

A word from our president

We're finally back at the studio!

It has been nearly 3 months since we've been able to be in the studio.

We're practising social distancing and sanitising our hands - thankfully we are not in a situation like Melbourne at the moment and hope it stays that way.

The Glaze Workshop

Another victim of the lock-down and not being in the studio is that we haven't been able to test fire the glazes from Lyn's workshop. That can happen now and we look forward to seeing the results. Note that Grizzly donated quite a lot of glaze materials which will give even more scope for experimentation!

The Large Kiln

Since the last unsuccessful firing we haven't, again due to COVID, had the chance to test the new program set by Lyn for a bisque at a slower rate. This sacrificial bisque will be happening soon if you would like to "donate" some pieces - don't forget to label them as such!

Other Firings

Mid-firing and Raku will now be back on the agenda, especially the cooler months for the Raku.

Our Annual Exhibition

Yes, it is coming up soon enough in October. Have your best work ready for display and maybe a sale or two in the Richard Randall Gallery at Mt Coot-tha. We also need a couple of pieces donated for the raffle.

Library Display in September

This has been a very successful event for us in the past. We have 3 display cases to fill with our best work. It can be for sale but not necessarily - this is mostly an exercise in letting the world know the scope of our work at WSC.

There will be a box in the studio shortly for the pieces you want displayed.

BVAC Pop-up-Shop

The pop-up is back on 21-22 November at the Botanic Gardens at Mt Coot-tha - and our group has always been involved. This is a good opportunity to sell your work. We usually have 4 to 5 tables and 6 or 7 members displaying their wares. Stay tuned for more info.

Open Studios 2020

Australian Ceramics Open Studios has been postponed to 21 & 22 NOVEMBER 2020. It has been suggested we be involved. We have all the details and we will discuss at the next meeting

Sherwood Neighbourhood Centre (SNC) AGM in October

As members of WSC we are also members of the SNC where our studio is located. 21 October is the AGM and it is your opportunity to be involved in the running of the Centre - not day to day but in making decisions affecting the overall effectiveness of the Centre and its importance to the community.

If you would like to nominate for a position on the committee please email me at the address below. It involves one meeting per month and the occasional special event.

Stay well and busy - cheers, David

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Recycling all that clay that dried out over the enforced break!?
- <https://www.youtube.com/watch?v=CRLFvytD8G8>

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

Glory Days: Brisbane's Art World to 1970

Wherever people create art there will be an art world of some kind. Some art worlds are very successful, others less so. **Glory Days** tells the story of the beginning of Brisbane's art world and its expansion after 1940 when artists groups finally took action to curb the inevitable drift of Queensland artists to the better resourced art worlds of Sydney and Melbourne.

Imagine: In 1940, artists and would be artists still regularly left Brisbane to train and work in more developed art worlds where their art habit could be supported by a developed art market. The Central Technical College in George Street was the only art school; the Queensland Art Gallery was run as a charity and the

Queensland government was scarcely aware that it existed; there were no regular commercial art galleries and art audiences could look forward only to the two week annual exhibition by the Royal Queensland Art Society.

The danger of losing more young artist (Margaret Olley, Margaret Cilento, and John Rigby) prompted the Royal Queensland Art Society

(RQAS) to do something to keep these young artists working here in Brisbane, but, in the end, a lack of art education facilities in Brisbane drove Olley away. The RQAS was Brisbane's only significant exhibiting group in 1940, but in 1941, a member of the RQAS decided that Brisbane needed more than just one two week exhibition of art per year. E Lilian Pedersen, set up a group for professional artists that became known as the Half Dozen Group of Artists. Both groups are still going strong, but neither was able to get young artists to stay.

The Younger Artists Group was set up by the RQAS in 1945 in another attempt to keep young artists, but it wasn't forward thinking enough for some young artists who rebelled. Miya Studio was also set up in 1945 and was interesting enough to lure Sydney Nolan and Charles Blackman to come to Brisbane to work for a time.

Painting became a world wide craze in 1950 and Brisbane finally got an alternative to the very academic Central Technical College Art Branch in George Street when a teaching studio was set up in the basement of St Mary's church in Kangaroo Point. Students flocked to St Mary's Studio for a modern art education. Finally, Brisbane was retaining potential artists because it was attracting artists of the calibre of Jon Molvig and Roy Churcher to work here. The studio eventually gave rise to the Contemporary Art Society that was quite influential in the 1960s.

The Glory Days of Brisbane's art world also include other things such as the investment in Queensland art

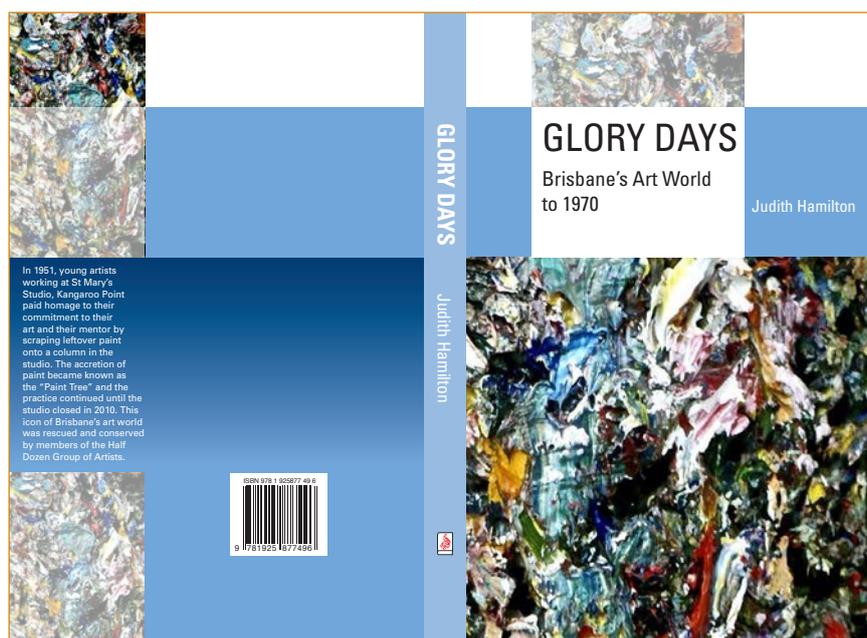
by the Carnegie Corporation of New York; the Johnstone Gallery, which at one time was the largest commercial gallery in Australia; the department store gallery in Finney's Department Store; and the Permanent Exhibition of Queensland Art with its hire purchase scheme for buying paintings.

A great deal of art history is written around the dynamism and creativity of avant-garde artists and

groups. Non-revolutionary community artists groups, on the other hand, are not even mentioned, but they are in fact very important to any art world. Artists who belong to these groups produce the majority of work in any art world: they "till the soil" of the art landscape by encouraging many to engage in the practice of art-making thus creating a richer, deeper, and more receptive art world.

The book is the result of research for my PhD at the University of Queensland, and my ongoing interest in the importance of artists groups in our community. My examiners described it as a "ground-breaking contribution to the field of Australian art history" that will change how people think about the evolution of Brisbane's art world. I have a number of copies for sale at a cost of \$34.99 per copy.

Judy Hamilton



MEMBERS' TO DO LIST

The studio 2020

2020 - September in the Fairfield Library

2020 - October Annual Exhibition

2020 - SNC AGM - October

2020 - BVAC Pop-up-Shop - November

2020 - Xmas at Sherwood - December

2020 - The rest is up to you!

How to Correct 5 Common Ceramic Glaze Defects

Robin Hopper • June 5, 2020

<https://ceramicartsnetwork.org/daily/ceramic-glaze-recipes/glaze-chemistry/how-to-fix-five-common-ceramic-glaze-defects/>

Glaze defects

It is especially true in the ceramics world that one person's fault is another person's fancy—especially when it comes to glaze defects. Many ceramic artists deliberately create faults in their glaze surfaces to achieve a particular aesthetic.

But, of course, there are some cases in which a glaze must be perfect for reasons of safety or hygiene. So just in case glaze defects are driving you “craze-y” (sorry, I just couldn't resist), I thought I would share this excerpt from the late Robin Hopper's book, *The Ceramic Spectrum*. Read on to get some expert pointers on how to solve five of the most common pottery glaze defects (such as crawling, shown at above). – Jennifer Poellot Harnetty, editor.

1 Crazing

Crazing is the most common glaze defect, and normally the easiest to correct. In both crazing and shivering the eradication of problems relies on matching the thermal expansion characteristics of both body and glaze. In practice, the most effective ways to correct crazing are:

1. increase the silica, in body or glaze
2. decrease the feldspar, in body or glaze
3. decrease any other material containing sodium or potassium
4. increase the boron
5. increase the alumina, i.e. the clay content
6. increase lead oxide.

33 Tried & True Glaze Recipes

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2 Shivering

Shivering is the most problematic of glaze defects, particularly in any functional ware, since slivers of glaze from the edges can drop into food or drink. These slivers are usually small, sharp, jagged-edged pieces that detach themselves from the body. It is the most dangerous of glaze faults. Shivering is the reverse of crazing, therefore the remedies are the opposite as well:

1. decrease the silica in either the body or the glaze
2. increase the feldspar, especially sodium feldspar or nepheline syenite, or other alkaline bearing materials.

3 Crawling

Crawling is caused by a high index of surface tension in the melting glaze. It is triggered by adhesion problems, often caused by bad application. It occurs where a glaze is excessively powdery and does not fully adhere to the surface of the clay. This can be alleviated by the addition of a small amount of gum to the glaze batch. Crawling is more common in matt glazes than in fluid ones; sometimes the problems of crawling can be reduced by the addition of a small amount of extra flux. Crawling can also occur when one glaze is applied over another, particularly if the first is allowed to dry out completely before the second application. Some fluxes, particularly zinc and magnesium, are likely to cause crawling when used in excess. Calcining all or part of the zinc can help this problem.

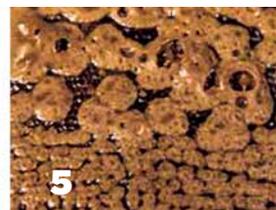
4 Pitting and Pinholing

These are the most annoying and difficult glaze defects to cure. They can be caused by a badly controlled firing cycle, the glaze composition, or can originate with the body, particularly highly grogged clay bodies. The following remedies should be tried to cure pinholing or pitting:

1. lengthen the firing cycle
2. apply the glaze less thickly
3. add more flux to the glaze to make it more fluid
4. decrease the content of zinc or rutile in the glaze
5. where zinc is used, try calcining half or all of the zinc content
6. increase the maturing temperature of the glaze
7. hold the kiln at the glaze maturing temperature for a soaking period of up to two hours
8. cool the kiln slowly.

5 Blisters

Blisters and blebs are usually the result of either an excessively thick application of glaze or incomplete clay preparation, wedging, blunging, etc. Sometimes, however, these faults can be due to overfiring or to the use of soluble fluxes in the glazes. The following fluxes might cause this problem: borax, boric acid, potassium carbonate, magnesium sulfate, and sodium carbonate. If these materials are present in a problem glaze, it would be well to replace them with other fluxing agents, or fritted materials.



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