



A word from our president

The studio

We have a couple of workshops coming up you may be interested in:

20 March Brushwork Workshop. Derek has been coerced into providing us with a basic brushwork workshop. Derek is a very experienced teacher and very adept with the brush.

2 April The Extruder Workshop. This will be of interest to new members in particular. Learn how to set up the extruder with a variety of dies - cylinders to coils!

Don't forget an extra \$2 for each workshop.

The kilns

The kiln saga continues!

The Sherwood Neighbourhood Centre has approved expenditure on a new kiln to replace the oldest kiln. Part of the cost is based on half our membership over the years along with half the studio fees paid each week. The pottery studio forms an important part of the community facilities at the Centre and must be fully functioning.

There is the possibility of higher firing in the new kiln. We expect it to be more economical with a more modern design. We may, however, limit the temperature to mid-fire - around 1220°C. There are a wide range of glazes now for this temperature and the clays may vitrify as well. You may lose the range of colours in underglazes and stains at the higher temperature.

We are still trying to get a quote and replacement for the element in the large kiln. The wheels move slowly!

Our Annual Exhibition

Our 2019 Exhibition will be held on the weekend of 18 to 20 October at the Richard Randall Studio at the Mt Coot-tha Botanical Gardens. Set-up as usual on the Friday 17 October.

Now is the time to consider what you will be working toward - showcase your best work!

BVAC

Pop-up-Shop 28 to 29 April

It was disappointing to see only 3 members interested in taking part in the April Pop-up-Shop.

Hopefully they will be able to provide a good showing for the group!

Fairfield Library

There was some concern expressed at the meeting that this clashes with the exhibition. You are limited to 5 pieces in the exhibition. Make only one piece a week before then - no problem.

Membership for 2019

The Neighbourhood Centre now requires us to supply an emergency contact name and phone number. If you have not already done so please provide these soon.

Cheers, David

wsclayworkers@hotmail.com

Aluminium Foil Saggars

<https://ceramicartsnetwork.org/daily/firing-techniques/gas-kiln-firing/aluminum-foil-saggars-an-easy-alternative-to-traditional-clay-saggars/>

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Ana Maria showed photos of some of her work which didn't quite make it. The pot to the left lost some of its rings; the pot in the centre lost the handle (the pot on the right was her inspiration). The verdict was: too fast drying in our heat wave conditions; be careful and dry slowly!



David showed a bowl he'd decorated featuring a puddle of colour in the centre with outward brushstrokes to create the sunburst pattern.

These are David's second attempt at a set of mugs! The first set was a gift to his brother who reports using them every day!

Lana's Korean studio visits



It is difficult there, not on any major route and no one, especially the potters, speak English. Still it was very interesting.

What impressed me most was that they do all sorts of techniques and designs. I haven't seen it in Europe at all. I think the Europeans find it hard to break out of their very traditional and very strict training. Even when the pieces are intended to be modern they are too close to the tradition. Koreans seem to easily step out of their box. Anything popular globally, which you see on Instagram or YouTube, is represented there. From the roughest to the most refined. There are pieces looking like rocks you pick up at some creek and there are the finest copper reds and celadons and everything in between. Whatever the style, the craftsmanship is superb.

That was in the Icheon ceramic precinct.

Kilns and stuff

Kiln etiquette

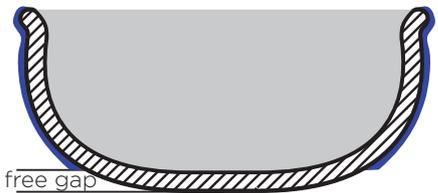
- Only appointed kiln managers can load and unload kilns
- Please be aware that **larger pots may incur a longer wait time** for firing as there has to be sufficient kiln space to accommodate them
- Where possible pots will be **fired in date order**
- Fired ware to be paid before taking home
- Collect fired ware within two weeks of firing

Please ensure the following

- All items for firing to be accompanied with a firing slip
(No slip / no firing)
- Bisque firing - pots must be bone dry
- Earthenware firing - unless specified please remove any unwanted glaze that gets onto the bottom of your pot and be sure to remove glaze from the foot of your pot, about one-quarter inch (5 to 7mm) from the bottom in case the glaze runs during firing
(Unspecified glaze bottoms / no firing)
- **Please ensure that the clay and glaze you are using are suitable for the firing temperature.**



Let's hope this doesn't happen again - the clay and glaze melted on the shelves and elements!



Glaze free gap

Gap to base of pot clear of glaze in case it runs and sticks to shelf!

Important temperatures

Approximate firing temperatures

Bisque	1000°C	Cone 06
Earthenware	1100°C	Cone 03
Mid Fire	1220°C	Cone 6
Stoneware	1280°C	Cone 9-10

Cones tell us the real work done on your pots - pyrometers and controllers only give indications!

The original bag your clay came in will usually tell you the temperatures the clay is best fired to. High fire clays can be fired at lower temperatures but NOT the reverse - never fire low temperature clays at high temperatures!

All About Pyrometric Cones

With today's high-tech computerized kilns, you may have wondered why pyrometric cones are necessary when firing your ceramic art. Even with all of the advances we have seen in the digital age, the best way to gauge what is happening with your work inside the kiln is STILL looking at these magic cone-shaped doodads.

A pyrometer measures temperature, but pyrometric cones measure heatwork. If you've been wondering what the pyrometric cone definition is, how pyrometric cones work, and what any of this has to do with synchronized swimmers, read on!

Cones: A Continuum from Clay to Glaze

Pyrometric cones respond to firing the same way our clays and glazes do. Cones are designed to respond at consistent intervals that, when the cones are used correctly, will remain consistent throughout the kiln and from one firing to the next.

Pyrometric cones have been engineered to respond to two things, the first is low melt viscosity. As the heatwork in the kiln increases, the cone begins to melt. It develops a glass phase, and as it does, that glass phase becomes less viscous. It begins to flow.

The second thing that cones are engineered to respond to is gravity. The cone form is designed with a spine that is the longest and strongest edge. It positions the cone in an 8° tilt away from vertical when the cone is stood on its base. In this tilted position, gravity takes hold of the cone and pulls. As heatwork increases and the glass-phase viscosity drops, gravity's effect on the cone becomes apparent, and it bends toward its bending face—much like a bowl on the wheel when the clay is too soft, and the flare becomes too wide. The cone is having a precision flop.

MEMBERS' TO DO LIST

The studio 2019

- 20 March** - Brushwork with Derek
- 2 April** - Extruder workshop in the studio
- 7 April** - Raku workshop \$30 for the day
- 27-28 April** - BVAC Pop-up-Shop at Mt Coot-tha
- October** - Fairfield Library exhibition
- October** - WSC Annual Exhibition



I saw these recently when we ate at Three Blue Ducks in the city. They are on the wall in a corridor where you wait for the elevators on the third floor of the W building at 81 North Quay. There were lots of people viewing and commenting on them as a conference had just finished and a crowd of people were waiting for elevators.

Anthony

Around the city



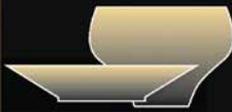
Mechelle Bounpraseuth is a Sydney-based artist currently undertaking a Master of Fine Arts at the National Art School, majoring in Ceramics.

Primarily working in ceramics, Bounpraseuth's work plays with the fine line between reality and artifice.

<https://cargocollective.com/mechelleb/About>



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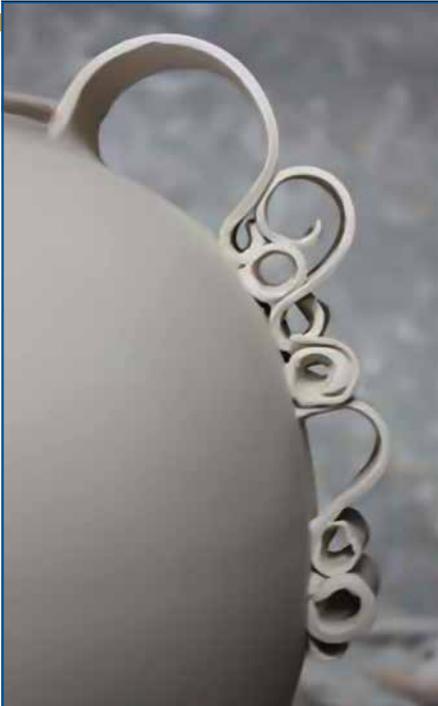


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