

Hi from our President

It's March, Autumn and we hope for some cooler weather. Not that the heat stops us clayworkers, does it?

We have a few events coming up **so now is the time to get potting to be ready in plenty of time!**

Firing

Lyn and the squad are now using cookies/biscuits for all glaze firings. Supply your own signed cookies or your work may not be fired. If in doubt ask the firing squad

BVAC Pop-up 7-9 June 2024

WSC have booked 5 tables (the maximum) and will allocate spaces nearer to the event.

As usual we do our own sales with our very versatile Square card reader.

Each participating member is required to be on roster over the period. Set-up on the Thursday afternoon, open Friday, Saturday and finish on Sunday when we help with the bump-out.

BVAC, for new members, is a support organisation run by a committee of community art and craft groups in Brisbane. WSC is a founding member and supports BVAC at pop-up-shops and other events. The home base is the Wellers Hill Arts Hub, Tarragindi.

EKKA 2024

Entries are open - details have been supplied - entries end of May, delivery end of July.

Time to get cracking

Our Annual Exhibition

We have booked the Richard Randall Art Studio Gallery at Mt Coot-tha for 11-13 October 2024.

Thanks to Linda and Helena who will be our 2024 exhibition convenors with help from members along the way.

Start thinking about your work now and avoid the rush in November; this will save the firing squad from panicking as well!

Workshops and Studio

Raku

Hopefully with some cooler weather in May we will start our Raku firings for the year.

Your work will need to be in a suitable Raku clay. As we heat rapidly and cool rapidly, some clays will not take the thermal shock.

Sizes are limited to a maximum diameter of 150mm - height not an issue but your work must be stable - ie. can be set up without wobbling or falling over without props.

Very small pieces like test tiles can be an issue as they may get lost in the bin. We suggest using a larger piece of work with multiple glaze tests to give a true representation of the finished results.

Your glaze will probably run so leave at least 10mm to the base to save the shelf.

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.

Stay well, keep safe and pot on.

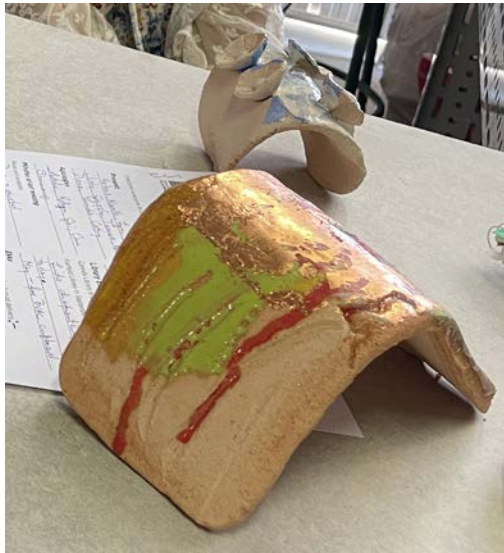
David

What have you been working on? Please send us a few words and photos!

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Judy and Helena attended a workshop on gilding with Sculptors Queensland.

Judy applied her gilding to test tiles she uses for glazes - note large size and bend to test running etc. Tile is sealed after application

The gilding is "faux" gold, available in sheets of various colours from Bunnings or Spotlight.

Story on next page:



David's tiles at left - biscuits for under glazed pots. Note texture on surface - raised print and hatching on the back to help reduce warping.

Above is a lidded jar - fired to mid-fire with the lid sitting in the biscuit glazed to the edge - 2 thin layers of glaze carefully wiped back on the edge.



Diane presented this small goblet and wondered how the glazing was achieved - any thoughts? Wax resist was one suggestion



Seen on Pinterest!
We won't be trying this at Sherwood

Observations

"Good clay form is essential. Surface finish can only do so much and doesn't make up for bad form. Just as clothes on a human are limited in resolving bad form."

Ray Cavill



Becoming so focused on learning techniques, I feel like my creativity is in hibernation. My project book of ideas is gathering dust. However I am loving making my own glazes. Pictured is my favourite colour pallet. Warm with contrast.

Natalie Oldham

Thanks Natalie

Natalie is currently studying at Ray Cavill's Clayschool at West End.

<https://www.clayschool.com.au>

Gilding as a pottery finish

Recently, Helena and I attended WITS (Workshops in the Shed) at Sculptors Queensland to learn the finer points of using Gilding as a finishing technique. I went armed with a number of ceramic glaze test pieces that came in handy for some of the other participants to have a go.

Gilding simply means gluing metallic foil on to a surface. The foil conceals everything underneath and can produce either beautiful effects or overwhelming and unsubtle surfaces. As we all know, potters love the surface effects which they create by using glazes - whether using just one glaze, adding one glaze on top of another, or using special firing techniques like raku.

For sculptors, it is always the form that is most important.

The first step in gilding, is to apply "size" - a type of water-based glue - to the surface of your piece and leave it to become tacky. The foil, which comes in ultra-thin sheets - is then applied to the surface and pressed firmly into place using a soft brush.

I was not interested in creating an overwhelming metallic finish, so as soon as I had covered the test with copper foil, I set about

removing some of it to reveal the surface underneath. This resulted in an interesting surface with the mottled remnants of the gilding adding interest to the glazed surface.

You can remove as much or as little of the foil as you want. A wet washing up scourer was good for removing large passages of foil. The water in the scourer removed the glue as well as the foil.

The fun didn't stop there. Because we were working with copper foil, to add even more interest to the surface, some areas were treated with a copper patina. The patina reacted with the copper turning it to the familiar oxidised green of old copper. Be warned, the green continues to develop over time.

Once these steps have been taken, the process can be stopped and protected by applying an acrylic sealant. The pieces are obviously not suitable for use with food and should not be used outside as all the products used are water-based.

Judy Hamilton



"Synergy"

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David Bartholomew,
Vanessa Kuczkowski,
Kerry Xynias, Paula Pugh,
Anne Humphreys

12 artists in 12 different
mediums and/or styles

March 12-17th 2024

at the

Richard Randall Gallery
Botanic Gardens, Mt Coot-tha, Qld

Open Tuesday-Sat 9:30am - 4:00pm

Sunday 9:30 - 3:00 pm

For more info Contact Anna-Margot 0404 94 5177

or find us on facebook at:

"Synergy", A collaboration of print, paper, glass, fibre and metal.

MONTE TESTACCIO - mountain of shards



Monte Testaccio, also known as Monte dei Cocci, is an artificial mound in Rome composed almost entirely of testae (Italian: cocci), fragments of broken ancient Roman pottery, nearly all discarded amphorae dating from the time of the Roman Empire, some of which were labelled with tituli picti. It is one of the largest spoil heaps found anywhere in the ancient world, covering an area of 2 hectares (4.9 acres) at its base and with a volume of approximately 580,000 cubic metres (760,000 cu yd), containing the remains of an estimated 53 million amphorae. It has a circumference of nearly a kilometre (0.6 mi) and stands 35 metres (115 ft) high, though it was probably considerably higher in ancient times. It stands a short distance away from the east bank of the River Tiber, near the Horrea Galbae where the state-controlled reserve of olive oil was stored in the late 2nd century AD. The mound later had both religious and military significance.

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