

# ROSETTE GAULT MASTERCLASSES: **PAPERCLAY** AND YOU



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Paperclay looks similar to the pottery or sculpture clay when it is fresh out of the bag and also when a project is finished. In the formation process, however, possibilities for imagination extend far beyond the tradition. Could this versatile and affordable medium be a good fit for your projects and/or your students? Get the practical facts.

Makers are free, if they so choose, or need, to assemble, repair, and sculpt beyond the leatherhard state only with a properly balanced formulation of (P'Clay®) ceramic paperclay.

In our time together, we will combine and adapt what you may already know of the basics of coil, pinch, slab, hand building and wheel to paper clay variations. In addition, we explore some new “non-linear” work

methods, repair/alteration, surface treatments, transport, and finishes. By combination of demonstration, lecture, discussion, slide show, and hands-on, practical application for efficient workflow will be introduced. Typical projects include large and small scale forms, vessels and pottery sculpture, figure modeling, carving, tiles, bas relief, murals, design prototypes, press molds, casting and more.

P'Clay® ceramic paperclays are based on porcelain, stoneware, earthenware, terra cotta, wood fire, raku, pit, saggar, majolica, reduction, or oxidation traditional clays. Most are transferable and compatible with ceramic glaze. Also some forms could be non-fired and given an air set surface finish.

*Infinite Finishes for Paperclays:*

*Above: “Alchemist Glaze Test,” glazed porcelain.*

*Below: Small Bowl by Artist: porcelain paperclay, pinched soft, carved dry, burnished with terra siggillata and engobes, then low temp- no kiln campfire and raku like reduction for a smoked surface.*



## Courses Offered

I strive to serve and inspire the expressive imagination of individuals in your group by means of practical technical and aesthetic support in the ceramic arts.

### **One Day Workshop: Review of Basics** 9:30 am - 4:30 pm

Try new variations of hand building basics such as pinch, coil and simple slab construction with P'Clay® ready prepared paperclays. Many of the new non-linear hand building processes such as wet to dry joins, assembly, repairs, a force drying are introduced. Q and A with slides for further exploration of more complex forms, figure, armature, cast and press mold, wheel, and beyond.

### **Two Day Workshop: Possibilities for Form: An Overview** 9:30 am - 4:30 pm

We review the influence of the paperclay methods on basics of hand building form including the expanded non-linear approaches to the creative process that are now possible. Possibilities for specific projects such as tile, bas relief, pottery, modeling, figure, carving, armatures, slab construction, and more are shown. There will be chances for hands on tryout of wet to dry joins, assembly, repairs, cutting, reinforcement, force dry of test "pots" in kiln overnight, elementary slab craft and armatures, and tile, bas relief and figure. Introduction may include and intro to press mold, slurry and P'Slip®, insertions with bisque and fresh clay, image transfers, armatures and figure, surface treatment, textures and glaze application. Slide Presentation.



## **Multi Day or Week Immersion in Paper Clay Practicum**

The longer course (3-5 day plus) allows participants time to integrate all the new information between our work sessions.

By the end of the week one is familiar with the feel of paper clay and the "new rules" through the non-linear making and building processes between the slurry/paste/soft/pliant/moist conditions to the dry/hard air



set state. Feel what its like to assemble, build or recombine hand built and or press molded forms at the bone dry stage and when and why to avoid leather hard assembly. We will use additions of pliant paper clay over its own armature for figure work. There will be chance to try carving and subtractive methods also. Find out when is the best time to act: to model, to assemble, to carve, to cut, to burnish the surfaces,, and more. See how to mix fast test mini batches and discuss how to adapt recipes for lighter weight, larger size, outdoors, texture and or smaller tabletop scale works. Topics may included casting shortcuts, slurry and P'Slip®, insertions with bisque, image transfers, armatures and figure, surface treatment, textures and glaze application and special effects. Firing to finish work is possible depending on the group.

### **Public Slide Lecture with Q&A (or Digital Image)** 1-2 hours

General Survey of paperclay explorations, developments, direction and possibilities for projects large and small for artists at all levels from most advanced professional to beginner.



### Thematics: **Explore Concepts and Ideas**

As the field of paper clay ceramic arts expands, many are ready to advance further into specialty technical and or aesthetic areas. Themes below may be integrated in the workshop as stand alone afternoon or day, integrated in the week, or introduced by a series of shorter visits. More details upon request.

Focus Theme:

### **Fast Food Ceramics: Dance with the Dipbits, Scrappettes, and the Radical Muse**

Focus Theme:

### **Explore: Healing Clay: Soul, Story, and Vision**

Focus Theme:

### **Fun with Ken and Barbie: Figure And Armature, Bones, Skin and Soul**

Focus Theme:

### **Surface Treatments, Texture and Bas Relief, Painterly Effects, Translucency, Mural, Wall, and Tile**

Focus Theme::

### **Gourmet Form: Pursuit of Ideal Vessel Forms by Hand or Wheel**

Focus Theme:

### **Exploration of Burnished Surfaces in Radical Fire, Pit/ Fires, Burnish, Terra Siggilata and Polysyllabic Clay**

Focus Theme:

### **Large Scale Sculpture: Plan, Execute, Complete.**

Focus Theme:

### **Collage, Cast, Print and Improvise: 2D and 3D**

*From Recent Workshop Evaluations*

I had a tremendously productive week ...my concepts and dreams were elevated and my technical knowledge augmented far beyond my original goal for the class. I came back with a whole new box of tools and resources. Working with paper clay under the spirited and uber-creative force that is Rosette Gault broke down many of my misconceptions about how clay ought to work.

...also, a wonderful thread of inspiration teamed up with a new-found set of technical skills and my next series of sculpture is taking shape clearly both in my head and in my sketchbook. ”

*Excerpt from Blog Entry by Participant Artist 2008*

"She is one of my heroes. The field of ceramics is replete with technical experts, people who can do anything that has been done before in clay or glaze or fire. Once in a great while, though, someone comes along with a really new idea, a true innovation. She holds an MFA degree AND a patent for her development of paperclay. Her personal work expresses a deeply felt connection to a multi-valent world; lived experiences combined with intuitive insights, personal iconography and rich surfaces. Please join me in welcoming Rosette Gault." *University Professor 2008*

“we like to keep the focus of the week long programs on the outstanding faculty, of which you were a particular wonderful example. I have read the student evaluations for your class and they were quite impressive. .... I hope very much that you might be able to join us again sometime in the future. *Senior Art School Administrator 2008*

## Fee Honorarium for Services

### Demonstration-Hands On Per Diem 10am -4pm

*Suggested Honorarium:* \$500 per teaching day of hands on plus travel/lodging expenses that will normally include arriving at least the day or two before for preparation of the class area and often the night the workshop ends- for departure the next day. The prep day is included in the fee.

Larger Groups: \$15 added per extra participant per teaching day if the hands-on group is larger than 20 or by prior agreement. Assistant(s) needed in larger groups for logistics- help with traffic/load unload kilns/advance setup tables/chairs prep, coordinate cleanups, studio logistics, digital projection, etc.

### Slide Lecture with Q&A (or Digital

Image) 1-2 hours, audience unlimited

*Suggested Honorarium \$200.*

### 3-5 Day Immersion Paper Clay

**Workshop:** Hands On Participation or Thematic

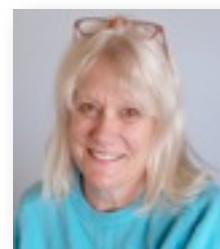
*Suggested Honorarium:*

For a 5 day course \$2200 (includes a public slide lecture and the prep day before) plus expenses and travel. This fee maybe negotiable.



See next page for Detail on Terms, Expenses, Travel, Payment.

**Rosette Gault, M.F.A.** Ceramics, is a pioneer in the emerging field of paper clay. She has over 35 years experience in the field of studio expressive ceramics since her first classes with Betty Woodman and Larry Clark. Her award winning work has been exhibited widely and is included in public and private collections, here and abroad, including the International Museum of Ceramics in Faenza, Italy, Grimmerhaus Ceramic Museum in Denmark, and Bechyne Ceramics Collection, Czech Republic. She has contributed articles for *Ceramics Monthly*, *Ceramic Review*, *Ceramic*, *Art and Perception*, and others, as well as the books **Paper Clay for Ceramic Sculptors**, **Paper Clay** co-published by University of Pennsylvania Press (USA) and A&C Black (London, UK) and Artisan Craft Books (Australia), and **Think By Hand**. She was awarded a US Patent for her research and discoveries on paperclay. Much of her early research was accomplished and funded in part by Canada's Banff Centre For the Arts. She is based in Seattle, WA. She introduced her "non-linear methods" of working with paperclay at leading design schools and universities throughout the world in 1991 and has been personally encouraging teachers and artists to advance and explore the potential of the ideas in nearly 75 workshops ever since. For more Information please visit [www.paperclayart.com](http://www.paperclayart.com)



## **Important Information About the Event for the Organizer**

We (your group and I) understand that when we agree on and commit to dates orally/confirm in writing that the following guides apply and unless otherwise negotiated will become part of our contract.

### **Materials and Supplies**

Clay and etc supplied by organization, and remain the property of the organization thereafter.

Supply fee for each person might include: a bag or half bag of ready blend P'Clay, book, and perhaps firing/glazing materials.

Try either the commercially prepared ready blend P'Clay® (about \$10-15 per 25 lb standard bag) We can also mix your favorite clay with recycled pulp in the longer classes. Students bring own hand tools, but rolling pin, plaster works surface, banding wheel are helpful.

### **Advance Planning Checklist**

An advance preparation detail checklist and timeline for ordering supplies will be supplied. This reviews basic class space studio requirements, tools for the demonstration and materials that might be shared by the participants, materials with ordering information, etc. After you review it, do ask about what you may not have on hand, *before* anyone goes shopping as I may be able to bring some tool or make variation.

With hands on classes: a chair and sufficient table/work space for each participant at least a table top work

area would be about 60cm x 60cm (2'-3' square) per participant

A storage table or shelf for works in progress overnight is also to be planned for.

SET UP: The day before class begins, I appreciate it when we preview the audio visual system and see that the classroom space is set up with teaching easel and markers, plaster worksurface, chairs arranged, and tools

### **Student Skills**

All skill levels are welcome, however the beginners may have questions about the technical language as the class is usually taught to the advanced and intermediate level.

With short courses, the focus will be on the basics with a survey of advanced possibilities

### **Payment**

Full payment of the honorarium and relevant expenses detailed below will be expected on or before the conclusion of the workshop unless other arrangements are negotiated beforehand. Airfare reimbursement shall be as soon as possible after the tickets are booked or before workshop conclusion.

### **Expenses**

These include (travel to and from airports, and to/from class), air and luggage fee, meals, lodging, which could be a home stay (if non smoking and quiet, dogs ok) for the night or 2 nights before class starts (especially in time zone change travel is involved) and typically the night of the last day. Typically I

book the best coach flight arrangement available and I wait until a date authorized by the organizer to confirm the reservation.

Costs of workshop promotion are the responsibility of the organizer. Upon request, I normally supply a few images, copy, and website link.

### **Rescheduling or Cancellation:**

In the unlikely event of change of plan there is no penalty except as follows. Whoever requests the reschedule or cancellation would pay the extra fee for airline changes, or purchased airline booking, promptly. If the course can be rescheduled, then the non refundable ticket can sometimes be applied in part to the new travel dates. For Further Information please Contact:

Checks will be payable to:

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P. O. Box 9060  
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206-284-7805

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