

The Canberra Potter

The newsletter of Canberra Potters' Society Inc.

August 2014

Artists-in-residence

Janet DeBoos – *Articulate Objects*

Janet DeBoos has worked as a potter since the 1970s before taking on the role of Head of the Ceramic Workshop at ANU in 1998. Since that time, symposiums and residencies have provided opportunities for DeBoos to develop work in new ways.

In 1996, she developed a professional relationship and collaboration, throwing in the Huaguang Bone China factory. De Boos developed the form whilst her collaborator, Zhang Shouzhi undertook the decoration. In the early to mid-2000s, DeBoos began a close collaboration with the Indigenous Ernabella Arts Centre in the Northern Territory.

Recently, as part of a residency program, in Jingdezhen, in Jiangxi Province, an area synonymous with Chinese porcelain, she worked alongside Ernabella Arts Ceramic Studio artists. Today DeBoos uses Ernabella terra sigillata as well as glazing techniques such as enamelling that developed throughout the Qing Dynasty (1644-1911), reflecting on two different ancient cultural traditions. Her new exhibition at the SOFA Gallery, ANU will be opened by Professor Cassandra Pybus on 20 August 6pm.



Grevillia Vase and Big Pheasant Qing Vase, 2013

Janet DeBoos, SOFA, ANU, 21 August–13 September

Verney Burness EASS Residency

As a recent graduate of the Australian National University, School of Art Ceramics workshop, I was fortunate enough to win a CPS Emerging Artists Support Scheme (EASS) residency and the Hiroe and Cornell Swen Hand-building Award, which gave me a necessary cash boost and valuable recognition. The EASS residency has meant a large working studio with independent access for eight weeks to equipment such as clay, kilns, and glaze as well as materials cost and a stipend.

The residency has allowed me to 'up-scale' solid clay forms, experiment with new materials and equipment, try out new surface decoration ideas and be part of CPS's strong community of knowledgeable, supportive and successful makers. This kind of support for emerging artists is invaluable. It has increased my opportunities and abilities to sustain and grow an emerging art practice. My next focus is to prepare and develop works for exhibition at ANCA Gallery as part of the National Ceramics Triennale, *Stepping Up* in 2015.

Verney Burness



Verney Burness, Sky Crevasse, porcelain on glass, 2013, image James Allen

Verney Burness will be working in Studio 3 until Friday 8 August. Visitors welcome.

Kate Ward: from Hill End to Halifax

See interview with Kate Ward about her residencies pp 4-5

Supported by



CPS residencies applications 31 August

See details for application on p 7

www.canberrapotters.com.au

WORKSHOP MANAGERS

Available Mondays,
Wednesdays and Thursdays
9:30am–12:30pm

At other times please leave a
message on the answering
machine.

Members are reminded that
the Workshop Managers are
not obliged to attend members
if they 'drop-in' outside of
these hours.

MAIN WORKSHOP DROP-IN SESSIONS

Thursdays (during term time)
9:30–12:30pm

Sundays 1–4pm
(except Christmas/New Year
period as notified in the
newsletter)

Please refer to the Workshop
Handbook for full details of drop-in
times & exceptions

Cost: \$5 per 3-hour session

MEMBERS' WORKSHOP

Members may use this
workshop during class,
administration and drop-in
times.

For unlimited access you must
be a CPS member for six
months before you can apply
for a workshop key. Contact
the Workshop Managers for
details.

Cost: \$5 per 3-hour session

Use of all workshop facilities is
subject to successful
completion of a workshop
orientation session or
refresher.

FIRING

(10% discount on firing charges
on presentation of a current
membership card)

\$5.85/kg (bisque & glaze)

\$4.00/kg (bisque or glaze)

Items decorated with
transfers:

\$6.95/kg (bisque & glaze)

\$5.10/kg (bisque only)

KILN HIRE

Electric: \$10–\$30 depending
on kiln hired plus electricity

Gas: \$5–\$15 depending on
kiln hired plus gas used

Raku: \$5 plus gas used

To hire a kiln you must have a
CPS kiln licence or pay for
loading.

From the Workshop Manager

Glaze course - Tony Flynn

Day 1 Sunday 10 August, Day 2 Sunday 24 August, 9–1pm

REMINDER – Please remember to enrol!

A reminder to all those students who have been asking about
glazing - this course is entry level for those wishing to make their
own glazes, giving a fundamental knowledge of ingredients and
how to use them in your own special concoctions. Run over two
Sundays with a week in between for firing. It is planned to follow
up this course with an intermediate course in Term 4. \$105

For course bookings phone (02) 6241 7800.



Chris Harford

Soda kiln firing course - POSTPONED

10, 17, 24, and 31 August

This was to have been run by Maryke but unfortunately the Soda Kiln Firing course has
had to be postponed until further notice. Thank you to all those who have already
expressed an interest to be introduced to the new CPS soda kiln and a gain a gas kiln
licence. Watch this space!

Good News! Kiln 3 will be operational in Term 3

Cheers, Chris

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Bhavana Moylan (Office Assistant)
Rick Beviss, Paul Dumetz (Kiln Loaders)
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The Canberra Potter Newsletter is published
monthly February- December.

Please let us know of any exhibitions, or give us a
report on a workshop. Please email copy and jpg
images to the editor with 'newsletter' in the subject.

Next Newsletter Deadline

24 August 2014

From the President

As I write this, the Winter School is in full swing. The place is buzzing with such enthusiasm, learning and hard work! What a great opportunity to spend a week with such a talented artist! Sadly, the Jenny Orchard workshop had to be cancelled, as Jenny had to make a rushed trip to the UK. Jenny is keen to do her workshop at another time yet to be decided.

Look out for more activity around the studios in the coming weeks as we get closer to full occupancy. The new tenants will add a vibrant presence to our growing creative community.

After four short months, our Director, Richard Thomas is beginning to settle in and getting to know the CPS rhythm. He recently participated in a successful Board Planning Day. It was an opportunity for your representatives to have a lengthy and open discussion on where we are heading and how we want to get there. Richard values your input, which is vital to our continued success and wishes to thank all those members who have come forward to share ideas with him over the last few months.

Richard is continuing with the preparation of our Strategic Business Plan. It is an important document, which will form the direction of CPS and WAC for the foreseeable future. With your good ideas and the Board's considered approach he is confident that we will present an exciting and viable path forward for CPS. Our branding is becoming a priority as we begin to identify application needs including signage, banners, website, newsletter and brochures. This is an old passion of Richard's, so watch this space for further development in this area.

Members' Exhibition 25 September to 12 October, Open Day

Don't forget the Members' Exhibition. Start madly making if you haven't already done so.

Maryke Henderson



Maryke looking through her Forest Memories at the Tamworth Regional Gallery.

Throwing, assembling, decorating

David Stuchbery, Winter Workshop
21 - 25 July



David Stuchbery demonstrating, image Ian Hodgson

The group had a lovely relaxed feel to it and Ian was ably assisted by our own Rick Beviss who helped with both teaching and general workshop tasks (as well as getting the all-important kiln going!) Lovely winter sunshine allowed us also to spend time together during breaks sharing tips and stories about clay all the time.

Feedback from the group included : A well-structured workshop...We managed to cover a wide range of techniques and the whole ceramic process from beginning to end....this makes it more meaningful. David is a great teacher... good at imparting knowledge. It's great to be challenged in a workshop to try things you may not have thought to do...We have learned a lot of new techniques in a short space of time. It was all great.

Fran Romano

An enthusiastic group participated in this workshop during our second Winter School. The group launched straight into making demonstrations from David Stuchbery, with the week structured around the need to get work through a bisque firing ready for decorating on Thursday and Friday.

David demonstrated and set tasks for the group to make a number of his signature vessels including plates, lovely 'pilgrim flasks' and then faceted pots amongst others. All the while he stressed the importance of thinking about decoration as an integral part of the form. He talked about creating a surface on the vessel for decoration. David's signature is glaze on glaze decoration and he generously shared his skills and knowledge in this area. Handing out glaze recipes and teaching his brushwork techniques.



David Stuchbery demonstrating, image Ian Hodgson

Kate Ward – *artist-in-residence*

Hill End, NSW and Halifax, Nova Scotia, Canada
2013-14

Kate Ward was interviewed by Kathryn Wells about her experiences as an artist-in-residence. CPS Member Kate Ward won two residencies in 2013, one was to reside at Haeffliger Cottage in Hill End NSW and the other was to participate in the international summer residency at the Nova Scotia Centre for Craft and Design, Halifax, Canada. Ward is a multi-disciplined artist with work that spans textiles, printmaking and ceramics.

My experiences as an artist over the past year have led to unexpected developments in my career. I recently participated in two residencies: one in the historic gold mining town of Hill End in NSW; and the other in Halifax, Canada both in 2013. I could not have predicted how much of an impact both these residencies would have on my personal growth and professional career as an artist.

What were the similarities and differences between the residencies in exploring your interest in domestic lives and interiors?

At Hill End, I was researching Australia's history, focusing on domestic interiors of the homes of pioneering women. I am interested by the complex interactions within these spaces and the representation of everyday objects that are imbued with meaning and hint at the domestic lives of women.

I was 'fossicking' in the area and came across some old beer bottles. Alcohol played a major factor in the life of the pioneers. Women were considered to be a good influence and they brought with them a level of respectability to the goldfields which is why I combined imagery of domestic scenes onto the surface of the cast porcelain beer bottles.



Kate Ward, Off the square, porcelain created in response to one of Canberra's historic houses, Mugga Mugga Cottage, image: Art Atelier.



Kate Ward, Haeffliger Cottage Hill End 2013, Porcelain, inspired by beer bottles fossicked at Hill End, image: Art Atelier

This research into the role of women continued whilst I was in Canada. I was in Halifax, Nova Scotia where many historic shipwrecks line the shores. The humble spoon has been used to date and identify ships, and so I decided to use the spoon as the platform for my work. I was interested in spoons as a metaphor for pioneering women, a symbol of nurturing as well as referring to the lack of food many of the early settlers faced.

The biggest difference between the residencies was working with nine other artists in jewellery, textiles and ceramics studios in Halifax. This allowed for cross fertilisation of ideas and techniques. We also had the opportunity to work in the different studios, which allowed me to explore my ideas in new mediums.

What do you feel you gained from the two residencies?

The Hill End residency allowed time to explore techniques that I had learnt, but hadn't previously had the opportunity to practice. And I worked on my slip casting skills in ceramics, and explored imagery through practicing non-toxic print making methods. The landscapes and environments at Hill End had such a great impact on me that I am continuing to reference that in my current work. I felt that whilst I was there my residency could lead me in about four different directions. I recorded these thoughts and now I am exploring some of the other directions that I didn't have time to do whilst on the residency. My experiences at Hill End will remain with me for the rest of my life. In Halifax, I started learning basic jewellery techniques and working with metal and wood carving. I was also working with found objects and my work started to move towards more sculptural pieces.

How were you challenged?

In Australia I have a particular style and I generally working with Southern Ice porcelain, celadon glaze and reduction firings. The kiln at the residency only had the capacity to fire to temperatures suitable for earthenware, which meant that I had to learn to work with different clay and glazes. The Hill End residency allowed time to explore techniques that I had learnt, but hadn't previously had the opportunity to practice. And I worked on my slip casting skills in ceramics, and explored imagery through practicing non-toxic print making methods.

My biggest challenges occurred in Halifax. I had to learn where to get supplies, and how to get them without a vehicle. So there were delays in getting materials and supplies. But I used this time to research the history of the area and visit historic sites around the province.

Although frustrating at times, I achieved some great results which I could not have anticipated if I had continued working in methods with which I was comfortable. This is considerably apparent with the majolica glaze. I applied it too thick and then the blue imagery which I had so painstakingly applied ran everywhere. But I really liked the effect and continued to work in this way.



Kate Ward, ceramic and wood carved spoons, 2013, image: Art Atelier



Kate Ward, spoons, inspired by living in Halifax, Nova Scotia whose shores were littered with shipwrecks, sometimes identified by their spoons, developed in the NSCCD jewellery studios, 2013, image: Art Atelier

Where has it led you in your work?

My residency in Halifax provided opportunities to learn new skills in areas such as jewellery and wood carving. It is an incredibly creative city and they have a world class art school, NSCAD, and the artwork that is created by the students is of exceptional quality.

Following on from such a positive experience with the residency I decided to return to Halifax to learn jewellery making techniques and also stop motion animation. My next jewellery project was to make a brooch incorporating the newly learnt skills and techniques of cold joins or rivets, continuing to gain inspiration from the gates and fences from Hill End.

This multi-disciplinary approach was reflected in a solo exhibition I had at the Barometer Gallery in Sydney, 2013.

Where to now?

Whilst undertaking these courses I decided that I wanted to further my studies and I applied to study for a Masters in Fine Arts. To my delight I was accepted (only 10 people get selected per year out of more than 200 applicants) The course commences in September 2014 and I will be studying textiles, ceramics and jewellery. It is incredibly exciting to be undertaking a cross disciplinary approach and this is a method that NSCAD supports.

I will continue to reference my interest in pioneering history of the two countries focusing on women with particular reference to each country being so isolated from the known world of Europe, and communication being incredibly difficult between towns and also countries.

Kate Ward is represented in collections in Australia, New Zealand, Canada and the United Kingdom. See <http://www.kateward.com.au/>



Kate Ward at the opening of *Landscapes Ladies & Literature*, her solo exhibition at Barometer Gallery, Sydney, 2013.

Members' Events Diary

New Artist-in-residence Michael Keighery

Australian ceramic artist Michael Keighery is our next artist-in-residence. You may remember him from the Summer School.



Michael will be giving both a presentation as well as teaching a master class during his residency. Dates to be advised.

Diary Dates 2014 July

24 Jul–17 Aug – Jane Crick Retrospective

August

3–8 Aug – Verney Burness working in Studio 3

10 and 21 Aug – Beginners' Glaze Course*

16–17 Aug TACA Open Studios – see list p7

22 Aug – Closing date for EOIs to Triennale

September

4–14 Sep Bathurst Potters Group Exhibition

19–21 September Ruthanne Tudball, UK potter, presentation, workshop and master class

25 Sep–12 Oct – Members' Exhibition

October

12 Oct – Open Day

* Book workshops by phoning (02) 6241 7800

2014 Members' Exhibition 25 Sep – 12 Oct

- Exhibitors must be current members of the society at the time of the exhibition and delivery of work.
- All entries must be the original work of the exhibitor and have been completed in the 12 months preceding the exhibition, and must not have been exhibited in a previous CPS Annual Members' Exhibition.
- Up to three entries may be submitted, only one of which may be a group or set.
- **Proposals for installation-type entries must be submitted to the office at least two weeks prior to delivery of entries and will be considered at the discretion of the exhibition co-ordinators.**
- The exhibition is a ceramics exhibition and any non-ceramic materials in an exhibit should form a minor part.
- Entry fees are non-refundable and all entries except those entered in the Tertiary category must be for sale.

Stepping Up Australian Ceramics Triennale 2015

Canberra, Associated Program commences 6 July

Conference 9–11 July 2015

Stepping Up is Australia's premier ceramics event which brings our community together. Held in Canberra, the program will be designed to showcase ceramics by presenting important discourses and helping to expand skills and ideas. The three days of conference presentations will include – keynote talks, panel discussions, artist's presentations, pre-conference master classes, exhibitions, a trade fair, a potters' market and, of course, a wealth of social events.

CALL FOR SPEAKERS AND DEMONSTRATORS

Speakers will deliver a presentation for ten minutes, followed by a moderated Q and A session. Themes are: the Changing World, Your Role in the Future, Making Money with conversations about three aspects for each theme. Demonstrations are for five hour blocks. **Information package and Expressions of Interest form on website.**

Expression of Interest Deadline: COB Friday 22 August 2014

To be submitted in electronic format via email or on USB, CD to Mel George Project Manager

Managing Organisation

Craft ACT: Craft and Design Centre

Mel George, Project Manager

project@craftact.org.au

Phone (02) 6262 9333

www.australianceramicstriennale.com

Partners

- Craft ACT: Craft and Design Centre
- Australian National University
- Strathnairn Arts
- Canberra Potters' Society
- The Australian Ceramics Association



Exhibitions and opportunities

Opportunities for selling your pottery



POTTERS PLACE
CREATIONS IN CLAY



Our members are made of up potters, ceramic artists and sculptors who make a range of works from tableware including dinner and tea sets to conceptual art works. We have professionals and hobbyists, graduates of ceramic arts and experienced tutors in our midst. We are brought together by the love to work creatively with clay.

Potters Place Shop is one of the few singular ceramics arts retailers in Australia that promotes the work of potters and ceramic artists. This is part of the Canberra Potters' Society commitment to generating income for its members and other exhibiting artists.

We offer members and exhibiting artists the opportunity to sell their works on a commission basis in the shop. As well, we will be developing an online presence in 2014 to promote the sales of work with a profile of the artist and their work.

If you are interested in selling your work then please contact <admin@canberrapotters.com.au> or (02) 6241 1670.

The Australian Ceramics Association presents



Please join us for two relaxed and informal studio days,
talking about our favourite subject - pottery!

Everyone is welcome

Maryke Henderson and Susan Hill (Hillgrove Pottery)
Saturday 16 August 10am – 4pm
104 Sharwood Crescent EVATT

Maryke and Susan will host a combined event at Maryke's studio. During the day, Maryke will open her kiln. Susan will be raku firing using traditional raku glazes and the obvara technique. Both potters will be making work and the Pizza oven will be alight, producing yummy wood-fired pizza.

More open studios:

Blue Fence Studios, Sarit Cohen
Cnr Catchpole and Fulton Sts, Macquarie 0424 408 039
www.saritcohen.com.au

Spinning Gum Pottery Chris Harford

1 Aspinall St, Watson 0432 961 401

Mawson Gallery - Monika Leone

63 Wilkins St, Mawson 02 6161 2177

www.mawsongallery.com

Canberra Potters' Society Artist-in-residence program



Open to Australian and international potters and ceramic artists. It provides an opportunity for a short-term change of environment to develop new work, change direction or simply reinvigorate through engagement with a different community.

Applications should be submitted on the residency application form by 31 August 2014.

http://www.canberrapotters.com.au/c_residencies.html

Port Hacking Potters Group Exhibition & Competition Entries invited

48th National Pottery Competition Exhibition 2014
Hazelhurst Regional Gallery and Arts Centre
Gymea

20 September–1 October

Judged by Patsy Hely

For entry forms: email pottersgroup@hotmail.com
or phone 0407 229 151

Wheels for rent

\$40 per month. Short or long term hire.
Phone Chris 0432 - 961401

Jane Crick Retrospective

24 July–17 August

Current exhibition



Jane Crick, smoked fire form with white crackle glaze, and Lidded Box I and II, wood fired, images above and below Ian Hodgson

Jane Crick graduated in ceramics from the ANU School of Art in 1989 and was an active member of the Canberra Potters Society, teaching from 1992 until just before her death in 2013. This retrospective reflects her legacy as a ceramic artist and her significant contribution to hand built ceramics.

In her home studio Jane practised her reduction and raku firing techniques. She built upon her early studies in chemistry to explore glazes until she developed her signature crawling glaze. At the Potters Society Jane could be found on many occasions at the 'raku and group sawdust firings of the very large pit kiln behind the kiln shed'. (Joan Barras, Retrospective opening, 26 July 2014) Jane's hand built work was adventurous and experimental as well as precise and pleasurable; *Slabs such precision...coils such pleasure...pinching such fun.**

At the same time as reflecting her experimentation, Jane Crick ceramics have a high degree of resolution, and inquiry in a particular direction. The criteria laid out by TACA curator Susan Ostling are apt; *the environment and nature as a source for ideas; the aesthetics of still life; rigorous material investigation; the figure as a source of delight and wonder; and aspects of function.*

In 2001, with a legacy from her Aunt, Jane bought 50 acres of land at Tarago that she named Moonshill, after her Aunt's property in England. Jane set about dealing with the weeds infesting her land, especially blackberry and serrated tussock. To the surprise of some, Jane set about drying the tussock carefully and then burning it to make a fine ash, before working a range of test glazes. It was rich in silica and (the glass forming element of any glaze) and produced a dark brown gritty glaze. Her love of glazes will live on with her students remembering her rule 'a glaze test into every kiln firing'. (Jennifer Collier and Maggie Corby, Jane Crick, Tarago Times, November 2013)

When Jane opened her Moonshill studio and gallery, interested potters and tentative students came from far and wide every Tuesday. Jane's wide range of experimental work fed into her teaching which she enjoyed greatly. Many of her students stayed for the long term – decades, through hot summers with flies to the warm winter days and bleak nights.

The nights are drawing in and the days are sometimes dreary but nothing can dull the enthusiasm of the clay workers of Canberra. (*Jane Crick quoted by Kryisia St Clair, Retrospective opening, 26 July 2014)

Jane's contribution to ceramics was formally recognised in 2008 with her win of the Doug Alexander Memorial Award, judged by Susie McMeekin and a Winston Churchill Trust Fellowship. However her legacy is far greater.

She was a great teacher and mentor to many. Her commitment to teaching practice was fruitful and inspiring. She had an energy and joy for clay which shines throughout this exhibition. (Maryke Henderson, 26 July 2014)

Kathryn Wells



Jane Crick, white crackle glazed forms



Jane Crick, small mouthed pot



Jane Crick, White slab-built form, crackle glaze

up next

Out There 2014

21–31 August

The Canberra Photographic Society returns with an impressive exhibition of photographs exploring contemporary and traditional themes and aesthetics using both digital and other photographic techniques. View [exhibition entries here](#).