

## A word from our president

### What we did in August

A group of us visited the CAQ exhibition in the Metcalfe Gallery in the BIA premises at Windsor.

A truly representative display of works from a variety of Queensland potters.

On the way home we visited the little Ekka for Strawberry Sundaes and show bags!

### Volunteers in the Kiln Room

I thought we should share a big thank you to the volunteers/Firing Fairies who fire your work for you.

This is meticulous work - fitting everything in, checking that it is suitable and finding time away from their own work to load and unload.

Your work may not always turn out the way you hoped but that is pottery! Sometimes your work may break, crack, melt but you will rarely be able to blame the volunteers. Without them your work would still be mud!

### Fairfield Library Display

We have the whole month of October for a display in the library to highlight our group and what we do, to the wider community.

### Mudlarks

The Mudlarks group are now coming in on a Wednesday after our session. Sharing the space means our members can stay on a bit longer.

On a sad note, Muriel Moxley, a long time volunteer in the studio with the Mudlarks, recently lost her husband Kevin after a long illness. Our condolences go out to her.

### Lock Box

This is working well with the studio volunteer completing an envelope and inserting in the box at the end of the day.

Cheers,  
David  
President  
Western Suburbs Clayworkers

*Stay well and busy*



Some of the pieces from the Ceramic Arts Queensland members' exhibition.

## contacts

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Done anything interesting artistically lately? Let us know with a few words and photos



Diane brought an item from her collection: a small Vic Greenaway piece.

Vic Greenaway is a very well known Australian potter who has worked extensively in Gippsland, Victoria as well as Italy. Especially known for his fine brushwork on equally fine thrown work.



David brought his terracotta pot with surface texture applied with a Steve Tool - see it demonstrated on YouTube:

[https://www.youtube.com/watch?v=dN5WX\\_97JJU](https://www.youtube.com/watch?v=dN5WX_97JJU)



These are Liz Izquierdo's winning work from the Ceramics section of the Ekka.



Derek's pot sprayed/air brushed with a variety of Deco underglazes and then sgraffito decoration incised and finally midfired with a clear glaze.

**What have you been up to?**

**Bring it along to the next meeting for us all to share in!**



Marelle presented one of her crystal glazed pots beside one from Bill Powell using her crystal glaze recipe.



Judy bought this small piece, Lady with Fish, at the recent CAQ exhibition at the BIA.

The small Raku mouse was a gift at our recent trip to the Redcliffe Raku day

# Glaze tests

One of our keen members, Ally, has been doing some glaze test of Mayco glazes on various clay bodies - here are some samples all fired cone 6, 1220°, Kiln 1.

If you are keen to try glazes remember to note the clay type and temperature as the results will differ from body to body and for example earthenware to midfire if the glaze allows it as the Mayco ones do.



Mayco Stoneware  
- "Night Moth"  
on Chris' light  
speckle midfire  
clay



Mayco Stoneware-  
"Shipwreck"  
also on Walkers  
Stoneware 10  
clay



Mayco Stoneware- "Robin's  
Egg" on Walkers Stoneware  
10 clay



# Sodium Silicate Pottery

June 14, 2017, In: CERAMIC CLAY, CLAY, INSPIRATION, TUTORIALS

**Caroline Dewison**

This technique uses liquid sodium silicate to crack the clay and give it a rough appearance and it's really simple to do. I'm working on a wheel, but it will also work for hand building.

Start by creating a tall straight sided cylinder. (S'cuse the mess! I need to have a clean up!!!)

Don't thin the clay too much. I usually keep it at around half an inch thickness.

Using liquid sodium silicate and an old brush, brush it on to the outer surface of the pot avoiding the top and bottom lip. A thin coat is enough, if you add too much, it will seep under the pot and lift it from the wheel head ruining the whole thing.

With a heat gun, dry the outer surface of the pot until the sodium silicate loses it's sheen and is dry to touch.

Now for the tricky bit... you can only touch the side of the pot from here on... gently push the wall outwards and upwards to stretch the clay in to shape.

Shape the pot until you're happy.

And collar in the top to complete the shape.

Remove from the wheel, dry and fire as usual.

I've made a few pots using this technique, I love the rough texture which lends itself to some really nice glaze effects.

For a rougher effect on this pot I covered the surface in thick slip, dried it a little and then used the sodium silicate to create the cracks.

As I said earlier, it also works for hand building, roll your slab, paint with a layer of sodium silicate, dry the top surface and form your shape. You do have to be careful though as it cracks as you're

working. This one split as I was rolling around a tube to make the cylinder, so I made it in to a feature.

The technique can be scaled down when hand building too, I've used small pieces cut from a slab for pendants.

For each of these pots, I used a strong, grogged raku clay, but you can use other clays for different amounts of cracking. Using thick slips and scratching in to the surface will also affect the finished result. It's a really fun technique to play around with and you can be sure every piece will be unique!



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