



# WPA Newsletter June 2020

## Editor's Note

We were thrilled with the positive response we received for the last newsletter - thank you to everyone who took the time to come back to us! It was truly wonderful to see all the beautiful work that our members are doing.

Hopefully by now, you have all had a chance to get your hands dirty again. The Rooms have re-opened but there is a [booking system](#) so please make sure you reserve a slot before you go.

Take care and stay safe!

Annax

## A MASSIVE Thank You!



On behalf of everyone at WPA, we'd like to say a mighty "Thank You!" to Steve and Jen Koepele for donating the cost of repairing two of our kilns that failed us as we came out of Level 3.

With the substantial loss of income to WPA due to COVID-19 such generous gestures are vital to keeping WPA viable.

## Ceramicus Exhibition 2020 – Can We Do It?



Well, WPA has been holding an annual exhibition of members work since 1958; could this be the year that we don't manage it? It has been a difficult year so far; several volunteers for the 2020 Ceramicus Committee were about to meet at the rooms on Wednesday 25 March to look at organising this year's exhibition. That date is now historic in NZ's history, as the country went into lockdown and a state of emergency was announced to stop the spread of COVID-19. Under the circumstances we decided to cancel our meeting!

We will be contacting those volunteers again to see if they are still interested, but at that stage (a couple of months ago) we did not have a Coordinator for the Committee, someone who would oversee the management of the event. So unless we can get a Coordinator, and a large group of willing volunteers, it won't happen, and it would be a real shame to drop the ball after managing to keep it in the air for over 60 years!

We don't have a date as yet, as things are so unsettled; we have been with the NZ Academy of Fine Arts for the last few years, and would imagine that a date in November would be best, but with things as they are it's a moveable feast.

We need your help to look at the possibilities, and if possible make it happen. Below are some of the roles that we will need to fill; note that it really is a group effort, so if people wanted to do certain tasks in small groups that would be fine too. Please contact us with comments, ideas, and/or possible ways in which you could help out:

- **Ceramicus Coordinator:** coordinates the committee and exhibition planning; may take on other roles as below if needed
- **Venue, Exhibition Partner and Artist Liaison:** to liaise with venue and guest artist (not yet selected) and exhibition partner if any (Watercolour NZ in previous years).
- **Communications:** to plan and execute communications strategy (write press releases, plan social media and advertising campaign, liaise with designer and web administrator, etc).
- **Exhibition Management:** oversees and organises roster and volunteers before (receiving day, selection day, logistics), during (sales table rostering + material organisation) and for pack-down of the exhibition, provides sales table material and acts as first point of contact throughout the exhibition for volunteers, visitors and buyers.
- **Designer:** to create all publicity material for the exhibition: poster, catalogue, flyer, invitation, etc.
- **Fundraising/ Grants/ Sponsorship Liaison & Applications:** to liaise with award sponsors, write grant funding applications and reports.

Please contact Elaine Marland by email at [elainejmarland@gmail.com](mailto:elainejmarland@gmail.com) or phone/txt **021 0505 335** if you can help in any way.

## Volunteer Profile: Elaine Marland



Continuing on with meeting the volunteers that keep the WPA going, in this issue we have the lovely Elaine Marland - WPA Vice-President, Librarian, Volunteer Coordinator, WPA Post Office Box Minder, not to mention former Secretary and WPA Policy and Operations Guru.

For many years she was also the Newsletter Editor. She did such a good job and in fact one of Nicole Gaston's colleagues at the National Library commented on WPA's diligence in submitting our newsletter to the legal deposit, saying we were an exemplarily organisation!

She also pretty much single-handedly wrangles Ceramicus into happening every year (but let's give her a break this year and lend a hand - see previous article). She also organised the Open Day recently and was also the "front person" for WPA's public raku firings. And that's on top of the endless admin jobs she does for the Committee such as printing and updating the shared calendar with CEC classes and other events, and so much more!

In recognition of her enormous contribution to the WPA, she was made a Life Member in 2016.

Elaine, thank you on behalf of everyone at the WPA for the endless work you do for our Club!

### ***How did you get into pottery? Where did you learn?***

I got into pottery back in 1995 (25 years ago, good grief!) when I wanted to make my own strawberry pot, after going to a garden centre to buy one and thinking that they were too expensive. I took evening classes at the Wellington High School with Diane Toscano, and the work was fired by WPA life member Mike Atkins. I wanted to throw on the wheel, but the lessons began with hand-building and I was hooked; I've been a hand-builder ever since!

### ***When did you join the Club?***

I joined the club in 1995, after the WHS lessons were finished, and I wanted to carry on with clay.

***What has changed over the years?***

Gosh, what hasn't! When I started the entire clubrooms were in our current building but on the ground floor only, in the space that is now taken up just with our Glaze Room and the Kiln Room. The entire Library was in a small standing glass-fronted cabinet!

***What was your first volunteer role at the Club?***

I offered to run the library when I first joined, as I am a Librarian; I've been doing it ever since, apart from a break of about 18 months a year or so ago.

***You do many things for the Club now, what do you enjoy most?***

That is a tricky one; it might be joining people up after the Induction Sessions, it is nice to meet the new members, and to experience the enthusiasm and excitement of people who are looking forward to working with clay in the rooms.

***What part of the pottery process is your favourite?***

The making is my favourite part, I find it so relaxing. Glazing is not my favourite process, I have some very varied results there. My second favourite process would be firing work in a raku kiln, for the tension, the excitement, the panicked rush to get pots in and out of the kiln, the heat, the flames, the smoke (not so much), and finally - an amazing product that is often a bit of a surprise (maybe that's the case with all of my ceramic pieces actually!).

***What sorts of things do you usually make/enjoy making most?***

One of my favourite things is sculpting a head; I don't make them often though because I don't have a studio, so making larger pieces involves the sacrifice of space on the dining room table for quite some time. It's a lot easier for me to make small hand-held sculptures, and that is also one of my favourite thing to make. As well as clay, I'm passionate about gardening, and recently the hand-held sculptures have been small carved hanging planters, and these are my latest obsession!

***Have you learnt anything new about pottery or any new techniques recently?***

The last WPA workshop that I did was on Jewellery, and I have since made a few pieces, something that I intend to do a bit more of.

***Do you sell your work?***

Yes, but I'm not very organised about it; Ceramicus and recently, the WPA Open Day, would be my main outlets.

## **Induction Tutors Needed!**

Hopefully you are inspired by Elaine and are now looking for more volunteer opportunities! Well, we've got just the thing for you.

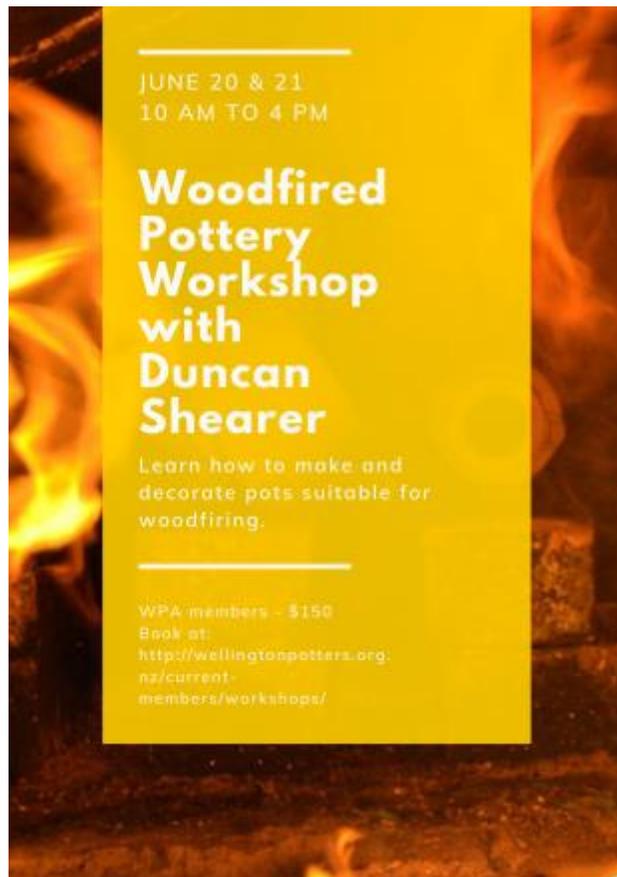
The waitlist to join WPA keeps getting longer, but we don't have enough tutors to regularly run induction sessions so they can join. It's important that new members are confident in using equipment

properly, and understand our rules and procedures. This ensures the Club runs smoothly for all our nearly 500 members and avoids equipment being broken through misuse. We desperately need people willing to run 2-hour induction sessions! Training is provided if you want to brush up on any of your basics. You also get to meet new members of the club and welcome them to our community.

Please help us fill this important role!

If you are able to help us out, please get in touch with the Inductions Coordinator, Judith Belin at [belin.judith@orange.fr](mailto:belin.judith@orange.fr).

## Workshop with Duncan Shearer



### Woodfired Pottery Workshop with Duncan Shearer

**20 & 21 June – 10 am to 4 pm, \$150**

Join us for a 2 day workshop with Duncan Shearer of [Rahu Road Pottery](#).

This workshop will explore creating work for woodfiring, including making and decorating pots suitable for wood firing.

This is open to people with some experience wheel throwing or handbuilding. It is not suitable for the absolute beginner.

Please note, this workshop does not include any firing. However, pots made during this workshop can be fired in our annual club anagama firing later in the year.

Due to restrictions on gatherings, the workshop is currently limited to 9 people.

Register at: <http://wellingtonpotters.org.nz/current-members/workshops/>

## WPA Classes - June and July

We have courses for WPA members starting the week of 8 June - Handbuilding with Peter Rumble, Throwing with Paige Jarman, and Working with Colour with Vivian Rodriguez.

Email [workshops@wellingtonpotters.org.nz](mailto:workshops@wellingtonpotters.org.nz) for more info - details coming soon!

## Kiln Licence Training

Kiln Licence training sessions have been suspended due to the constricted space of the kiln room, which does not allow appropriate physical distancing. As regulations change the matter will be revisited.

## Buying Clay - New Process

You would have received an email recently outlining the new process for buying clay, but here it is in case you missed it:

- (1) Go to the WPA [website](#) to view the clays available.
- (2) Pay by bank transfer to WPA **02-0568-0024590-00** noting in the details/particulars fields your name, followed by your first initial and the word CLAY.
- (3) Email your order with a screenshot/details of your payment to [clay@wellingtonpotters.org.nz](mailto:clay@wellingtonpotters.org.nz) and, if you have a cubby, what number it is.
- (4) Your order and payment will be acknowledged and a pickup time given. If no cubby number provided your clay will be under the telephone desk in the upstairs studio.

Peter Rumble is still administering clay sales but will not be accepting "walk-in" sales.

Any queries about clay or the process outlined above can be sent to [clay@wellingtonpotters.org.nz](mailto:clay@wellingtonpotters.org.nz)

## Club and Private Firings

All pots left on the shelves in the kiln room prior to lockdown have been fired. Please make a special effort to pick up your pots and remember to book a slot first - <http://wellingtonpotters.org.nz/calendar/>.

The “ready to take” shelves are chokka and there are more pots (wow - some of you have been busy during the lockdown!) coming in daily. The kiln team, hobbled by three kilns out of action, are working diligently to clear the backlog and allow private bookings to resume. There is a priority list to accommodate those whose bookings were postponed due to the lockdown so you will need to be patient.

Contact Peter Rumble by email at [sales@rumbles.co.nz](mailto:sales@rumbles.co.nz) if you wish to book a private firing.

## Stern Reminders

**Parking behind the building:** a maximum of three vehicles is permissible according to our WCC lease.

**Only take what's yours:** A pail of porcelain clay, left for Marilyn to recycle, was taken from outside the main door on the first day back at WPA. Clay anywhere in the entranceway, except on the white shelving above the table, is WPA property. The white shelving is for drying your pots only whilst you are on the premises.

## Please Return to Owner

And speaking of only taking what's yours, sadly we've also had a report that pots belonging to one of our members have gone "walkabouts" - these were large specialty pots left at the Club for firing. It can be devastating for someone who has put in so much hard work to have them disappear.

If you know anything about the missing Bonsai pots please email [president@wellingtonpotters.org.nz](mailto:president@wellingtonpotters.org.nz) or return them to the Rooms, no questions asked. It will put a huge smile back on the owner's dial!

## Old WPA Newsletters

I know it's hard to believe it, Dear Reader, but the WPA existed long before you and I, or even Peter Rumble joined!

Vera has been looking through the newsletter archives and sending me some inspiration. Some random and interesting tidbits from the November 1994 (!!!) issue below:

*NEIL GRANT WORKSHOP 15 & 16 October*

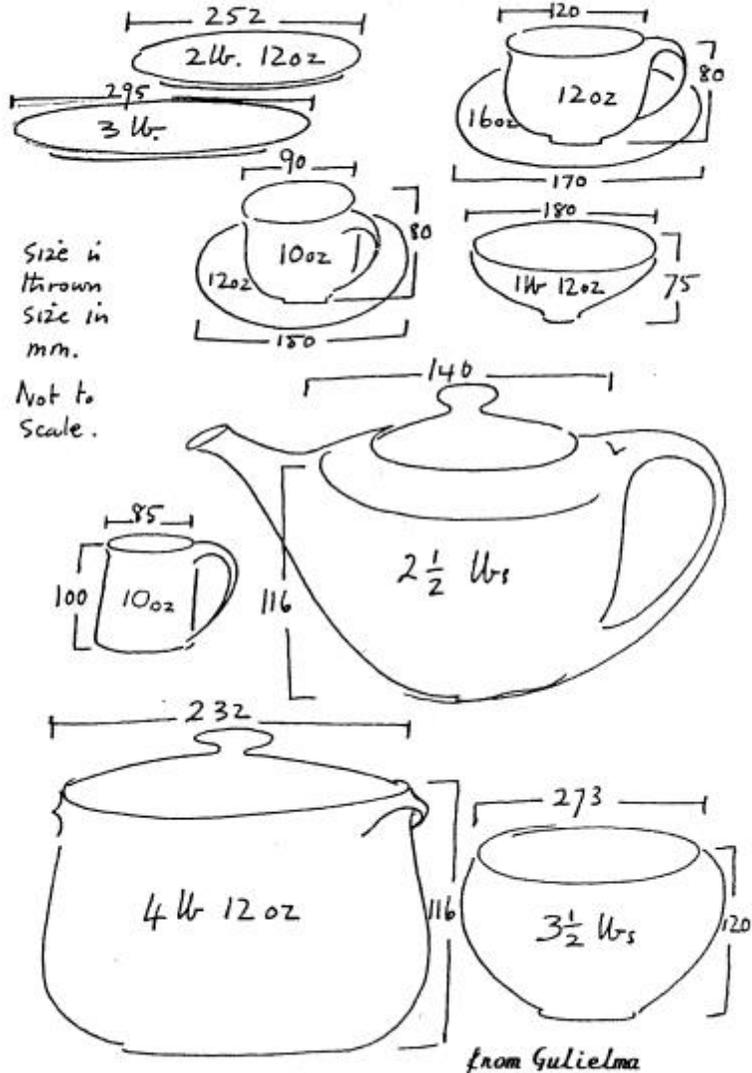
This proved to be a very useful and inspirational two days. I found Neil's whole manner to be encouraging and he demystified the basics of glaze chemistry, gas firing, and throwing large pots.

The weekend started out with some pointers on personal health and safety in the workshop. These included such things as:

- \* **how to avoid a sore back during long periods at the wheel** (wear a divers' kidney warming belt, the neoprene keeps the heat in and muscles moving freely. These belts can be bought at any diver's equipment shop and are considered to be an essential item by Neil who has a really bad back);
- \* **how not to get worn out wedging up clay** (have your wedging table low - maximum height being the end of your fingers when they are by your side; if your existing table is too high, stand on something, this means you are using your body weight rather than arms all the time); and
- \* **ways to avoid repetitive strain injury** (or whatever it is now called) in your hands, particularly while centering lock one hand on top of the other behind the clay and pull inwards using your whole body - not just hands and wrists, Neil was sitting quite upright. Likewise on large lumps of clay, centre the top bit first and gradually bring in the parts below until the whole lot is centred. The other thing was to keep the thumb of your outside throwing hand (right thumb if you're right handed) tucked under - not poking out. Neil has more or less lost the use of his thumb through years of doing just that.)

His message boiled down to "if its a struggle you're probably hurting yourself even though you may not notice it for another 5 years".

WEIGHTS AND SIZES



Size in  
thrown  
size in  
mm.

Not to  
Scale.



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