

HANDBUILDING & PAPERCLAY

PRESENTER INFORMATION:

ROSETTE GAULT Handbuilding Possibilities with Paperclay

Rosette will demonstrate with a favorite translucent porcelain paperclay and construct figures with it. She will share handbuilding methods that would be impossible with traditional clay. Rosette will work beyond the leather hard state and share the following:

- How to integrate bone hardened totally dry, bisque or fired glazed parts with paperclay in the pliant, moist, plastic, paste and / or slurry state.
- See how and when to join, assemble, repair, alter or disassemble forms at different moisture or fired states.
- How to use bone dried paperclay as its own armature, combine dipped forms, detail modeling of human face, trimming and preparing for glazing and firing finishes
- How to integrate ceramic glazes with surface treatment.

This workshop, for beginner or advanced handbuilder, is packed with tips for building figurative or abstract sculptural forms, tiles, murals, bas relief or vessel forms.

Additional Information:

Rosette Gault, M.F.A. Ceramics 1978 has been active, primarily, in the field of artistic ceramics over 35 years. Her award winning ceramic sculpture work has been exhibited widely since 1978, and is included in public and private collections in Canada, USA, Italy, Finland, UK, Czech Republic, Denmark, Hungary, New Zealand, Australia.

Her text books include Paper Clay for Ceramic Sculptors (in print in USA / Zealand since 1993), and Paper Clay (in print since 1998) co-published by University of Pennsylvania Press (USA) and A&C Black (London UK) and Artisan Craft Books (Australia). She has contributed articles for Ceramics Monthly, Ceramic Review, Ceramic Art and Perception, and others since 1990. She was awarded a US Patent for her innovation with balanced recipes of paperclay. Though she had abandoned initial trials with pulp and clay in graduate school 1977 she began to consider use of recycled paper for large work. Financial support from Canada's Banff Centre for the Arts in 1990-1991 for an extended workperiod led to the first publications explaining her method and potential for sculpture. Although paper pulp had been added to clay for green strength, prior to her articles and her demonstrations, properties like the "wet to dry or bisque" assembly and "patch" for repairs had been unknown in ceramics and therefore taboo for traditional clay will not allow it. Early adopters quickly proved the versatile medium in kiln fire all over the world as each adapted and integrated the information for a wide variety of artistic purpose, variations and practical projects from large to small scale. Thanks to these pioneers paperclay now serves more artists than ever. A website www.paperclayart.com has served the community since 1994. Her work is been included in numerous ceramic textbooks among them Peterson, Hopper, and Rhodes.

As ceramic art educator she has taught and lead nearly a hundred workshops, demonstrations and master classes on this subject at top universities, art schools conferences and groups in Canada, USA (John Natsoulas Gallery National Ceramic Sculpture Conference, 2008), Finland (University of Industrial Arts (UIAH)), London UK ("Ceramics toward the New Millennium: A Symposium at the Victoria and Albert Museum sponsored by Ceramic Review), Germany, Czech Republic, Denmark, Hungary, India, Potters Conference New Zealand (1994), Nicaragua, and Australia. She served on the full time faculty of Oregon College of Art and Craft in Portland, Oregon, also. Based in Seattle, WA, she is a member of Northwest Designer Craftsmen, and has taught at the University for Washington Experimental College, Seward Park Art Studio, and Pottery Northwest.

Hands-on Opportunities: Participants will have a chance to explore variations for paperclay at best advantage with pinch, slab, or coil of small scale figure works. Then, one may finish one or more for take home with hand polish patinas and texture surfaces. Learn how to care for and store paperclay, when and how to let dry uncovered. Participants will gain more familiarity with the many possibilities of the medium, get questions answered, and have a chance for sharing, experimentation and collaboration with the ever growing community.

See more of Rosettes work at www.paperclayart.com and/or www.aurosette.net.

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PRESENTER INFORMATION CONTINUED:

GRAHAM HAY Radical Handbuilding

Graham will cover topics and techniques that include both radical variations of traditional ceramic practices, as well as new techniques adapted from other arts craft and arts. These include:

- Making different types of paperclay (percentages, paper and fibre types, types of clay for fired and radical non-fired works.
- Joining wet-to-dry and dry-to-dry (dip'stick), "pourjoins", combinations ("dipjoins"), unfired to fired, lattice vertical and upside down building.
- Casting: Wet, dry and combination casting, overcasting and speed casting.
- Radical techniques that include paperclay combined with wool, foam, food and wire, which will enable new shortcuts, textures, clay bodies, and greater creative expression.
- Speed drying and firing aspects relating to paperclay.
- Sculpturing and texture shortcuts, such as dryballs, feathering and armature-less.
- Discuss implications for studio production, classroom organization. working methods, common fallacies about paperclay and the emerging paperclay aesthetics.
- "Short and sharp" slideshow of images selected from over 100 paperclay artists from around the world to quickly and clearly answer attendee questions, stimulate discussion and illustrate techniques not covered.

Additional Information:

Graham Hay's earliest clay memory is of digging his own clay, making pots and drying them on the veranda on the family farm in the New Zealand High Country. After specializing in ceramics at high school and teachers college, he traveled across Australia, before graduating from the Western Australian, Edith Cowan (ECU) and Curtin Universities in Perth. In 1992, as a ceramic student at ECU, Graham learned about paperclay from Research and Development ceramic chemist Jaromir (Mike) Kusnik. Mike has exhibited and taught how to add paper fiber puree to slip to create tiles that did not warp in the hot mediterranean climate of Western Australia.

Through extensive studio based research Graham uncovered the more radical properties of paperclay and began to produce highly unusual work. This led to a formal weekend workshop with fellow students and ceramic staff, and then requests from ceramic art groups to share his techniques.

Since 1992, Graham has given over 170 demonstrations or workshops on paperclay in 9 countries with educational organizations, professional educators and ceramic artists (see list on website.) This included 13 national/international conferences in 8 countries.

Graham has taught at six Australian universities, the Glasgow School of Art, Edinburgh School of Art, University of Dundee, Pakistan National College of Arts and Eskisehir Anadolu in Turkey. He has written for Ceramic Review, Ceramics Technical, Pottery in Australia, Journal of Australian Ceramics, and Australian Ceramics & Pottery.

Hands-on Opportunities: Mastering all aspects of the dry-to-dry, wet-to-dry joining techniques, plus shortcuts to extruding, coil handbuilding, and slipcasting for attendees to build their own small works.

Graham's website contains over 100 pages of articles, images and discussions on paperclay. For more information, visit Graham's website: www.grahamhay.com.au/

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SEE REQUIREMENTS BELOW TO PARTICIPATE IN HANDS-ON OPPORTUNITIES:

ROSETTE GAULT

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What to Bring:

- Personal handbuilding tools such as, but not limited to: needle, flexible rubber rib, smooth rounded flexible stainless metal rib for trimming, serrated edge metal rib, 1-3 little sponges that fit in the palm of the hand sized for detail, fork or spoon, pencil, fettle tools and blades for trimming and detail
- Stick tools - wooden pointy blade at least one style, preferably more
- Wire cutter
- Several lidded yogurt or cottage cheese cups for mixing, thinning, stirring, and storing p'slip and also surface colorants
- Sketch book, pencil or marker
- Burnishing tool
- Brushes and sponges to apply and work surfaces with stain
- 1-5 images of your art (whatever form you like) to share with the group (optional)

GRAHAM HAY

Hands-on Opportunities: Mastering all aspects of the dry-to-dry, wet-to-dry joining techniques, plus shortcuts to extruding, coil handbuilding, and slipcasting for attendees to build their own small works.

What to Bring:

- Several lidded yogurt or cottage cheese cups
- 2 large plastic trash bags
- Sharp knife
- Large art or small house painting brush
- Plastic bucket and sponge
- Hand towel
- Clay tools (or kitchen utilities with sharp and rounded edges, garlic crusher, apple-corer, different shapes/size bowls, etc.)
- 3 x large wooden potter batts/plywood boards (approx 1 x 1 foot) to carry work.

Potters Council MEMBERSHIP BENEFITS

A Growing Community . . .

We invite you to actively participate in one of the most exciting & informative pottery communities. Our mission is clear . . . to meet the needs of ceramic artists by providing forums for knowledge exchange and professional enhancement.

Membership benefits include:

FREE

- *Potters' Pages*, membership newsletter
- One ad in *Potters' Pages* newsletter, and discounts on additional ads
- Online gallery promoting members' work to the public
- Online directory of members' studios
- One online classified advertisement on *Ceramics Monthly* website (\$50 value) plus 20% off any subsequent print and online advertisements

DISCOUNTS

- Discount on all Potters Council regional conferences
- 20% discount on Ceramic Art Books, a growing collection that includes more than 35 titles
- 20% discount on one-year subscription of *Ceramics Monthly*
- 20% discount on one-year subscription of *Pottery Making Illustrated*
- And much more

NEW!

Real Health Insurance Available!

To receive your online quote and learn more about the health plan coverage, go to www.potterscouncilhealthplans.com.

866.721.3322

PAPERCLAY & HANDBUILDING

June 12-14, 2009
Port Hadlock, Washington

**SOLD
OUT**

HANDMADE TILE & MOSAICS

September 18-20, 2009
Minneapolis, Minnesota

Featured Artists:
Carol Rose Dean, Barbara Keith,
Shelia Menzies, Carrie Anne
Parks, Joe Taylor, and Louis
and Allen Voigt

Host: Handmade Tile Association

EXPRESSIVE SURFACES

October 23-25, 2009
Kansas City, Missouri

Host: Red Star Studios

Featured Artists:
Lorna Meaden & Mark Peters

 POTTERS
COUNCIL

www.potterscouncil.org

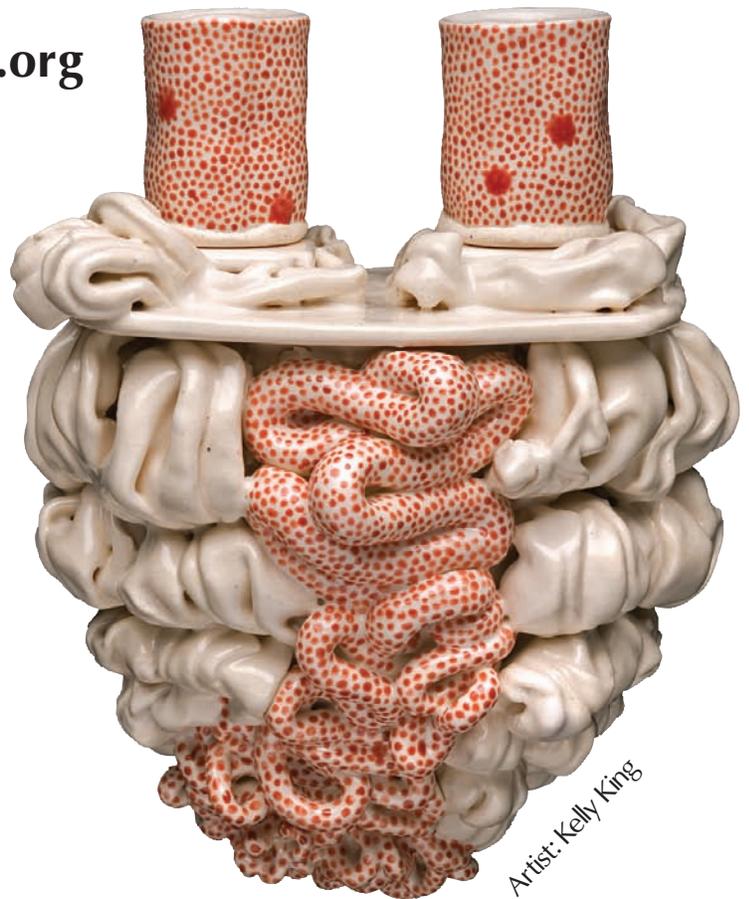
Did you know that Potters Council now offers REAL Health Insurance for Members?

CALL 866.425.3335
for more information
or www.potterscouncil.org

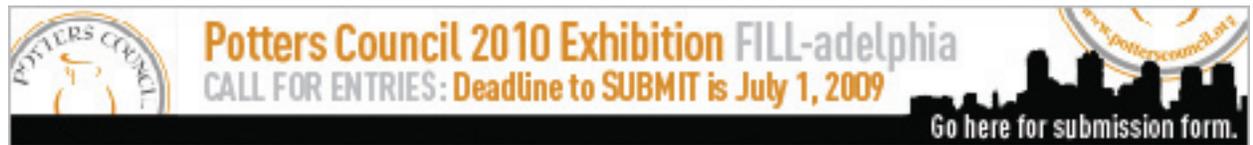
We realize that one of the largest barriers for ceramic artists is the rising cost of health care. This is one of the most comprehensive health insurance programs available.

Other **BENEFITS** include:

- Online Artist Gallery
- Potters' Pages Newsletter
- 20% Discount on Art Books
- 20% Discount on Ceramics Monthly
- Regional Conferences
- 20% Discount on Pottery Making Illustrated
- And much more...



Artist: Kelly King



www.potterscouncil.org

Potters Council Exhibition for 2010

Potters Council Exhibition: “FILL-adelphia”

The Potters Council announces it's first juried exhibition of members' to be held in conjunction with NCECA 2010 in Philadelphia, PA.

The name of the show is “*FILL-adelphia*”.

We challenge our members to create work exploring all the definitions of the word “FILL”. “FILL-adelphia” will be an exhibition of works exploring the idea of holding, enclosure or containment. Interpretations can be as functional as a beer mug, as symbolic as a mother's arms, or as metaphorical as a box of rain. We hope to see the diversity, skill and commitment of our members expressed through this broad and inclusive theme.

VENUE

A Show of Hands Gallery

1006 Pine Street
Philadelphia, PA 19107

ENTRY QUALIFICATIONS

Entrants must be members of the Potters Council both at the time of application and at the time of the exhibition.

Successful artists are asked to be present during the public reception on April 2, 2010.

The base of the work may be no more than 12” wide and/or deep, and the height not more than 16” tall. Works must be suitable for pedestal display or wall mounting. No floor pieces or ceiling-suspended works accepted. Only very limited on-site assembly of multi-part works will be possible.

All work submitted must be for sale. A 50% gallery commission will apply to all works sold. Each successful artist will be required to sign a standard consignment agreement with the gallery.

Works must be made primarily of ceramic materials, and be primarily the work of the Council member. They must be no more than two years old on the date of entry, and not previously shown during any NCECA conference or in the Philadelphia area. Accepted work sent for exhibition must be the same object that was entered; no substitutions.



**For complete DETAILS and ENTRY form visit
WWW.POTTERSCOUNCIL.ORG**