



**Christmas Party  
Sunday 10<sup>th</sup> December  
1200 Lunch and BBQ**

**Come and celebrate Christmas**

Ho ho ho your way to Anna William's home at 'Southlea' Kingston to celebrate Christmas with fellow pottery friends and families. Bring your own drinks and something to put on the barbecue, also a salad or desert to share.

If you are a new member of the Potters Society, or rarely go to workshops etc, please take this opportunity to come and meet others and celebrate the end of the year!!

**Directions** from Hobart travel down the Southern Outlet towards Kingston. Turn left at Albion Hight & Lea Scout Camp. Go up the hill, which is strait in front of you with letterboxes on the right. Turn left again at the top of the hill (the only way you can go) and follow the tared road until you cross a cattle grid with a gate at the side saying "Southlea". Continue for a short distance along a bendy dirt road and you will come to a large tin barn. Take a sharp right hand turn and follow the road past an old jeep, around the paddock until you get to a 2-storey timber house.

**DIARY OF EVENTS**

Sunday December 10 <sup>th</sup> at 1200	Christmas Party Celebration and BBQ Lunch 'Southlea', Kingston
January 14 <sup>th</sup> at 9am -3pm	Raku Firing with Beres Taylor 29 Funslow Rd, Collingsvale
February 3 <sup>rd</sup> & 4 <sup>th</sup> 930am-4pm at the Tasmanian Potters Society Studio	International Ceramicist Matthias Ostermann's Workshop

**Raku Firing with Beres Taylor**

**Fast becoming a favourite summer event!**

**Sunday 14<sup>th</sup> January 9am-3pm**

Please bring your bisqued pots (maximum 3), lunch to share, old newspapers and if you can a bag of sawdust.

Cost \$20.

The Tasmanian Potters Society and Beres will supply all other equipment and glazes. But if you have raku gloves and tongs, please bring them.

**Collins Cap Ceramics  
29 Funslow Rd, Collingsvale  
[www.capceramics.com](http://www.capceramics.com)  
Ph. 6239 0151 or 0407 255 845**

Come dressed for all types of weather! Rain coat, sun hat and sunscreen

**International Ceramicist  
Matthias Ostermann's  
Workshop**

Matthias Ostermann will be visiting Australia and we are excited to welcome him back to Tasmania for a NEW workshop.

***Maiolica Narrative Tile Workshop***

3<sup>rd</sup> and 4<sup>th</sup> February 930am-4pm  
Tasmanian Potters Society  
Ceramic Studio - Cosgrove High School

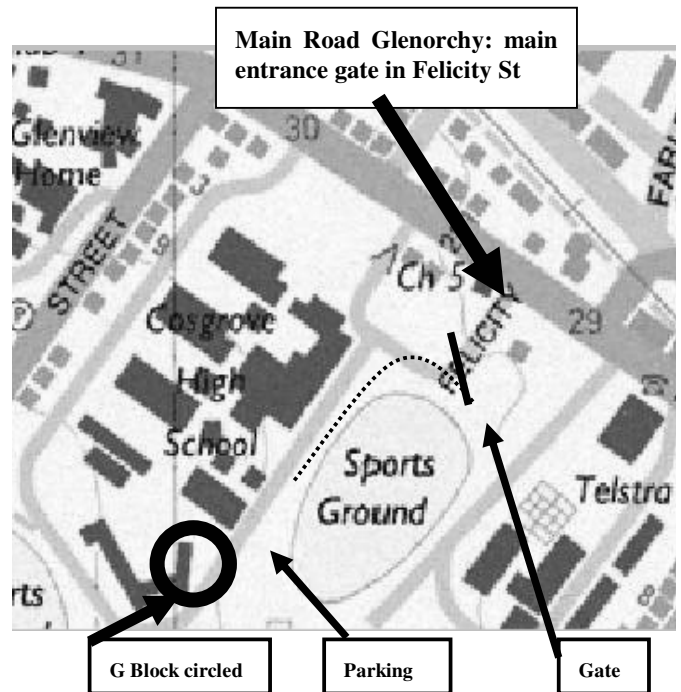
Please see inside for more details

## Committee 2006 – 2007

Next meeting 1<sup>st</sup> tue of the month. All welcome. Please ring Janine Davison for details.

<b>President</b>	Janine Davison	9229 4365 0417 103 513
<b>Vice President</b>	John Watson	6231 1696
<b>Secretary</b>	Paula Woodward	6228 1709
<b>Minutes Secretary</b>	<b>Position vacant</b>	
<b>Treasurer</b>	Beres Taylor	6239 0151 0407 255 845
<b>Web Page Officer</b>	Tom Hartley	6239 6475
<b>Members Database</b>	Tom Hartley	
<b>Newsletter Editor</b>	Jane Tyler	6239 6642
<b>Workshop Officer</b>	Anna Williams Sallee Warner	6229 5115 6224 1104
<b>Exhibition Officer</b>	<b>Position vacant</b>	
<b>Studio manager</b>	<b>Position vacant</b>	
<b>Library managers</b>	Juanita Stevens	6244 3296
<b>Committee</b>	Dorice Griffiths Henrietta Norris	6243 9908
<b>Auditor</b>	Ian Ross	
<b>Public Office</b>	Tom Hartley	6230 6475

## The studio at Cosgrove High School see map for details



Entry is via the main gate in Felicity St, next to Motors Car Yard and come up the road to G block circled on the map. Alternatively park in front of the admin block at Cosgrove and walk up through the covered walk to the back to G block.

Booking for the **kiln and keys** are available at  
Derwent Ceramics

16B Sunderland St, Moonah Ph: (03) **6278 3208**

**Open:** Mon-Fri 9:00-5:00

## Derwent Ceramic Supplies

16B Sunderland St, Moonah  
Ph: (03) 6278 3208  
Fax: (03) 6278 3290

### Need a spare rib?

Treat yourself to a long-lasting, self-burnishing  
**Sherrill Mudtool** – now in stock!

#### Plus all the usual stuff ...

clays	glazes	underglazes	raw materials
tools	kilns & kiln furniture	firing service	pottery wheels

**Open:** Monday to Friday 9:00-5:00  
**Saturday only by arrangement**

## CLASSES IN THE STUDIO

There is a **Monday night pottery class** in the Potters Society studio from 7.30-9.30. The opportunity is there to do both wheelwork and hand building, with emphasis on specific projects and skills if preferred.

Taught by Jude Maisch and Suzi Tyson alternately in 4 week blocks, it runs throughout the year and you can join at any time.

Rates include a studio fee, less for members. There are also casual or one-off rates.

For more information or booking ring Suzi on 62391311 or Jude 62430195, or email Jude at [terrafiesta@netspace.net.au](mailto:terrafiesta@netspace.net.au)

## ADEN MCLEOD SCULPTURE WORKSHOP



Aden McLeod is a fascinating character. He introduces himself as half Cherokee Indian / half Scottish and a self-taught sculptor who has specialised in “capturing the likeness of world figures, historical identities and

outback characters with his distinctive style.” (*Aden McLeod Information Sheet*)

I’m not sure that the ten people signed up for the day really knew what to expect, but Aden assured us that all the people who have attended his workshops successfully complete a portrait or bust. And he was right! We all achieved success and learnt some interesting new techniques.

Aden uses wooden armatures liberally coated in cooking oil so that the clay doesn’t stick. He begins by slicing a bag of quite soft clay into many slim slices, then throws or slaps some slices of clay around the armature to build up the rough shape and size of the life-size head and neck. He doesn’t use slip and doesn’t worry at all about air pockets or the texture of the surface. Aden’s philosophy is that what you see should flow through you and out your hands to work quickly without thinking too much. He says that problems start when the brain interferes with the creative process.



Although Aden also works from photographs, he prefers to work from live models – Beres and his wife Karena sat for us. Aden would demonstrate some steps in the process, then come around and work with each of us individually to give us feedback and advice, with plenty of hands-on help when

necessary. He believes that despite trying to by-pass the thinking process and work more intuitively, each person builds something of themselves into each piece that they

create. It was fascinating to see the various versions of Karena that emerged during the day.

It was interesting to see how Aden uses callipers and rulers to measure the dimensions of the head and position of the features. He works quickly adding quite large pieces of clay to lay in the foundations of the face before beginning to refine those. His techniques in adding eyes almost looked like building anatomical models to me – beginning with a deep socket hole and spherical eyeball, then adding the layers of muscles and eyelids around and over the eye. Aden stressed that it was important to get the eyes right, as they are the ‘windows to the soul’. He used thick rolls of clay to add the top and bottom lips, with a few quick thumb movements to lay in the planes of the face around the mouth. Karena demonstrated the carving of hollows to create realistic ears, and also provided some advice when needed.



Although Aden himself favours working very quickly and not over-working the surfaces, he did allow us time to do more detailed work on our portraits. He poured some water over the head and face and used this wet surface to work on the finer details of wrinkles and lines, and to soften the edges of lips for example, often using a paint brush dipped in water. Aden uses his hands to texture slim slices of clay added as hair, with a couple of simple tools to add some finer texture lines later. He feels that fingers are the most useful tools.

When finished, you can push small holes into the head through the eyes and ears to help with the drying process. Once the heads have hardened sufficiently to support their own weight – usually over night – they are removed from the armature. Aden doesn’t always fire his work, as they may be cast in bronze instead. However if you want to fire it, you cut the back off the head and hollow out the inside space, then reattach the back of the head and dry well.

Another technique that Aden suggested was to apply a four step ‘fake’ bronze finish. This can be done to dried green ware or bisqued clay, and may protect even the unfired clay from the weather.

### **Aden and Karena McLeod’s fake bronze finish:**

Step 1: Paint all over with Burnt Umber paint. This may take two coats to be sure that all the textured areas are completely covered with paint.

Step 2: Stipple areas with Antique Gold – especially on the face. (Not inside the pupil eye holes)

Step 3: Paint on black boot polish – all over but not inside the eye holes (soft from a new can). Then rub or polish this back a little to show the gold and burnt umber through the black.

Step 4: Paint on a heavy layer of dark brown nugget shoe polish (heavier layer than the black) and then rub this back as desired.

You couldn't tell which pieces in the photo album were real bronze and which were done with this fake Bronze finish. I'm going to give this a go on my portrait piece (without firing it first) and will let you know how we go.

Aden has very kindly donated all the armatures to the Potters Society and the people who attended the workshop. We have also purchased a copy of his DVD, which explains all his techniques clearly. So if you missed out on attending this workshop, you can always borrow the DVD and an armature and have a go!

Check out Aden's website at [www.mcleodsculpture.com](http://www.mcleodsculpture.com)

Janine Davison

Photos from Janine Davison and Carolyn Canty

## ROYAL AGRICULTURAL SHOW TASMANIA



*Janine and Anna promoting the Tasmanian Potters Society*

The Potters Society demonstrated a variety of techniques at the Show this year, including throwing, piercing and hand-building. This was an opportunity to showcase the Society and advertise the classes held in our clubrooms, which are close to the showgrounds.

Thanks to the following members for giving up their time to demonstrate (despite the cold weather!) - Beres Taylor, Janine Davison, Jude Maisch, Peter Anderson, Robin Roberts, Suzi De la Rue, Suzi Tyson, Yulia Szalay and Zoe Sharman

## STUDIO SECURITY

After using the studio. Please ...

**LOCK THE STUDIO DOOR**

**TURN ON THE CODED ALARM**

**LOCK THE OUTSIDE DOOR**

We have been contacted by the Cosgrove School to tell us that the studio door and the building were not secured one evening. Each time the building is not alarmed and locked; the security company bills the Tasmanian Potters Society.

If you need any help accessing the studio please contact a committee member.

## WEB SITE

Come and view the update Tasmanian Potters Society web page at <http://members.tassie.net.au/~potters/>

### *Tasmanian Ceramic & Pottery*

#### SUPPLIES

For all your pottery and ceramic supplies (large variety of clays, underglazes, glazes, raw materials, corks, tools, brushes, etc). Full range of heavy duty and ceramic art kilns.

Please ring for a quote on bulk orders direct from the manufacture.

#### SERVICE IS OUR NO 1 PRIORITY

*No order is too large or too small  
(we can post up to 30kg anywhere in Tasmania for  
\$4.75 inc GST)*

#### NEW CATALOGUE OUT NOW

**Tony & Jan Mitchell**

**Ph 03 6395 4318 Fax 03 6395 4301**

**Email: [tony@microtech.com.au](mailto:tony@microtech.com.au)**