

# Fireworks<sup>'23</sup> goes to guldagergaard DANMARK



2 weeks workshop with 4 days firing at Embla kiln  
with David Trueb & Priscilla Mouritzen



SEPTEMBER 29TH - OCTOBER 13TH 2023

[Register now!](#)

•1600€

# Guldagergaard



Guldagergaard – International Ceramic Research Center means Golden Acre farm and has been the name of this place for more than a century. It used to be a fruit farm owned by the same family for nearly 100 years.

In 1997, the International Ceramic Research Center Guldagergaard was established and the goal is to offer international artist-in-residence, well-equipped studios and technical staff ready to help to put their visions into the clay. It works to promote and develop ceramic art, craft and design.



Guldagergaard is a non-profit institution with state funding from the Danish Ministry of Culture and the municipality of Slagelse.



Guldagergaard – International Ceramic  
Research Center  
Heilmannsvej 31A  
4230 Skælskør  
Denmark  
<https://ceramic.dk>



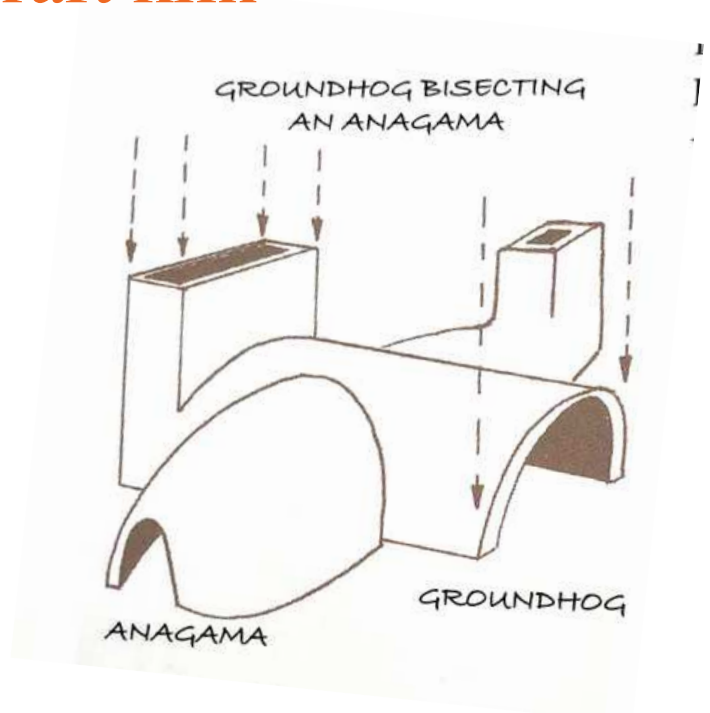
# Embla

## Multi directional draft kiln\*

This is a kiln designed by Fred Olsen, originated from the combining of two-fired kilns: the anagama-style kiln and a modified groundhog kiln. The purpose of this design was to develop and explore a new technique of firing with greater control over temperature, atmosphere and quality, as well as to create a totally new look in kiln design.



Controlling the direction of the draft from two different sides in the kiln can create overlapping firing patterns and ash deposits never seen before.



This multi-directional draft kiln design uses the two separate cross-draft systems in one kiln. Merging these two cross-draft configurations at right angles to each other creates a very large fire zone that both systems must pass through, thus producing an evenness of temperature throughout the whole kiln.



By firing one firebox and the opposite chimney alone to either a high or low temperature, then soaking for a period of time, you can set the flashing patterns and ash deposits as developed by the stacking and draft rate for that side. Switching over to the other firebox and chimney, firing it to a lower or a higher temperature, and soaking

## Clays

The pieces you will bring need to be in stoneware clay or porcelain bisqueware (slip decoration already made is possible), open for greenware.

The material needs to be prepared for long duration firing , with low quantity of iron and a high percentage of quartz.

## Glazes



sets up an overlaying flashing pattern and ash deposit from the right-angle cross-draft that is created. Alternating fireboxes and rythms of stoking, or using one firebox with both chimneys in various combinations, can create innovative results in ash deposits and flashing.

[\* Information in [The Kiln Book of Frederick L. Olsen](#), 4th edition, 2011.]



We will have 6 ceramic glazes you can use in this firing:

- Tenmoku / Nuka
- Moon White (off white)
- Celadon (light)
- Sir shino (shiny)
- Rob's green (Oribe)
- Eve's yellow.

# Expected effects

**FLASHING**



**ASH CONTAMINATION**



**CRUST**



**CARBON TRAP**





# Facilitators

## DAVID TRUEB

Since his apprenticeship as a confectioner in Basel 1982, David Trueb has been interested in ceramics. There is an affinity in the technical knowledge involved in these two areas: both are concerned with recipes, materials, glazes, handicraft and technical skill. David set up his first studio in the basement of his parents' house, where he began working and experimenting in various ways with throwing, mixing clay bodies, glazing, firing, and the thickness of the objects.

Repeatedly he encounters challenges which he approaches with passion, patience and imagination. In recent years, David has specialized in woodfiring at high temperature ranges. He is inspired by simple forms from different cultural areas. He has his main studio in Portugal.



## PRISCILLA MOURITZEN

Priscilla Mouritzen was born in Cape Town, South Africa and attended the School of Art in Durban before setting up her own ceramic studio in England in 1968. She spent a decade in England before moving to Denmark where she has lived and worked since. She shows internationally, and also travels as a visiting artist in studios around the world.

She makes thinly pinched pots using porcelain and engobe glazes. When held up to the light, her work is illuminated and glows through the porcelain body. Small surface etchings create native patterns, which break light and cast shadows across the table. All the works for this exhibition are black and white. Mouritzen has exhibited widely in Europe and is a board member of the Guldagergaard Ceramic Centre, Skælskør Denmark. She is a regular participant in seminars and conferences on ceramics.



# Organization

## TIMELINE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<b>SEPTEMBER - OCTOBER</b>				<b>29</b>	<b>30</b>	<b>1</b>
				<b>Arrival</b> Welcome dinner (approximately 30€)	<b>Glazing</b>	<b>Glazing</b> <b>Wadding</b> (Packing)
<b>2</b> <b>Wadding</b> <b>Packing</b>	<b>3</b> <b>Packing</b> <b>Closing</b> <i>Candling</i>	<b>4</b> <b>Firing</b> <i>Candling</i>	<b>5</b> <b>Firing</b> <i>High temperature</i>	<b>6</b> <b>Firing</b> <i>End!</i>	<b>7</b> <b>Cleaning</b> <i>Cooling</i>	<b>8</b> <b>Day trip</b> <i>Cooling</i>
<b>9</b> <i>Free day</i>	<b>10</b> <b>Preparing the opening</b> Picking	<b>11</b> <b>Opening</b>	<b>12</b> <b>Cleaning</b> <b>Exhibition</b> with final talk <b>Packing</b> Farewell dinner (approximately 30€)	<b>13</b> <b>Cleaning</b> Bye bye!		

## STUDIO RULES

Let's talk about studio rules! Wood firing is only possible if everyone works together. It can be compared to a rowing boat.

The workshop will be held in English, but it is quite possible to participate without this knowledge as we are represented internationally and can communicate in other ways.

Education is the main focus of this workshop and safety is our main concern. Many safety issues are eliminated by maintaining a clean environment. We expect that each participant is responsible for keeping the areas we use tidy and clean.

Assistance in understanding the community is expected throughout the course. We will point this out if necessary. Gross violation can lead to exclusion and entitles us as an organization to prevent someone from continuing.



# Conditions

## WORKSHOP FEE: 1600€

It includes:

- glazes
- firing
- local picnic lunch.

**600€ are paid in the registration, as a deposit** (this is non refundable, so make sure that you have insurance coverage). With the payment your registration is completed and your place in the workshop is reserved for you.

One month before the start of the workshop (ie. August 29th, 2 p.m.), 100% of the course fee (in total 1600€) must be paid. If this is not the case, the right to participate expires.

It does not include:

- accommodation
- breakfasts & dinners
- spirits, beer & wine
- transfers.



In case the workshop is cancelled, you get your reimbursement 100% back.

## MATERIALS AND SUPPLIES YOU WILL NEED TO BRING

- 30 bisqued pieces of high temperature (1300°C, cone 11); they have to fit inside 3 boxes (50 x 40 x 25 cm / 20" x 15.5" x 10" / size of a banana box)  
**No refiring!**
- Studio clothing, comfortable shoes, warm jacket, no artificial fibre
- Safety first! Eye protection / dark eye glasses or welding goggles, gloves
- Any decorating brushes & occludes for your pots are welcome!
- Glazes provided by us, private glazes will not be accepted.



# Recommended accomodation

## IN GULDENGERGAARD

- shared room
- sheets and towels
- shared kitchen

**Cost: 560€ for 14 nights**



# Registration

Did you have ever the chance to fire a crazy kiln like that?

Registration is open now. If the workshop is fully booked, you will be on a waiting list.

**Register now, fill in this [form!](#)**

