

Hi from our President

Cooler, wet weather for a change!

The weather has certainly turned chilly but, hopefully you are still working toward your best ceramics for the exhibition etc.

Our Annual Exhibition

11-13 October 2024. Set-up on the Friday and bump-out on Sunday.

We expect your best work to be in display.

There will be more information soon and we are **calling for Expressions of Interest now!**

2025 - 20 years of Western Suburbs Clayworkers

This will be another big year for us.

The Auditorium is booked at Mt Coot-tha for 19-21 September 2025.

Workshops and Studio

Raku

Our next Raku will be on 18 August - note the new date - have your bisqued pieces ready.

Future Workshops

It is up to you, the members, to suggest activities they would like to pursue.

Newsletter contributions needed

If you have an interesting project on the go, let us know with a short description and some photos. This would be appreciated to keep the newsletter newsy.

Gallery visits and bus trips

Here are some suggestions from our last meeting - the CAQ visit will be a definite along with our annual SWELL trip

CAQ Annual Members' exhibition, Elemental 30 August - 10 September, BIA (Windsor)

THE CURIOUS NOVICE (clay) - 13 July to 8 September, Noosa Regional Gallery (Tewantin)

Austral Mingei - Rowley Drysdale Creamery, Cooroy Butter Factory until 21 July

SWELL in September - this is always a great day out to Currumbin!

BVAC Art Expo 27 + 28 July

Unlike the Pop-up-Shops this is not a selling event. The idea is to present what we do to the general public.

To this end we will be setting up for the public to have a go! Hand building and wheel throwing.

A sales space is possible - we have a gazebo we can erect and just need a couple of tables - if the interest is there.

Kate French One Day Workshop

Facial Structures - note new date

Saturday - 3 August, 9.30am - 4.00pm
40 mins Lunch, Tea breaks 10 Mins
BRT only - 1 + 1/2 block each
\$50 each participant (subsidised)
- 10 Maximum

The workshop was fully booked and you need to re-confirm to save your space. There will be a waiting list in the studio just-in-case.

Stay well, keep safe and pot on.

David

What have you been working on? Anything artistic or crafty. Please send us a few words and photos!

contacts

Western Suburbs Clayworkers
38 Thallon St, Sherwood 4075
Email
wsclayworkers@hotmail.com

Newsletter
David Bartholomew
david@vcgraphics.com.au

WSC Raku workshop

On 23 June, a small but select group met for our next Raku workshop at the studio.

The results you can see below.

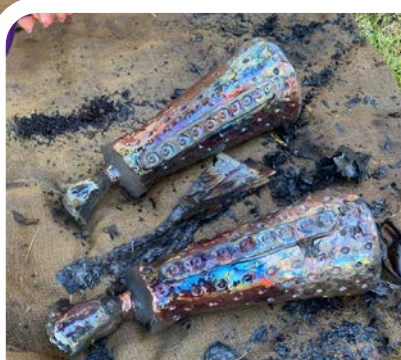
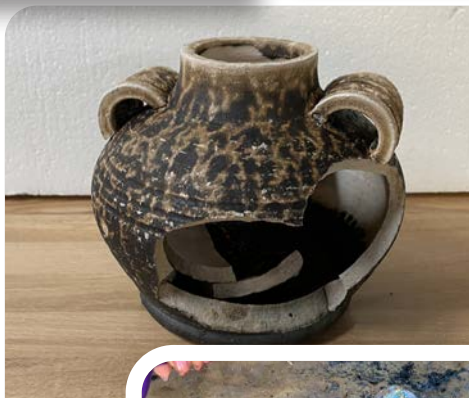
We also had an Obvara firing under Gai's tutelage. Thanks to Helena who mixed the brew for 3 days up to the event.

The Obvara firing process, which originated in Eastern Europe around the 12th Century, involves scalding the finish on the pottery to seal the porous surface. Similar to the Raku pottery process, a bisqued pot is heated, in this case to 1650°F (899°C) and removed from the

heat. The difference is that the pot is then dipped into a specific Obvara yeast mixture before being dunked in water to rapidly cool the piece. The effects can be quite stunning.

What did we learn, and there is always something to learn - clay must be Raku for both Raku and Obvara and an even thickness is very desirable for success.

Show and Tell



Top - The Raku crew on the day

Top Right - the results

Centre - lunch!

Above - Obvara - good and bad sides

Right - Lyn's ladies just out of the kiln and cleaned!

A Colourful Variation on the Naked Raku Firing Technique Adding Colour and Imagery to Naked Raku Technique

Kate and Will Jacobson from <https://ceramicartsnetwork.org/daily/article/A-Colorful-Variation-on-the-Naked-Raku-Firing-Technique>

We like to throw thin-walled pots with cone 10 Laguna clays (Amador and WSO) (both clays contain sand suitable for Raku - Ed.). When the pots are leather hard, we apply a thin layer of coloured slip (Figure 1). The slips are first brushed on and allowed to dry for 10-15 minutes (Figure 2).

Once the slips have dried, they can be burnished. The first burnish is just to smooth the clay out. Care is taken to fill in any divots or rough spots. We then let the pot sit for 1-4 hours to dry further, then burnish at least once more to get a glossy surface. To retain this gloss, the pots need to dry slowly for 1-2 days.

We then low bisque fire the pot to about 1427°F (775°C).

After the bisque, we apply the resist slip and glaze combination that gives naked raku its special look (Figure 3). For the resist slip, we brush on a thin layer of our Amador throwing clay. It holds on to the pot very well throughout the process and comes off with ease after reduction. We have experimented with making the resist slip from lots of different stoneware clays with excellent results. Be sure that the pot does not feel too “cool” to the touch before glazing.

We use the 65% Ferro frit 3110/35% Gerstley borate glaze we developed in 1985. We have used other raku glazes and experimented with the percentages and variations of frits and borates in the glaze, but have not found one that works better than the original formula. The raku glaze is poured on to the pots and may be brushed on to smaller pieces or sculptural work. As the glaze has a lot of Gerstley borate, it quickly begins to set up or thicken within 30-45 seconds after it has been stirred. So, time is of the essence in getting it to pour well.

We suggest you try two or three different thicknesses until you get a feel for what each layer will do in the fire. Generally, the thinner layers will have tighter, smaller crackle lines than a glaze that was put on slightly thicker. If you go thick, the crackles will be very large and spaced far apart. Thick glaze also can fire out with dots and shadowy areas with very little crackles. There is simply no substitute for firing a lot of pots through to get a feel for the slip/glaze relationship when learning the naked raku technique.

After the glaze has dried for a few minutes, you can then etch drawings through the slip/glaze layer. We use a wooden tool with a sharpened point. This is done gently so as not to scratch the surface of the pot (Figure 4). The smoke from the reduction chamber will enter the clay thereby creating deep shadowy crackles on the surface. The etching becomes a smoke drawing.

We fire one piece at a time to about 1368°F (740°C) (Figure 5). The best indication of when to pull the pot out of the raku kiln is when the glaze matures to an “orange peel” look (Figure 6). There should be plenty of very rough texture all over the pot. Raku kilns heat up differently, clay bodies mature differently and the slip/glaze combo has variations. Firing 6 to 10 pots, one after another, will give you a good idea of how the kiln, glaze and ambient temperature are working together in the raku technique. Glaze and fire, glaze and fire, glaze and fire and keep a journal of it all. Remember, everyday, you are making history.

We create a smoking chamber by digging in the ground and filling it with wood chips (Figure 7). Once the pot is removed from the kiln, it is cooled in the air outside the kiln for about 45 seconds. As soon as we hear the glaze crackling, it is time to place it in the smoking chamber and cover it with more wood chips. The hot piece is then covered completely with a metal container that allows the carbon to be trapped by the clay body (Figure 8).

Fifteen minutes later the piece is cool enough to handle and is removed from the smoking chamber. A light spray of water is applied and the glaze falls off easily. Gentle rubbing with steel wool and water further cleans the piece and reveals the dark

shadowy crackles and matte surface that is the signature look of the naked raku technique.

At this point, we often apply thin washes of acrylic to enhance the imagery we have etched through the glaze (Figure 9). The thoughtful integration of form and surface guides us in our work. We use clay as a canvas. Balance is created by uniting the illusion of control, as evidenced by the etched imagery, with the mystery and random nature of the fire.



jac1-coloredclays.psd



jac2-applyingslip.psd



jac3-pouringglaze.psd



jac4_etchingdesign.psd



jac5-kiln.psd



jac6-orangepeel.psd




jac7-reduction.psd




jac8-glazefallingoff.psd




jac9-painting.psd



members' exhibition





Clay on Display 2024

the redcliffe pottery group

Monday 23 to Sunday 29 September, 10am to 4pm
 The Volunteer Hub at the Old Redcliffe Fire Station
 395 Oxley Avenue Redcliffe

For more information contact:
 Tad 0411 339 061 or info@redcliffe-pottery-group.org.au

Contact Us
Login
Check Out
My Account



Pottery Supplies Online

For all your ceramic needs....

Call +61 07 3368 2877

Special

[Shop](#) | [Firing Service](#) | [About Us](#) | [Glazes Colour Charts](#) | [Technical Information](#) | [Location](#) | [What's New](#)

Search

Shopping Cart

YOUR CART

Empty Cart

Categories

- Bisqueware (12)
- Books (26)
- Casting Slip (11)
- Clay (37)
- Clear Glaze (26)
- Electric Kilns (235)
- Engobe & Slips (3)
- Equipment (28)
- Frit (36)
- Glaze (33)

Pottery Supplies Online. For all your ceramic needs....

 Bisqueware	 Books	 Casting Slip
 Clay	 Clear Glaze	 Engobe & Slips



The Sunshine Coast's Pottery and Ceramic Supplies Specialists

The Clay Shed

2/24 Hi-Tech Drive KUNDA PARK Ph 07 5476 5977
www.clayshed.com.au

- Pottery Supplies •
- Clay
- Glazes
- Tools
- Brushes
- Firing Service
- Studio Equipment for Hire
- Refractory Materials •

2/24 Hi-Tech Drive KUNDA PARK QLD 4556
 Ph 07 5476 5977 | Fax 07 5476 6061 | Email clayshed@clayshed.com.au

Trading Hours Mon-Thur 8:30am- 5pm | Fri 8:30am- 1:30pm | Sat 8:30am- 12pm
 Closed Sundays & Public Holidays



Picasso's Ceramics - for all your ceramics, pottery, and sculpting supplies.

3/7 Villiers Drive Currumbin Waters Ph: 07 5535 2449

Facebook: Picasso's Ceramics • **Instagram:** @picassosceramics

Webpage: <https://picassosceramics.com.au>

We stock a large variety of products from the following websites.
 If we don't have it we will order it in for you.

www.walkerceramics.com.au

www.keaneceramics.com.au

www.clayworksaustralia.com.au

www.maycocolors.com

www.venco.com.au

www.kilns.com.au

www.ilovetocreate.com



Pack and Send Pottery Supply Shop

The shop is open by appointment only, please contact me by text.

During the week the shop is open for appointments

10am to 5pm Monday, Wednesday, Thursday and Saturdays.

Orders can be delivered.

ipswichpotterysupplies@gmail.com

www.ipswichpotterysupplies.net

<https://www.facebook.com/IpswichPotterySupplies/>

Mobile 0420239537 all texts will be answered quickly