

Macquarie Hills Potters Studio Guidelines June 2023

This is our studio and we aim to keep it clean, organized, well equipped and running smoothly. Cleaning up is **everyone's responsibility** as we have no paid cleaner and we aim to keep fees as low as possible.

DUST, (both clay and glaze), is the biggest health problem for potters, but can be minimized if we follow a few simple rules.

All working surfaces cleared and wiped clean with a damp sponge or cloth:

- Wash all tools including rolling pins (rehang where they came from) and rolling cloths (wash out and hang in the back wash room).
- Wash clayey hands and tools in the buckets in the washroom tubs. Empty the buckets as they fill into the compost bin outside. This prevents the U bends and drainage pipes getting blocked. Put all throwing slip into correct coloured bucket for recycling.
- Brushes – Wash underglazes in appropriate wash off jar and then in clean water before hanging up in appropriate area.
- Prevent dust by keeping clay off the floor. The studio and hallway should be vacuumed/ wet mopped after each class.
- Wheels - After use they must be wiped down, and area around wet mopped. Make sure **under** wheel head is clean.
- Bats - scraped down and washed thoroughly (including edges and stud holes) after use.
- Dry clay that is too hard to be used (e.g. turnings and hard handbuilding scrapes) to be put in the appropriately coloured wheel buckets of water for recycling, **NOT** in clay garbage bins.
- Clay that is still useable should be worked into a ball and put in correct coloured bin. Small pieces need to be pressed together into a larger workable ball.
- Work stored in the cupboards must be marked with your name. Only needs to be wrapped in plastic if it will dry out by the next lesson.
- All items to be fired must have the class stamp on bottom or side, clearly visible before it is placed outside for drying and firing.
- Dry work on the shelves is very fragile. Try not to bump or pick up with one hand. If you don't need to touch it **DON'T!**
- Studio Equipment must **NOT** be taken home. This is not fair to students in other classes who may need to use them, and too frequently they go missing.
- Books may be borrowed. Put your name, title of book and date in the "borrowers" book (the small spirex book on the bookshelf). Bring back the following week.

GLAZE ROOM

- Wash up glaze utensils and any glaze spots spilt on the floor immediately. Glaze dust is a health hazard as it contains silica.
- Wash off glaze from utensils, jugs etc. in bowls in glaze room sinks. Yellow bowl for glazes which appear white or grey, red bowl for pink, red and brown. The glaze wash offs will blocked the drains if allow down the plug hole. The wash offs are used to make a variety of wasteglazes.
- Do not touch anybody else's glazed work as dry glaze rubs off, and colourants (oxides, stains) smudge.
- We have separate brushes for wax (hot wax, cold, and wax emulsion). Emulsion wax brushes must be washed immediately in water. Hot and cold wax brushes - return to jar, no need to wash. Foam brushes can be thrown away.
- Even after the bottom of pots are waxed they still need wiping with a damp sponge to remove any glaze spots.

TEA ROOM

- Wash up cups, dry and put back in cupboard.
- Use only plastic tools on the sandwich toaster/press.
- Tea bags and food scraps in Beokashi bin.
- Utensils in the drawer.
- Other rubbish, sort and put in the appropriate otto bin.

CLASSES

Tuesday	9.30am	-	2.30pm
Wednesday	9.30am	-	2.30pm
Thursday day	9.30am	-	2.30pm
Thursday	6.00pm	-	9.30pm
Saturday	1.00pm	-	4.00pm
	(12.30pm	-	3.30pm in winter)

- Start packing up 15 minutes before the end of the class.
- If you miss one or two classes you can make up at one of the other classes within the term paid for. You must contact the teacher of the other class beforehand for approval.
- Payment at the beginning of term, by cheque, cash or online. There is an "early bird" saving if you pay on or before the 1st lesson of the new term.
- We are a non profit co-operative centre; your co-operation in these simple tasks will be to every bodies benefit- including yours.

CLAYS WE ARE USING

FINE WHITE STONEWARE (Walkers PB103 or no 10, Blackwattle)

- A pure white fine stoneware clay (1280°C)
- Fires well at midfire
- Good throwing body

**YELLOW
BUCKET**

KEANES WHITE RAKU

- A white clay containing fine grog
- Very good at Raku temperature.
- Can be thrown, used for handbuilding, sculpture, setters and burnishes well
- Firing range - earthenware to stoneware

**BLUE
BUCKET**

BLACKWATTLE BUFF STONEWARE

- A good all round clay
- Fires a buff colour at stoneware

**BROWN
BUCKET**

FEENEYS BRT

- A very groggy clay that can be used for Raku up to stoneware temperatures
- At stoneware temperature the illmenite specks can break through the glaze surface and colour the glaze.
- Make a setter for your BRT pieces so shelves will not be damaged.

**BLACK
BUCKET**

TERRACOTTA

- A fine terra cotta clay body that fires to a bright red. Fires to 1100°C
- Good throwing body.

**RED
BUCKET**

BLACKWATTLE PAPER CLAY

- White stoneware

**GREEN
BUCKET**

If you specifically need your own clay, please check with your teacher as to its suitability. It must not be mixed with our clays and all scraps must be taken home.

WAX

Wax applied to the foot / foot ring helps to resist glaze on the bottom of a pot.

Glaze **MUST** be wiped off the wax before putting it in the kiln room.

Any glaze left on the bottom of a pot or on the waxed bottom will cause the pot to stick to the kiln shelf (not good for your pot or the shelf).

HOT WAX

- The quickest way of waxing but practice makes perfect. Do not leave frypan on.
- **Dip pot** into the wax slowly so as not to splash pot with wax. Sit on paper to dry.
- Hot wax is a mixture of Parrafin Wax 40 gms, Baby oil 15ml and low odour kerosene 15ml. Add an extra dash of kerosene if you are putting another glaze in top and want a resist pattern.
- **Do not brush** hot wax onto bottom of pot.
- Only use cold wax or emulsion for brushing on the bottoms of pots.

COLD WAX

- Good for large based pieces that will not fit in the fry pan.
- It's a mixture of petroleum jelly and mineral turps,50/50 (+colourant).
- Keep brush handles and fingers clean - glaze will not stick to fingerprints on pots.
- Use bristle or foam brushes. Wax is kept on shelf above frypan.
- No need to clean brush after use.

WAX EMULSION

- Stored in jars above frypan. This is good to take to the wheel if you want to band foot rings.
- Remember to replace lid properly on the jar **and wash emulsion wax from brush immediately.**
- Always use brushes kept especially for waxing, not the good brushes hanging up in the main room, and replace them to where they are kept.
- Make sure you use the right brush for the right wax.

WHEN TO DO WHAT

WHEN	WHAT
WET FORMED PIECES	<p>Altering shape by pushing with fingers, hands or tools</p> <p>Stamping pressing shapes or patterns into the soft clay to create a design</p>
LEATHER HARD	<p>Turning footrings, lids, nobs into thrown pieces</p> <p>Additions Joining handles, nobs, spouts, adding modeled additions. Teapot holes</p> <p>Carving Sgraffito through coloured slip or underglaze</p> <p>Terra sigillata application, sprayed or brushed on.</p> <p>Slip Trailing</p> <p>Joining Slabs with vinegar</p> <p>Application of coloured slips brush on or quick dip</p> <p>Brushwork oxides &/or underglazes</p> <p>Feathering of coloured slips</p> <p>Paper Resist oxide &/or underglazes</p> <p>Faceting</p> <p>Fluting</p> <p>Piercing</p>
BONE DRY	<p>Brushwork oxides and/or underglazes</p> <p>Wax Resist oxide and/or underglazes</p> <p>Shellac design allow the shellac to dry and then sponge with a damp sponge, which takes off some of the non resisted clay, to leave a raised area</p> <p>Sgraffito underglaze (thin layer)</p> <p>Terra sigillata application brush on or dip</p> <p>Stamping oxides and/or underglazes</p>

WHEN TO DO WHAT

WHEN	WHAT
BISQUED	<p>Brushwork oxide and/or underglaze (glaze must be carefully brushed on, or sprayed)</p> <p>Oxide Wash rubbed into textured areas and gently washed off, to leave oxide in the textured areas. Must use a bristle brush.</p> <p>Wax application to foot rings, lids, the bottoms of pots, to resist glaze</p> <p>Piercing with a drilling tool to create a perforated design in the wall of the piece. Done at this stage on very fine ware</p> <p>Glazing application of clear or coloured glaze in single or multiple dips (check with your teacher that the glazes will not run excessively ruining setters and shelves)</p> <p>Wax Resist after 1st glaze application, and piece dipped or poured with a contrasting glaze</p> <p>Colourants applied onto the unfired glazed piece – majolica</p> <p>Fettling rubbing over glazed areas that has bubbles and smoothing them out. Particularly important for Raku and E/W glazes as the melt temperature is lower</p> <p>Copper wire wrapped onto piece</p> <p>Duco tape as resist</p> <p>Sponging</p> <p>Paper stencils</p> <p>Tapes remove tape before firing</p>
GLAZED	<p>Decals</p> <p>Lusters</p> <p>On Glaze Enamels</p>

POTTERY SUPPLIERS IN NSW

KEANES CERAMICS

20 Grieve Close
WEST GOSFORD 2250
Ph 02 9133 7775
www.keaneceramics.com.au

BLACKWATTLE POTTERY

8 Aero Road
INGLEBURN 2565
Ph 9829 5555
www.blackwattle.net.au

KERRIE LOWE GALLERY & SUPPLIES

49-51 King Street (Sydney University end)
NEWTOWN
Ph 9550 4433

KILN BUILDERS, SUPPLIERS, REPAIRS

WOODROW INDUSTRIES

68 Bridge St
Picton
Ph 91366277
peter@kilns.com.au

FIELD FURNACES

8 Arnott Pl
Wetherill Park NSW 2164
Ph 9729 1799

KILN REPAIRS

Andrew Thomas
PH 0420 291 335