

## Macquarie Hills Potters Studio Guidelines

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 scraps) are to be put in the appropriately coloured buckets for recycling, **NOT** in the large 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.
- 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     | 11.30am | - | 3.30pm |

- 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.
- We are a non profit co-operative centre; your co-operation in these simple tasks will be to everybody's 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><b>Altering shape</b> by pushing with fingers, hands or tools</p> <p><b>Stamping</b> pressing shapes or patterns into the soft clay to create a design</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| LEATHER HARD      | <p><b>Turning</b> foot rings, lids, knobs into thrown pieces</p> <p><b>Additions</b> joining handles, knobs, spouts, adding modelled additions, teapot holes</p> <p><b>Carving</b> sgraffito through coloured slip or underglaze</p> <p><b>Terra sigillata</b> application, sprayed or brushed on.</p> <p><b>Slip Trailing</b></p> <p><b>Joining Slabs</b> with vinegar</p> <p><b>Application of coloured slips</b> brush on or quick dip</p> <p><b>Brushwork</b> oxides and/or underglazes</p> <p><b>Feathering</b> of coloured slips</p> <p><b>Paper Resist</b> oxide and/or underglazes</p> <p><b>Faceting</b></p> <p><b>Fluting</b></p> <p><b>Piercing</b></p> |
| BONE DRY          | <p><b>Brushwork</b> oxides and/or underglazes</p> <p><b>Wax Resist</b> oxide and/or underglazes</p> <p><b>Shellac design</b> 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><b>Sgraffito</b> underglaze (thin layer)</p> <p><b>Terra sigillata</b> application brush on or dip</p> <p><b>Stamping</b> oxides and/or underglazes</p>                                                                                                                                                                                                                                     |

## WHEN TO DO WHAT

| WHEN           | WHAT                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>BISQUED</b> | <p><b>Brushwork</b> oxide and/or underglaze (glaze must be carefully brushed on, or sprayed)</p> <p><b>Oxide Wash</b> rubbed into textured areas and gently washed off, to leave oxide in the textured areas. Must use a bristle brush.</p> <p><b>Wax</b> application to foot rings, lids, the bottoms of pots, to resist glaze</p> <p><b>Piercing</b> 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><b>Glazing</b> 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><b>Wax Resist</b> after 1<sup>st</sup> glaze application, and piece dipped or poured with a contrasting glaze</p> <p><b>Colourants</b> applied onto the unfired glazed piece – majolica</p> <p><b>Fettling</b> 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><b>Copper wire</b> wrapped onto piece</p> <p><b>Duco tape</b> as resist</p> <p><b>Sponging</b></p> <p><b>Paper stencils</b></p> <p><b>Tapes</b> remove tape before firing</p> |
| <b>GLAZED</b>  | <p><b>Decals</b></p> <p><b>Lusters</b></p> <p><b>On Glaze Enamels</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |

## **POTTERY SUPPLIERS IN NSW**

### **KEANES CERAMICS**

20 Grieve Close  
WEST GOSFORD 2250  
Ph 02 9133 7775  
[www.keaneceramics.com.au](http://www.keaneceramics.com.au)

### **BLACKWATTLE POTTERY**

8 Aero Road  
INGLEBURN 2565  
Ph 9829 5555  
[www.blackwattle.net.au](http://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**

28 Marshall St,  
Dapto NSW 2530  
Ph 02 9191 7372

### **FIELD FURNACES**

8 Arnott Pl  
Wetherill Park NSW 2164  
Ph 9729 1799