

## A word from our president

### The studio

We have had some suggestions for activities for 2020.

### Photography workshop

Important for promoting your work. Using your phone or camera. Setting up and using everyday lighting could be useful. Stay tuned for an update on availability!

### Raku workshop

As you know the last workshop was postponed due to the total fire ban.

When the weather is a little cooler we will schedule our first for the year.

### Mid-fire

If you have any work for a mid-fire bring it in. Be aware that at the last meeting the following proviso will be made for any work submitted for the mid-fire. The same will apply if we do a stoneware firing anytime.

***If your work, through using an inappropriate clay or glaze for the firing, damages the kiln or kiln furniture, YOU will be held responsible for all repairs.***

***If you are unsure of what clay or glaze you have used, your work MUST be restricted to an EARTHENWARE firing.***

***Firing temperatures are found on clay bags and glaze containers.***

### Glaze workshop

14 March, a Saturday, we will be holding a basic glaze making workshop from 10am.

There has been some interest in making up a large container of clear earthenware for dipping. This will be a starting point with samples made up before embarking on a full batch.

Raku glazes may also be considered to refresh our supplies.

This month's video - combing ceramics and gardening! - <https://iview.abc.net.au/show/gardening-australia-my-garden-path/series/30/video/RK1805V013S00>

### BVAC art competition

Scattered Arts/BVAC Art Competition open to Clayworkers. August 2020. Details to be finalised.

Don't forget the BVAC Craft Show in May and the Ekka entries soon after!

## Our Annual and Xmas Exhibitions

**Get working on pieces for end of the year - we have booked Richard Randall again.**

We hope more members will be involved the exhibition this year. Any suggestions for change of name, format will be most welcome.

On top of our Annual Exhibition in October we have committed to participating in a Xmas Tree decoration event at the ABC Studios at Southbank at the end of the year.

### Library display

We have booked for September this time.

## Monthly meetings and membership

Membership for 2020 is now due. The cost remains at \$32 which is very reasonable considering the space and equipment you will have access to.

Forms are on-line and easily filled out in Acrobat and emailed back.

[wsclayworkers.org.au](https://www.wsclayworkers.org.au)

**Next meeting is 4 March at 10am - see you there.**

*Cheers, David*

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# MEMBERS' TO DO LIST

## The studio 2020

**20 February** - Thursday evening co-operative workshops begin.  
The first will be on gaze dots

**7 March** - Studio open on Saturday morning from 10am.

**14 March** - Basic gaze workshop with Lyn McGlade.

**2020** - Raku

**2020** - September in the Fairfield Library

**2020** - October Annual Exhibition

**2020** - BVAC Pop-up-Shops - May and December

**2020** - The rest is up to you!



Show and Tell

At top are 2 wood fired mugs from Gai's collection. Carol Rosser made the one with a foot ring. She was visiting the Eungella National Park walking and viewing Platypuses in the wild. CArol had a small display in their coffee shop. Jann Kelsey from Kempsey made the other. She had some fantastic wood fired ware at Southwest Rocks NSW market.

Bottom left David's rough unfired pot with slip decoration fired and then bellied out to give a textured finish - no ball clay or sodium silicate required.

At right is Derek's Samoyed sculpture for Martin who helps with marketing our annual exhibition.

# Some basic glaze knowledge

A GLAZE is a special kind of glass which is chemically formulated to adhere to the surface of the clay, or fuse into the body, when fired. Most functional pots are glazed to make them water-resistant, durable and easy to clean. Glaze can be highly colored or opaque and when used for decoration it is very effective.

The three essential ingredients of a glaze are silica, the glass-forming element, flux, which aids the melting of the glaze, and alumina which gives stability. The other ceramic compounds commonly used in glazes and bodies are a mixture of minerals, oxides, and chemical compounds. Most of them come in the form of finely ground powder, identifiable by color. These raw materials originate from rocks or earth deposits, but their composition varies greatly. There are still areas of the world where potters find their own deposits of raw materials and prepare them for use in glaze or clays.

Once you have understood how raw materials behave in glazes and in combination when firing, it is easier to formulate and develop glazes yourself. Many potters become completely absorbed in the chemistry of the subject and pursue specific and particular aspects, producing glazes of individuality and giving their products added character.

For beginners and those not contemplating ceramics as a full or part-time career, there is no immediate need to get deeply involved with the business of glaze chemistry and experiment. For such potters, the main interest will be in making, and then plenty of variety can be achieved by using a few good glaze fits or standard glazes to which coloring oxides or opacifiers can be added. With most earthenware frits the addition of between 10-20 per cent of china clay gives a good transparent glaze and 8 per cent of tin oxide or 12-15 per cent zircon opacifier gives a good white to fire at 1060°C(1940°F).

Most glazes are supplied in powder form and as the dust can be injurious to health, always wear a mask when handling powdered glaze. You should also make sure that working areas are vacuumed and wiped down regularly to reduce the presence of fine dust.

## The composition of glaze

In the composition of glazes, differences can be brought about by using different raw materials. By knowing what different raw materials contribute to a glaze, roughly how much of each oxide they contain and approximately how much of each is needed to give a satisfactory glaze, you can

*The Potter's Manual - Kenneth Clark, reprinted 1987*

**Don't forget our basic glaze workshop with Lyn McGlade on Saturday 14 March from 10am.**

Flux	Source	
Lead oxide	Litharge	Poisonous state
	Galena (lead sulphide)	
	Red lead	
	White lead (lead carbonate)	
	Lead monosilicate	
	Lead bisilicate Lead sesquisilicate	Safe fritted leads
	and lead frits from various manufacturers called low solubility frits	
Sodium oxide	Felspars China stone	Found in combination
	Nepheline syenite Borax	
	Cryolite	
	Sodium carbonate Sodium bicarbonate	
	Also in wood ash	
Potassium oxide	Felspar China stone	Found in chemical combination
	Nepheline syenite	
	Potassium carbonate (pearl ash) as Potassium nitrate	
Calcium oxide	Felspar	Found in combination
	Dolomite	
	China stone	
	Nepheline syenite	
	Colemanite	
	Calcium sulphate	
	Wollastonite	
	Bone ash (calcium phosphate)	
	Fluorspar	
Magnesium oxide	Dolomite Talc Boracite China stone	Found in combination
	Magnesium carbonate	
Barium oxide	Barium sulphate (barytes)	
	Barium carbonate	
Boric oxide	Colemanite	Found in combination
	Borax	
	Boracite	
	Boric acid	
Lithium oxide	Lithium carbonate Petalite	Found in combination
Zinc oxide	Zinc oxide	

The chart here gives a list of fluxes and the various forms of raw materials that contain them. In most cases, they are just one of several elements making up a particular compound.

Because lead, in the forms of litharge, galena, lead carbonate and lead monosilicate can be poisonous if ingested, low solubility lead frits should be used instead.



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