



The Newsletter of Canberra Potters' Society Inc.

INSIDE: Winners and Judge's comments Student/Teacher Exhibition
Explanation of pyrometric cones Workshops Exhibitions & more...

Lea Durie: *Three leggy bowls* (detail). Awarded Best Overall in Student/Teacher Exhibition 2017

Seeking expressions of interest for a Potters' Market 5th November

This year we'd like to hold a potters' market in the gallery to coincide with our Open Day. There will be a limited number of stalls. Stallholders will be selected, the aim being to present a quality craft/art market. Canberra Potters' members will be given selection preference but applications will be open to members and non-members. There'll be a modest stall fee (no commission on sales) and the market will be heavily promoted as part of Open Day. As a stallholder you will manage your own stall and handle your own sales so you'll need to be organised with cash float, card payment facilities (if you have them), wrapping paper, tables, display furniture, ie everything that you need to run your stall.

A lot of the detail for running the market has already been determined but to make it a reality we need expressions of interest. If there's not enough interest then it will not go ahead. So...are you interested?

If you are, let us know at admin@canberrapotters.com.au by COB 24th July (or call the office on 02 6241 160).

If the market goes ahead then details will be finalised and put out with a call for applications.

2017 Members' Exhibition

October (and warmer weather) may still seem a long way off but we all know how quickly the months can slip by. So it's not too early to start thinking about your entries for our 2017 Members' Exhibition, which is always the highlight of our exhibition year. There'll be more detail in the next newsletter but for now the important dates to put in your schedule are:

Delivery of exhibits will be Thursday 28 September to Sunday 1 October.

The exhibition will be open from Thursday 5 October.

Time to start creating!



From the Director

Welcome to July's *The Canberra Potter*. I admire the amount of activity our organisation and facility generate, thanks to dedicated staff, active studio holders and busy membership. A true indication of our success is our continuing change and growth as we face challenges and create new and exciting opportunities for our membership and facility users.

One change is the retirement of Chris Harford as Workshop Manager as he concentrates on his thriving pottery business. He'll still be a friendly face around the place and continues teaching on a regular basis.

The holiday program is in full swing and the gallery program continues to present a diverse range of ceramic-focussed exhibitions. We are really looking forward to presenting *Changes*, a group exhibition by five of our excellent member artists.

Our next major community event is Open Day, 5 November. This year we are proposing a significant addition by introducing a curated Night Market. It should provide a genuine selling opportunity for our talented makers. If I receive sufficient interest we have the resources to promote to new audiences and create a buzz around our wonderful facility and dynamic organisation.

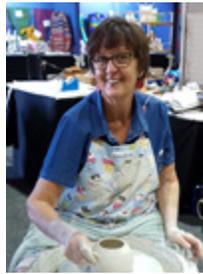
Our regular Supper Club is attracting so much interest. Combining our recent AGM with Julie Bartholomew's presentation proved very successful. Abbey Jamieson followed with a fascinating talk reviewing her recent EASS residency and the soda-fired works which resulted.

The Kiln Advisory Group presented its report to the Board and all the recommendations were unanimously approved. We look forward to significant improvements in equipment, health and safety and operating procedures soon.

Richard Thomas

Director

director@canberrapotters.com.au



From the President

Greetings Fellow Potters
The new Board met on 28 June and welcomed the newly elected members, Ms Phuong Dang and Ms Jane Jervis, and they have already made useful contributions with thoughtful input.

Also, I am pleased to advise you of a new independent appointee, Ms Nicole Hoffman, a valuable asset with considerable experience working for artsACT. Currently employed by the Canberra Symphony Orchestra, another Key Arts Organisation, Nicole very generously nominated as Secretary, and was elected unopposed.

Ms Jennifer Collier was elected unopposed to the role of Vice President. Those who know Jen will know that she will serve us diligently, and with good humour. She has served in numerous roles in the old committee structure, and for a year on the current Board. Her corporate knowledge and understanding of the Society is an asset.

The most interesting item on the Board agenda was the Kiln Advisory Committee's final report. I congratulate the committee members who gave freely of their time over past months to review all kiln matters. The report provides in-depth advice on not only the kilns, but also issues such as the kiln shed, ventilation, equipment storage, cleaning, and work place health and safety. I extend hearty thanks to Maryke Henderson, Chris Harford, David Leake, Fran Romano, and Roger Ellyard for their wise input. Thanks also to Richard Thomas for drafting the report and its sixteen recommendations, which the Board discussed at length and voted to agree on all recommendations. Watch this space over coming months to see the outcomes.

I trust you are keeping warm and are nose to the grindstone for the coming Members' Exhibition.

Velda Hunter

President & Chair

velda@tpg.com.au

Board & administration

Board

Velda Hunter **President & Chair**

Russell Eade **Treasurer**

Jennifer Collier

David Leake

Jane Jervis

Phuong Dang

Administration

Director Richard Thomas

Program Manager Sara Hogwood

Education Program Manager

Jo Townsend (acting)

Education Office Assistant

Bhavana Moylan

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Contributions are welcome.

Please email copy and images with captions to the editor:

editor@canberrapotters.com.au

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02 6241 7800 classes

PO Box 7021

Watson ACT 2602

Gallery/Shop hours

Thursday—Sunday

10—4 pm

ABN 65 491 135 689

2017 Student/Teacher Exhibition

The annual Student/Teacher Exhibition is highly varied, engaging, interesting and stimulating. It is well worth a visit.

The judge, well-known ceramist Lia Tajcna, has shared her observations of the winning entries in the various categories. Thank you Lia for your thoughtful insights.

Finbar O'Brien, CatCus

Award: Best Under 10yrs

Judge's comments: What a playful and fun sculptural pot! Clever use of the cactus as a tail, which is a very good use of the pot form working with the function of being a plant holder. The cat, the pot and the plants are all layered so well together, as in how the cat's body is also the planter pot and also, through the use of the crunchy dirt-like surface decoration, an extension of the cactus and soil as well.



A J Gerrard, Teal glazed tall Vase

Award: Best 10yrs and Over

Judge's comments: This is an elegant form with good attention to detail from how, with a sense of lightness and lift, the base of the vase meets the plinth to the eye catching jagged rim. I was drawn to how the vase was both suggestive of a natural form yet also abstract. It is well glazed with a nice choice of glaze that highlights the flow and movement of the textured surface.



Anne Hodgett, Rat

Award: Best Adult Handbuilt

Judge's comments: Can a rat be sophisticated and elegant? Yes, Anne's work is full of charisma and a sense of a well-lived life. This sculpture has a pared-back quality—like a gestural sketch that captures the essence of its subject. The glazing/clay choice is also simple and loose, which also reinforces this small sculpture's big impact.



Julie Keenan, Bowls, plates and jug

Award: Best Adult Wheelthrown

Judge's comments: There is a generous and well-proportioned quality to the throwing of these pots. The decoration is fun and thoughtful and enhances the forms, drawing the eye around the forms. These work well together as a set, the similarities in scale and style of decoration against the variations in shape and pattern act like an engaging puzzle as we look for similarities and differences within the set.



Lea Durie: Three leggy bowls

Award: Best Overall

Judge's comments: All of the elements come together beautifully in these three bowl forms. The proportions are very good, the subtle surface decoration on the bowls and the feet echo the clay/glaze choice, and the sense of internal space reinforced by the unglazed interior all work well together. These works are both jaunty and playful, yet subtle and sophisticated.





Clockwise from top left Anne Langridge, Robyn Campbell, Steve Roper, Lesley Lebkowicz, Georgina Bryant.

Friday Night Supper Club

Special Event

July 28

6 for 6.15pm

Entry by donation

This month sees a special offering at our Friday Night Supper Club. Exhibiting artists from the ceramic exhibition *Changes* will present a floor talk in the gallery detailing the genesis of their exhibition and discussing some of their works.

The *Changes* show was initially the brainchild of painter Steve Roper and glass artist Robyn Campbell. They invited poet Lesley Lebkowicz, illustrator Anne Langridge and musician Georgina Bryant to join

them. Most of the artists were already well established in their first field. And all have come to work with clay.

DH Lawrence believed that what characterized an artist was the factor of creativity, and that an artist could work in many forms. He was a painter as well as a novelist and poet. So it's not surprising that some artists diversify their work. What is interesting is the relationship between the different forms. How does a poet make a pot? How does a musician? What happens when a painter or an illustrator steps outside the frame on the wall or the page of a book? What difference does a change in material make to the work? These questions are the implicit theme of the show.

The ceramic styles of the five artists vary enormously: Roper works with sometimes whimsical, sometimes caricature-like figures most of which are designed for display outdoors as

are Langridge's large sculptural pots. Lebkowicz's bowls are coloured with free-flowing patterns. Campbell's work focuses on texture and a precision of form and Bryant creates elegant harmony between wood and clay. The variety of the work promises an interesting experience.

Come along and learn more from these fascinating artists!

GLAZE from Basics to Brilliance

A 5 day ceramics intensive with Rob Linigen and Maryke Henderson. Sat 15–Wed 19 July 2017 9.30-4pm

Based in the Blue Mountains, west of Sydney, Rob makes handmade pottery and teaches ceramics part-time at WSI, Nepean College. In his teaching Rob tries to influence by persuasion and example, allowing space for experimentation, reflection in the hope that students own imaginations may be exceeded.

Learn to make your own luscious surfaces that fit your forms and express your individuality. Through five days of practical hands-on learning you will make and test your own glazes at stoneware temperatures. Through understanding the basics of glazing you will be inspired to create your own glazes.

The course will explore:

- » increasing and decreasing shine
- » building colour
- » creating translucency and opacity
- » the impact of reduction and oxidation
- » how to apply glaze for maximum effect
- » the possibilities of found materials

Rob will be assisted by our very own all-round potter and soda firing expert Maryke Henderson who will share her unique insights into glaze techniques and their application to alternative firing practices.

Enrolment Information Enrolments have now commenced. Please book early as places for this school are strictly limited! Participants will be expected to provide a quantity of bisque fired test rings in their preferred clay body appropriate for cone 9 for this workshop. Numbers must be finalised by July 7 or the School will not run.

This course requires that participants have some knowledge of ceramic arts practice.

For details on course and cancellation policies visit canberrapotters.com.au or call 6241 1670 or 6241 7800.

Bookings 6241 7800 or email classes@canberrapotters.com.au

Cost: \$490 non-members, \$465 members



Rob Linigen, hand crushing bone ash for glazes.



Rob Linigen, porcelain cup with glaze that includes salvaged copper, quartz and wine glass bottles. Electric kiln.

Education News

After a busy term 2, the Term 3 bookings are rolling in. There are only a few spaces left so don't leave it too late if you have not yet booked your class.

We are offering a new course this term, *Surface design and development*. It runs over 2 Tuesday nights (12 and 19 September). Suzanne Oakman will take you through the principles of design and teach you how to go about developing your own unique surfaces.

Welcome New Staff

Technical Assistant Shaun Hayes

Shaun will oversee the smooth operation of the kiln shed and allied areas.

Workshop Manager Katrina Leske

Katrina will ensure our workshops are fully serviced and adequately stocked.

Please make them welcome

Pyrometric Cones—what are they and how are they used?

This article first appeared in *The Canberra Potter* February 2007 as 'What are Pyrometric Cones?'; it has had minor updates.

By Sara Hogwood

If you're an experienced kiln firer you probably know all about pyrometric cones. But perhaps you're new to pottery or haven't reached the stage of firing your own work yet. You may have come across references to cones in relation to glaze and clay temperatures but not know what they are or what to do with them. Either way, a lot of people are often confused about the difference between firing to a cone and firing to a temperature.

Pyrometric cones are used to gauge the combined effect of temperature and time (heatwork) during the firing process. This is different from a pyrometer¹, which just shows temperature and can't indicate glaze maturity. Cones are a more effective indicator of a completed firing cycle and are often used in addition to a pyrometer. They are useful in determining when a firing cycle is complete, if enough heat was provided in the kiln, if there were any temperature differences in the kiln or if a problem occurred during a firing. Firing instructions for clays and glazes are often given as cone numbers in addition to temperature ranges and some programmable kiln controllers allow you set a desired cone result rather than a top temperature.

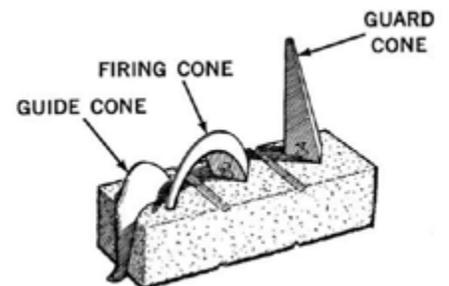
Witness or standard cones are widely used for visually checking the firing process and monitoring conditions inside the kiln. Mini cones are smaller versions mainly used in a Kiln-Sitter™ (an automatic shut-off device) but they can also be used as witness cones where space is tight. However, because they bend at substantially higher temperatures than witness cones, care should be taken in selecting the right mini cone. Pyrometric bars are similar to mini cones and also used in kiln sitters.

Cones have been around for a long time, having been found at Chinese

kiln sites from the Northern Song period (960 to 1127 AD). Josiah Wedgwood, an English potter and industrialist, developed more accurately scaled pyrometric beads in 1782 but the cones we use today were first developed by Dr. Hermann Seger, a German ceramics technologist, in 1886. Seger cones are still made in Germany today and you may find references to them in European pottery books but in Australia and the USA the most commonly used cones are Orton cones. Dr Edward J. Orton Jr. founded a company in 1896 to provide a calibrated visual device to measure heatwork during firing. After his death in 1932, a charitable trust, The Edward Orton Jr. Foundation, was established in Ohio, USA to ensure the continued operation of the company for the benefit of the ceramic arts and industry.

Cones are made from ceramic materials designed to bend at specific temperatures, the final bending position being an indication of how much heat was absorbed. Kiln-Sitter™ cones bend due to the weight of the device's sensing rod. Witness cones bend due to gravity pulling the cone over. Cones are shaped like elongated pyramids and are numbered to indicate the temperature at which they will bend. Both Orton and Seger cones are numbered from 022 (lowest temperature) to 14 (highest) but the temperatures for corresponding numbers differ from Orton to Seger. Cone temperatures are determined under controlled firing conditions in an electric oxidising atmosphere. Manufacturing procedures control variability within and between batches to ensure that cones stay consistent in their properties over long periods. Orton cones have two temperatures assigned to each cone number for specific heating rates. These rates are for the last 100°C of the firing so, for example, cone 022 is assigned a temperature of 586°C at a heating rate of 60°C/hour for the last 100°C and 590°C at 150°/hour. Cone 14 is assigned 1365°C at 60°C/hour and 1384°C at 150°/hour. Cone temperature tables are

available from your cone supplier or can be downloaded from the Internet. Different heating rates change the equivalent temperature: the temperature will be higher for faster heating rates and lower for slower heating rates. Cone bending may also be affected by reducing atmospheres² or those containing sulphur oxides. Typically, once bending starts it takes 15 to 25 minutes for a cone to bend to its end point. Bending is slow at first but once the halfway point is reached it proceeds quickly. A cone is considered properly fired when its tip has reached a point level with the base (commonly referred to as the 6 o'clock



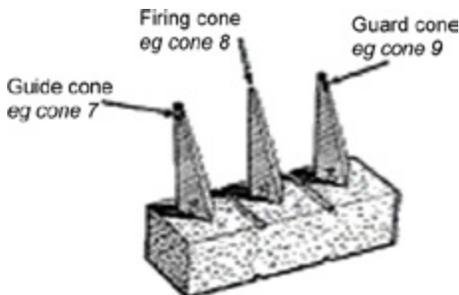
Example of fired witness cones showing desired bending

position—see image 1). Bending is over a relatively small temperature range—usually less than 4.5°C for Orton cones.

For accurate results cones need to be placed at the correct angle of 8°. Special cone stands are available for both witness and mini cones that make this placement easy. The position is correct if, when looking at the holder with the cones leaning to the left, the cone numbers are showing on the front right-hand side of the cone. If you're not using a cone holder, cones can be positioned at the 8° angle in a wad of clay. Orton also makes self-supporting cones that take the worry out of getting the correct angle.

Typically, three cones are used for witnessing: the firing cone selected for the desired result; the guide cone, which is one cone number cooler than the firing cone and indicates when the target firing is close; and the guard cone, which is one number hotter than the firing cone. For example, for a firing to cone 8, cones 7, 8 and 9 would be used. As most kilns have

temperature differences from top to bottom it's usual to place sets of three cones on the lower, middle and top shelves. The information provided by the cones after firing can help you determine the best way to load and fire the kiln to reduce the differences in future firings. If cones are used to determine when to manually shut off a kiln or to start reduction, at least one set needs to be visible through the kiln's spy-hole. (Proper safety glasses should be used when viewing cones during firing.)

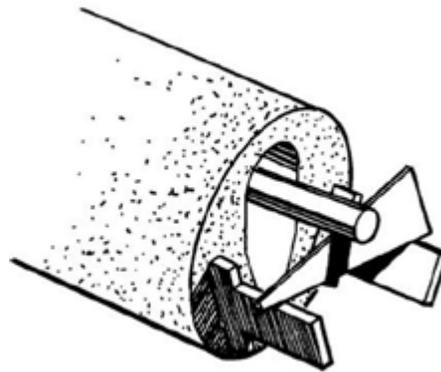


Cone placement in holder

If witness cones, when used with controller kilns, indicate that the ideal firing temperature wasn't reached, adjustments can be made to the controller to either raise or lower the end temperature, or to decrease or increase the soak time if one is used. Soaking a kiln involves holding the temperature at a set point. As a general rule, a one to two hour soak is sufficient to deform the next higher cone number. A soak of four to six hours will deform two cones higher.

When using mini cones in a kiln sitter, the cone is placed horizontally in the

sitter. Because of their pyramid shape, placing the cone in an offset position, ie with either the larger or smaller end towards the centre, allows you to adjust for a slightly higher or lower temperature without having to go to a higher or lower cone. (This adjustment is not possible with a pyrometric bar.)



Mini cone in a Kiln-Sitter™

Footnotes:

¹ A pyrometer measures the current generated by a thermocouple inside a kiln, the two linked by a lead. The pyrometer displays the temperature on an analogue or digital readout.

² Orton recommends its iron-free cones for reduction firing (cones 010 to 3) but I'm not aware of their availability in Australia.

The [Orton website](#) has some really useful information about cones, as do many other websites, including [Wikipedia](#).

Diary dates

July

GLAZE from Basics to Brilliance with Rob Linigen & Maryke Henderson
15–19 July 9.30am–4.00pm

Friday Night Supper Club
28 July 6.00pm for 6.15pm
Floor talk by the artists for current exhibition *Changes*

August

Australian Ceramics Open Studios Where? Your place!
19-20 August

September/October

Canberra Potters' Members' Exhibition
Opening 5 October; delivery from 28 September

November

CPS Open Day and Night Markets
5 November

Watson Arts Centre is a Key Arts Organisation supported by the ACT government and run by Canberra Potters' Society.

We offer:

Classes for children and adults across all levels of ceramic practice. Workshops, Summer Schools and Kids' Holiday classes are available too.

Studios where tenancy applications are always welcome from emerging and established ceramic artists.

Artist-in-Residence program including studio and residence facilities to national and international visiting artists.

Gallery hosting a ceramic focused exhibition program.

Shop with a range of pottery and ceramics to suit all tastes and budgets.

The gallery and shop are open Thursday to Sunday 10am–4pm and most public holidays.

For further information on all programs, events and available facilities please visit

canberrapotters.com.au

For Sale

Kiln for Sale – Canberra

Tetlow Kiln – SR-5000 series. Electric. Single phase power. Fires to 1300°C. Internal Dimensions: H 450 mm; D 360 mm; W 380 mm. Fitted with detachable fume extractor and light. Height 1500 mm on galvanized steel frame support (with extractor 1800mm) Price \$750. Phone Bill: 02 6287 5051



Exhibitions

Emerging Contemporaries CraftACT Until 15 July

Emerging Contemporaries is the Craft ACT National Award Exhibition for early career artists. It includes the work of three members of Canberra Potters: Caroline Walker-Grime, Jo Victoria (both awarded this Craft ACT opportunity in last year's members' exhibition) and Andres Caycedo.



Caroline Walker-Grime



Jo Victoria

Woven in Winter Sturt Gallery Mittagong Until 23 July

Woven forms in basketry, sculpture, textiles and ceramics by contemporary artists.

Changes Ceramics by Georgina Bryant, Robyn Campbell, Anne Langridge, Lesley Lebkowicz, Steve Roper Watson Arts Centre Gallery 13–30 July

To be officially opened by former Canberra gallery owner and curator Helen Maxwell

Saturday 15 July 2.30pm.

Artist gallery talk 6pm Friday 28

Gather a painter, a musician, an illustrator, a glass artist and a poet together and what do you get? A ceramics exhibition, of course.

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The ceramic styles of the five artists vary enormously: Roper works with sometimes whimsical, sometimes caricature-like figures most of which are designed for display outdoors as are Langridge's large sculptural pots. Lebkowicz's bowls are coloured with free-flowing patterns. Campbell's work focuses on texture and a precision of form and Bryant creates elegant harmony between wood and clay. The variety of the work promises an interesting experience.

Evolve: Marsden Arts Group Watson Arts Centre Gallery 3–13 August

To be officially opened Thursday 3 August (check website for time)
Meet-the-artists afternoon tea
1.00pm-3.00pm Sunday 13 August

In its 2017 exhibition, Marsden Arts Group explores the topic 'Evolve'. MAG members exhibiting are Ian Baird, Julie Delves, Liz Dovey, Val Gee, Margaret Gordon, Susan Hey, Penina Huho, Margaret Hutchinson, Sally Jones, Margaret Kalms, Manual Pfeiffer, Sukhvinder Saggu, Barbara van der Linden and Delene White.

This Way II Heidi Strachan Belconnen Arts Centre 29 July – 20 August

Opening: 5.30pm Friday 28 July
Includes works in clay, beeswax and other natural materials

Sukjin Choi Old Saint Luke's Gallery 1045 Shingle Hill Way, Gundaroo NSW 2620

Until Friday 14 July

Join Ian Jones and Moraig McKenna for a pop-up exhibition for Korean/American ceramist Sukjin Choi at the

completion of her residency at the ANU School of Art
T: 0413 301 918

www.oldsaintlukesstudio.com.au



Sukjin Choi

Opportunities

TRACES II: An Open Exhibition in A5 Format

Belconnen Arts Centre
22 September – 15 October
Entries close Friday 28 July 4pm

As we journey through life, we leave traces of where we have been. We all have a connection to a place, a story or memory. Artists are invited to respond to the theme of: speaking of our sense of place; our connection to it; the stories and memories we have gathered. We are encouraging you to investigate your ideas of connection and memory playfully, thoughtfully, radically, or somewhere in between as you explore the people, your relationships, places, adventures and environments that you cherish.

Australian National Brooch Show 2017

Contemporary Art Society of Victoria runs a selling exhibition of small wearable artworks made by both established and emerging contemporary artists across a range of media in Melbourne 3 August – 27 September.

Entry fee \$5 per work.

Entries close Monday 24 July.

Further details see

www.contemporaryartsociety.org.au

In 2016 the Members' Exhibition was supported by



The family of
the late Jane Crick