early this summer. The Residency will run June 2nd to 26th, 2009 at the Medicine Hat Clay Industries National Historic District. Now in its 11th session, this year's Residency brings new beginnings and a chance to rub shoulders and work