

Ferric Chloride Saggar Crossover Naked Raku Workshop

Sue Morse and Wally Asselberghs

Saturday March 5th and Sunday the 6th, from 9:00 to 4:00

Workshop fee 200.00



This hands-on workshop will encompass Sue's personal technique of Ferric Chloride Saggar, adding a wild kaleidoscope of organic and non-organic materials. The workshop will begin with a demo, and end with an evaluation of students' work. The first day the pottery will be fired in ferric chloride foil saggar. The second day the pieces will then be fired using the 2 step naked raku technique, using a layer of slip and glaze. All materials will be provided. Upon sign up, a handbook will be emailed containing information for material preparation, all recipes for the slips and glazes, and firing information. Any questions about the workshop can be emailed to either Wally or Sue

Participants can bring up to 6 pots, maximum size 4" to 5" diameter by 10" tall. The pieces need to be burnished or terra sigged and bisque fired to cone 010. The pieces can be wheel thrown or handbuilt. Wheel thrown, terra sigged bisque, can be purchased at Marjons for 25.00 per piece.

**The workshop will be at Marjon Ceramics.
3434 W. Earll, 85017 suite 101. Visit the website
(marjonceramics.com) and click on Potters News for
technical information and more details. To register call
Marjon Ceramics. 602-272-6585
No refunds after October 12th unless we can find a
replacement.**

Sue Morse of Phoenix, Arizona and Wally Asselberghs of Belgium have been teaching workshops together since 2007, all over the US, Canada and Europe including La Meridiana in Italy, the International Ceramics School in Hungary and Vallauris Institute of Arts in France. They taught a post NCECA workshop in Seattle with Kate and Will Jacobson. Their work is featured in numerous books and magazines and Wally is also a co-author of *Naked Raku* and *Related Bare Clay Techniques*. Sue and Wally specialize in slip and glaze naked raku with a recipe formulated by Wally. They have also created a new technique and formula for naked raku slip resist. Their work also features aluminum foil saggar and a cross-over technique of naked raku over saggar pieces.

PREPARATION SHEET

Workshop Marjon Ceramics Phoenix Oct. 2015

CLAY

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All objects must be resistant to thermal shock; so appropriate clay should be used to construct your objects. If in doubt, ask your teacher or Ceramic Supplier which clay can be recommended for Raku.

In general, we highly recommend the use of clay with a high percentage of grog. For Naked Raku, choose clay with the finest grog available.

It is possible to use porcelain clay or casted vessels made from liquid clay, but you have to consider the risk for cracks to be much higher.

Recommend limiting these to no more than one-third of your objects.

Preferred USA Clay : Laguna WSO

TERRA SIGILLATA

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Prior to bisque firing, applied to leather hard or bone dry clay, and burnished with soft cotton or cloth.

However, due to the aggressive firing technique, it is possible that little patches of terra-sig might "pop off" on some little "weak areas" after reducing....

This is a risk you will have to evaluate for yourself.

One way to minimize the risk is applying terra sigillata by spraying in thin consecutive layers, which gives a much stronger bond with the clay surface.

Terra-sigged objects are also more vulnerable to scars when removing the slip-glaze layer after firing, depending on the quality of the terra-sig.

We recommend limiting terra-sig objects to 50 percent, also bring along burnished objects.

BURNISHING

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For our personal work, we prefer "burnishing" to obtain the finest crackling possible....

The smoother your objects are burnished, the better the results.

You can use credit cards, hard plastic, bone, old light bulbs or thin plastic sheet.

But the best results are obtained with a shiny flat burnishing-stone.

We do not recommend using metal objects like spoons or knives.

Some of them leave behind grey streaks that only show after final firing.

BISQUE FIRING

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Before arriving at the workshop, all objects must be bisque-fired at rather low temperature suitable for your specific clay, for use with low temperature raku technique.

If in doubt about correct temperature, it is preferable to fire too low, rather than too high. The bisque should still be kind of porous, and not vitrified.

At home, we usually bisque to cone O10, maximum.

Bisque that is fired at higher temperatures than mentioned above, may repulse the slip layer, and may also be the cause of insufficient acceptance of the smoke in the reduction containers, causing rather poor results.

Try to keep your bisqued ware dust-free.

Dust might result in an overdose of little black spots on the finished object.

We also strongly recommend not touching any bisqued ware with sweaty fingers or any other greasy or dirty gloves or cloths, as this might repulse the slip layer afterwards.

We always unload our bisque kiln, and handle ware afterwards, with clean old cotton t-shirts or towels, and wrap up with toilet paper or Kleenex, then bubble plastic, when transporting to a workshop site.

FORM OF OBJECTS

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Round "ball-form" objects are usually most resistant to thermal shock and have a tendency to produce nicest cracklings.

Large flat plates and shallow bowls are much more likely to crack at the rims, and develop less crackling on the surface.

Try to construct your work with rather equal wall thickness.

Avoid very thick bottoms and very thin rims, which can both be the cause of cracks.

When making hollow closed forms, ensure an opening of at least 3 millimeter, preferably more.

When coil-building or constructing with slabs, make sure to use plenty of scoring, and ensure very slow drying of greenware.

A "quarantine period" of 7 or 14 days, tightly wrapped in plastic, is always advisable, followed by slow drying in a damp cupboard.

THINGS TO BRING ALONG

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Ferric Chloride is corrosive, and can leave stains, so be sure to wear or bring along old clothes : cotton or wool, no plastic.

No shorts or sandals around the kiln area.

You are also invited to bring along smoke containers to the size of your objects, with a 2 inch clearance all around. We do have sufficient material available, but any and all extra equipment can always be very useful.

Please also bring a notebook and writing material.

I always advise to take good notes for experimental pieces, in order to be able to repeat Comparable results afterwards.

Please also consider to bring along a camera, as to shoot pictures "before" and "after", in Order to complement your written notes.

DOCUMENTATION

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During the 2012 NCECA Conference in Seattle last April, a new specialised book on Naked Raku was presented by the American Ceramic Society :

"Naked Raku and related Bare Clay Techniques"

It contains chapters by Will & Kate Jacobson, Linda & Charlie Riggs, Eduardo Lazo, and myself, amongst others. Besides Naked Raku, the book also gives information about other alternative low-fire techniques. (saggar, ferric chloride in aluminium foil, etc....)