

Hi everyone,

It seems rain has become a part of the Brisbane lifestyle but I hope it holds off for this month's raku day. I went to Sydney last week and it was almost as wet down there.

A relatively small but enthusiastic group of participants for Derek's brush and ink workshop were privy to his great teaching style and skillful brushwork. I for one got great benefit from watching him in action and realized that I'm a long way from getting the flowing brush strokes I desire. The ease which Derek mastered the movement of the brush and the resulting quality of line has inspired me to pursue it further. Derek told us how the lines reflected a part of the artist's personality. Frank showed loose and bold strokes, Lena a more controlled and precise technique and my haphazard qualities were on full display. I heard numerous debates about who was the worst pupil and I am high on the list for that title. We all learnt valuable lessons about the brushes and subtle actions which go towards making nice lines and marks.

I am yet to apply my new found knowledge to anything ceramic but David has already with excellent results.

On a serious note there was a minor accident with someone tripping on the concrete step at the door to studio so I ask all members to take care as the result could have been much worse. Be aware and wary of any trip hazards or items in unsafe places as well as obstacles in the walkways. Thank-you to those who helped with the clean-up the studio in February. Less clutter will make it a better work environment for all.

This week will be the start of throwing for the cylinders that will make up the new totem pole sign. This sign will replace the old one to direct people to the studio. I'll explain the making process to any budding throwers we have that would like to watch.

See you soon,

Anthony

On a beautiful sunny day a novice balloonist was having a first flight. To his surprise several things went wrong simultaneously resulting in the balloons rapid descent. In a state of near panic, he tried all that he could think of to remedy the situation before he imminently suffered a harsh landing in the trees. As he pondered his situation, much to his surprise, he saw a man flying through the air heading up toward the balloon. At first it looked like there would be a collision of the two but as the flying man approached it became apparent that he would only pass within shouting distance. As the man approached, the novice balloonist shouted, "Say there, do know anything about flying a balloon?" "No." replied the man, "Do you know anything about firing a gas kiln?"

contacts

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Western Suburbs Clayworkers

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Newsletter

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Studio stuff

Wednesday at 10am; Tuesday at 10am by arrangement

Studio sign for 2013

We will be using clay recycled from studio scraps for the sign.

13 March - throwing with Anthony and Frank

17 March Raku Madness \$25

- > 9.30am start
- Don't forget the non-flammable - hemp, cotton or wool - clothing from top to closed in toes.

19 June - Photographic workshop with Tom

- > Learn how to photograph your work for the best results.

17 April Mid-Fire - 1200°C



Pottery Supplies

- DECO Underglazes
- DECO Superior Clear & Crackle Glazes
- CESCO Glazes & Underglazes
- CLAY – Feeneys, Clayworks, Walkers & more
- Tonnes of TOOLS & KITS
- Studio equipment
- Lustres, stains, onglazes
- Raw materials
- Technical support, workshops, mailing list

Give us a call...

51 Castlemaine Street, Milton QLD 4064
P: 07 3368 2877 - F: 07 3368 3947
E: sales@potterysupplies.com.au
www.potterysupplies.com.au



The web page update



Go to: wsclayworkers.org.au

Have you any work you would like published? Our new member Catherine is one step ahead with work already on our gallery page for 2013

What's On in and around Brisbane:

Jugglers Art Space Inc

103 Brunswick Street, Fortitude Valley 4006.
(07) 3252-2552.

info@jugglers.org.au www.jugglers.org.au

Wed-Fri 12.00 to 6.00, Sat 12.00 to 5.00 or by appt. March 22 to 24 (opening March 22, 6pm) Level 1: Sarah Cave – sculptural works. Red and Blue Spaces: QCA Honours [Gold Coast] – John Forno, Jason Haggerty, Tyler Jackson and Annie Condon.

Queensland Art Gallery (QAG)

Stanley Place, South Brisbane 4101. (07) 3840-7303, F 3844-8865.

www.qag.qld.gov.au

Free entry, unless otherwise stated. Mon-Fri 10.00 to 5.00, Sat-Sun 9.00 to 5.00. March 23 to June 23 Artist's Choice: Michael Zavros. Michael Zavros takes his own seductive realist painting – 'Unicorn in the anticamera', 2009 – as a point of departure to curate an exhibition from the QAG Collection that examines contemporary beauty, decadence and ego.

Queensland Art Gallery Gallery of Modern Art (GOMA)

Stanley Place, South Brisbane 4101.
(07) 3840 7303, F 3844 8865.

www.qag.qld.gov.au

Free entry, unless otherwise stated. Mon-Fri 10.00 to 5.00, Sat-Sun 9.00 to 5.00. To April 14 The 7th Asia Pacific Triennial of Contemporary Art (APT7). For the 20th anniversary of the series, APT7 features work by 75 artists and groups from 27 countries, with major new commissions and site-specific works; painting, installation, sculpture and photography by Indigenous Australian artists; new works by artists from Papua New Guinea, Indonesia and Vietnam; a special focus on West Asia; an archive project exploring 20 years of art in the region; Kids' APT; and two free cinema programs.

Anthea Polson Art

18-20 Mariners Cove, Seaworld Drive, Main Beach 4217. (07) 5561 1166.

info@antheapolsonart.com.au

www.antheapolsonart.com.au

Director: Anthea Polson. Daily 10.00 to 5.00. March 23 to April 6 Confluence by Avital Sheffer.

Toowoomba Regional Art Gallery

531 Ruthven Street, Toowoomba 4350.
(07) 4688-6652, F 4688-6895.

art@toowoombaRC.qld.gov.au

www.toowoombaRC.qld.gov.au/trag

Free entry. Tues-Sat and public hols 10.00 to 4.00, Sun 1.00 to 4.00. To March 24 Perennials: Selected USQ Alumni – the first forty years. Presented by Toowoomba Regional Art Gallery and guest-curated by University of Southern Queensland Alumna Bianca Acimovic, this important exhibition acknowledges and celebrates the talents and achievements of past University of Southern Queensland Visual Arts students since graduation. This project has received financial assistance from The Regional Arts Development Fund: a Queensland Government through Arts Queensland and Toowoomba Regional Council partnership to support local arts and culture. Feb 28 to March 28 tinker tailor soldier sailor – 100 women – 100 Brooches – 100 stories. Created to celebrate International Women's Day.

Noosa Regional Art Gallery

Pelican Street, Tewantin 4565.
(07) 5449-5340, F 5449-0905.

galleries@sunshinecoast.qld.gov.au

www.galleries.sunshinecoast.qld.gov.au

Curator: Nina Shadforth.

Wed-Sun 10.00 to 4.00. Feb 27 to April 7 Change – everything changes; we are changed by everything. An exhibition by Cernak. Art is under our feet, above our heads. It's our social, spiritual, chemical and cosmological topography. And it relates us, in our isolation, to the Country of Others. We breathe it in. Also, Land and Sea – Umbrella Studio Contemporary Arts and Murriss in Ink artists Karen Doolan, James Doyle, Bai Wareed Kabe, Gail Mabo and Aicey Zaro. Land and Sea is a collection of monoprints created by Murriss in Ink printmakers, five artists who live and work in the Townsville region of North Queensland.

Art@home Brisbane

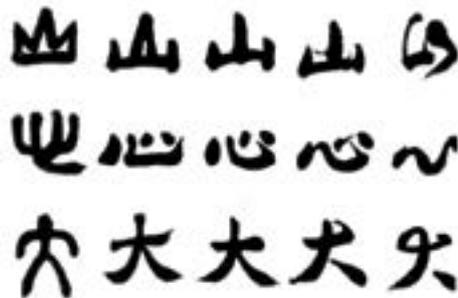
0402-491-992. filsart8@hotmail.com

March 9 & 10, 9.00 to 5.00. Open Studio Exhibition and Sale – paintings, sculptures and works on paper by Giuseppe Filardo. Call or email for address.

Oriental Style Brushwork Workshop with Derek

SHO - the art of brush calligraphy originated in China and has always been regarded as an art form in the Far East. It is said that the artist must become as one with the brush if the brush is to come to life. Each brush stroke should be a considered one and be imbued with vital energy. Somewhat like individual handwriting the mark should reveal the spirit and vitality of the artist.

Calligraphy (Sho) is a formative art based on writing taken from pictographs which developed into ideograms or **Kanji**.



Basic materials for Sho are brush preferably horse or sheep's hair, ink, inkstone and paper (rice paper or mulberry paper)

For our purposes in relation to ceramics, oxides, stains and underglazes will take the place of ink.

The bamboo is the ideal starting point for brush painting as it calls for a different brush style for all its elements which can be translated into many different images. This will be our first exercise.

Some Potters known for their brushwork : Victor Greenaway, Bernard Leach, Carl and Philip McConnell, Shoji Hamada, Milton Moon and many others.

Take some deep breaths, exhale and get into the **Zen** zone and find your KI (energy, or the universal and fundamental energy of being)

Other reference: Sumi-e

Brushwork Workshop



Derek with some examples of his "fish" - an old example in his hand and some recent sketches



Some examples oriental brushwork applied to a variety of subjects - note the frogs and kangaroos



We all probably thought this was going to be an easy workshop until we walked into the studio and saw examples that Derek had thrown together the day before!

Starting with the bamboo - trunks, branches and leaves - which we later discovered can be quite difficult to master (probably takes years!) through fish and flowers - both a little easier to get a reasonable result.

It pays to have good quality brushes - thick and soft enough to hold a lot of ink but firm enough for the fine, delicate lines which make the work complete.



Call for Entries

Bayside Artist in Residence Program

www.bayside.vic.gov.au/billilla

(03) 9599-4606. ctelford@bayside.vic.gov.au 2013/2014 – 12-month residency open at one of four studios at Billilla Historic Mansion. Applications closing Fri Mar 29.

Contemporary Art Society of Victoria Inc.

03) 9428-0568, 0407-059-194.

www.contemporaryartsociety.org.au

mail@contemporaryartsociety.org.au

The Brooch Show 2013. Entry fee \$5 per brooch. Entries closing Fri 19 Apr. Visit website to download entry form.

Awards

Artecycle 2013 The Environmental Art Award

www.incineratorgallery.com.au

Call for entries open to all artforms. Entries closing Fri Mar 29. Visit website for entry form.

2013 John Fries Memorial Prize

www.viscopy.org.au/jfmp

Entries closing Mon May 6. Visit website for details and entry form.

Lethbridge 10 000 Small-Scale Art Award

www.lethbridgegallery.com

Entries closing Sat May 4. Visit website for details.

lost in sculpture 2013

www.discoverdunkeld.com

Calling out to all visual artists for the lost in sculpture 2013 biennial outdoor exhibition of sculptures and installations along the Salt Creek trail, in Victoria's picturesque township of Dunkeld. Maria and Allan Myers \$3000 Acquisition Award. Exhibition Oct 19 to Nov 2. Entries closing Mon Apr 15. Visit website for entry form.

Manningham Victorian Ceramic Art Award 2013

(03) 9840-9367.

www.manningham.vic.gov.au/gallery

gallery@manningham.vic.gov.au

Entries closing Wed May 1. Visit website for entry form.

HarbourSculpture 2013

www.harboursculpture.com

Sydney Harbour boutique exhibition of top sculptural works. Entries closing Fri Mar 8.

The Mosaic Association of Australia & New Zealand

www.maanz.org smulgold@bigpond.com

Calling for entries for the TESSERAE 2013 Small Mosaic Works Exhibition, and also the 2013 National Mosaic Exhibition – 'Illuminate'.

The Nillumbik Prize 2013

(03) 9439-7712

www.nillumbik.vic.gov.au/arts

sana@montsalvat.com.au www.montsalvat.com.au

Entries closing Fri Apr 19, 5pm. Visit websites for details and entry form.

Sunshine Coast Art Prize 2013

www.galleries.sunshinecoast.qld.gov.au

A national contemporary 2D and 3D art prize. Entries closing Thu Mar 28. Visit website for entry form.

Swell Sculpture Festival

www.swellsculpture.com.au

Queensland's 11th annual outdoor sculpture exhibition. Entries closing Fri Mar 15. Visit website for entry form.

Willoughby Sculpture Prize

www.willoughby.nsw.gov.au

(02) 9777-1000. Entries closing Thu Mar 28. Visit website for entry form.

GULGONG 2013 Clay Push

Register Now: www.gulgong2013.com

E: gulgong2013@gmail.com

T: +61 468 720: PO Box 502, Waverley NSW 2024 Australia



Here some hints for the newcomers to the world of Clay

from *Off the Hump - The Wide Bay Burnett Potters Association newsletter*

Experienced potters make sure their clay is A1- so don't start with a handicap

WEDGE and KNEAD the clay before you throw!!!

The Clay condition is very important when throwing or hand building pots. When throwing or building pots take this into consideration. You will need ...

Firm clay when hand building, or for throwing spheres – blossom jars – tall or large items – Bowls with rims etc.

Medium for throwing medium high pots like coffee mugs – sugar bowls – bowls - vases - casserole – jugs – etc.

Soft for small items – saucers – plates – platters – etc.

When buying clay make sure to cover the clay bag in another bag or even shopping bags, as the present bags will only keep the clay in the bought stage for two to three months.

Test how firm or soft the clay is, only after dropping it from about waist height flat on the floor about 2 to 3 times. This will de flocculate it and give you the real state of the clay. Without doing this the block might feel much firmer than it really is. **(pic. 1)**

If the clay bought is **too firm** soften it by putting the bag on the short side open the top then pinching up the sides make say 3 holes with a stick (make certain not to go to the bottom) and fill with water. If clay is very firm make more holes and leave for 2 to 3 days. **(pic. 2)** If only slightly firm cut block into slices and spray water in between. **(pic. 3).**

If the clay bought is **too soft**, we have to make it firmer. Cut the block of clay into slices of approximately ¾ inch-2cm thick and place on end and let dry until it is firm as required.

If the clay is really soft, manipulate into thick coils and set up as a horse shoe to dry. **(pic. 4)**

But how about all that soft clay that comes of the wheel after throwing, well don't forget the slop sack and after firming do the same.

There is also the clay that has been forgotten and is firm to the point of almost dry, wrap same in some wet old towels inside plastic bag and re wet every couple of days, but will come good in about 2 weeks.



Pinch after dropping
1



Making holes for water
2



Slice and spray
3



Horseshoe drying
4

Sculpture stand

As discussed at the meeting)

Orders can be made direct to Keith Hawley 0410 458711

Price is \$185.00 plus local delivery

Dimensions

Height un-extended 38 inch (~965 mm)

Extended height 60 inch (~1524 mm) approx

Top plate 11½ inch (~292 mm) square

4 inch (~101mm) increments on height adjustment



Regards
Tom Mason

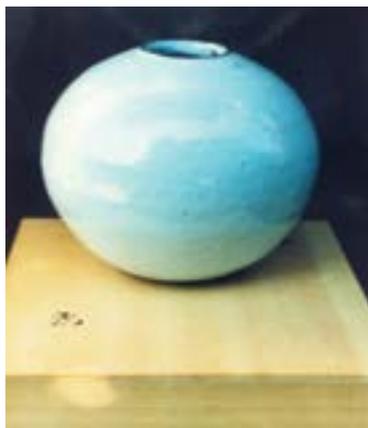


Sue's Italian slip-trailed pot
A cast irrigation bulb pot brought by Anthony along with a contemplative hand-held maze made by our Julie Stuart



Franks photos from his time in Japan.

At top is a 300kg vase made in sections and moved by fork-lift.



Middle: a small blue pot and it's box.

And at the bottom a ceramic cat made by a 12 year old student!



The Clay Shed

The Clay Shed stocks over 40 clay bodies and an extensive range of glazes, colours, tools, brushes, refractory materials and studio equipment. Everything for the beginner through to the experienced potter.

The Clay Shed offers it all!



Caroline Nest
Owner/Operator
The Clay Shed

Specials

Ferro 203D Clear Glaze Powder 20% OFF 500g, 1kg & 5kg pack sizes

- Ideal for spraying, dipping or pouring
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Specials apply while current stocks last!
Just mention this ad when ordering.
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Web: www.clayshed.com.au

Trading Hours

Mon-Fri: 8:30am - 5pm
Sat: 8:30am - 12pm
Closed: Sundays & Public Holidays

Christmas Closure:

Closed from 12pm Sat 24 Dec 2011
Open from 8:30am Mon 9 Jan 2012

DID YOU KNOW?

We now stock:

Walker's Special Stoneware

- Renowned as the best production throwing body available
- Glaze firing range 1260°C to 1300°C
\$14.30 each* (10kg)

Walker's School Earthenware/ Stoneware

- No fuss highly plastic white clay
- Glaze firing range 1060°C to 1300°C
\$13.65 each* (10kg)

Clayworks Sculptural Coarse

- Excellent for hand-building of large forms
- Great in wood firings
- Glaze firing range 1100°C to 1300°C
\$18.15 each* (10kg)

Clayworks Sculptural Warm

- Superb plastic qualities with terracotta addition to give a wonderful warm colour
- Glaze firing range 1270°C to 1300°C
\$18.15 each* (10kg)

**discounted rates apply to bulk orders*

From Potter to Pottery Designer

In a world that seems to favor the fast and the cheap, it can be difficult to sustain a career as a maker of handmade objects. In fact, I think artists work harder than anyone I know to sustain their careers. Even with a successful exhibition career, a teaching gig, and selling her pots, Molly Hatch was familiar with these issues.

Then she got a very intriguing email. The major retailer Anthropologie was interested in partnering with her to produce a line of dinnerware for the store. And suddenly Molly had found herself in another role: pottery designer (and fabric designer, and gift tag designer, and upholstery designer, and more!) In today's post, Molly explains how this turn of events came about and gives advice for other potters hoping to receive similar emails! – Jennifer Harnetty, editor.

Since my mugs hit shelves at Anthropologie stores in July of 2011, many people in our ceramics community have been openly curious about how they too might turn their handmade pots into designer products. This has been a challenging question for me to answer. Usually the first question I am asked about working with Anthropologie is about how the store found my work. I had assumed that I was found through a blog posting or through my Etsy shop, but it turned out it was a buyer who saw my work at Greenwich House Pottery in New York and made an internal recommendation for a tabletop buyer to look me up.

So they find artists the same way you or I might. Buyers go to major art fairs and craft shows and they travel a lot looking for new and interesting products. Whenever they

visit cities, they do extensive research about the local art community, art events, and gallery openings. Often studio visits or gallery visits are set up in advance to see as much work in person as possible.

In addition to the Anthropologie line, Hatch still exhibits work in galleries, such as this piece, which appeared at the Ferrin Gallery.

It is important to understand the many different ways that artists work with any retailer. The way I have been working with Anthropologie, for the most part, is as a product designer. I bring prototypes to their production team and the product is manufactured with help from Anthropologie. More recently, I have evolved into working as a surface designer in multiple departments throughout the company. Most commonly, artists work with Anthropologie as vendors, hand making work for Anthropologie to retail in their stores and online. Occasionally Anthropologie buyers will purchase flatwork (like paintings and drawings) in order to bring them back to their design team and work with the artwork as a surface for anything from tableware to fabrics.

So, really, the process for being “discovered” is no different than developing a career as a ceramic artist. My advice to readers pursuing a career as a designer is no different than advice I might give to readers seeking a successful career showing work as an artist. Make good work and be open minded to alternative ways of making your work, and the rest will simply follow.

To learn more about Molly Hatch or see more images of her work, please visit www.mollyhatch.com.



Amicable Aster Dinner Plate. Designed by Molly Hatch, manufactured by Anthropologie. Image courtesy of Anthropologie.