



# Pot Chatter

P.O.Box 3149  
Richmond  
Nelson

**CRAFT POTTERS** Nelson Inc. Phone: (03) 544-5172

November 2001

## CRAFT POTTERS EXHIBITION 2001



This part of the Craft Potters year is I think the most exciting. From memory this must be the 26<sup>th</sup> annual exhibition. It was originally called the “Spring Exhibition” but for obvious reasons is a lot nearer to being a summer exhibition than in the past. The pot displayed on the left is by *Andrew Nolan* from Hokitika and you will be able to see the rest of his pots at Craft Potters for the next three weeks. Displayed below is our own *Meg Latham* a local potter from Wakefield will be the other Guest Potter and I for one am keen to see the progress and work from this creative artist who has tutored many of us at Craft Potters in the past.

The Exhibition is open from Saturday 3<sup>rd</sup> of November till Saturday 24<sup>th</sup> November between the hours of 10 a.m. and 4.00 p.m.

This is the time when we relax and look over the year’s work, admire the pots of our fellow members and make plans for our own future pots, inspired by the display. With a whole three weeks to visit the Exhibition we can return several times and absorb the creativity that has gone into the work

The potters who have volunteered to set up and display this year’s exhibition are young and enthusiastic and very talented.

We look forward to some innovative and different ways of displaying the ceramics that are coming from the younger members.



## **EXHIBITION OPENING NIGHT**

Opening night will be Friday 2<sup>nd</sup> November, starting at approximately 7.30 p.m., the evening before the Exhibition starts in earnest. There will be a full complement of visitors and local potters invited with Julie Warren officially opening the Exhibition this year. Once this has been done everyone is welcome to purchase the pot they have set their heart on and we trust there will be a few red stickers around by the end of the evening.

A bowl made by Paul Winspear and decorated by Craft Potters members will be auctioned and if the wine and nibbles are up to the traditional standard we should all have a good time.

See you there!

### **Notes from the Exhibition Committee**

Thank you to all the helpers for turning up on Clean Up day, this is a great effort on the part of those members who can find the time and the energy for what is a large part of the organisation.

### **SECURITY**

With so many pots on display it is essential that we are **VERY** security conscious. Anybody visiting the premises outside of the stated hours must be responsible for seeing that everything is well locked up. It would be preferred if visits can be limited to the stated times. 10am to 1.00pm

Thelma Levy

### **Notes re Roster duty**

Please look at the roster and put down your names to do duties keeping the doors open and the Exhibition running. Remember we need two people on duty at all times. We should all be committed to this.

There will be a slightly different way of looking after the sales this year and when on duty it will pay to become familiar with the new procedure. If anything it should be much easier as all the sales will go on the sales sheet as normal, with the addition of the exhibition sales where a receipt will be given and the number of that receipt added to the sales sheet with **EX** as the prefix. Check on this before your first duty.

At the end of each day the total of the days takings should be put in the safe even if you need to use more than one envelope or bag. Put the date in with it. The sales sheets for each day should be totalled up and go in the bottom drawer of the desk where the till usually is. Joy Brown will help out if you are not sure what to do.

## **Library**

### **PAPER CLAY**

In response to requests for information about making and using paper clay, there is now an article about this for borrowing from the library.

Meg Latham has used paper clay in the past, and has said she would be happy to assist with hints or tips if anyone trying it feels the need for a bit of extra help.

Crystalline glazes. Some members have expressed interest in these. If you happen on an article about them, or recipes, in any of the club magazines will you please note where, on the sheet provided on the library notice board.

We will soon begin receiving the magazine "Pottery Making illustrated", publishes six times a year, and containing a range of practical articles that should be of interest to a good many members. Two back copies are already available to borrow.

The library will be open during the Exhibition, just a little piled up!

Remember there is a wealth of information in the club library, and I'm happy to buy and help if anyone wants it. Amy 544 7275.

## Pottery Crawl

On 14<sup>th</sup> October a very enthusiastic group from Craft Potters went on a day visit to the following galleries.

First to Maggie and Derek Woodhead where we were enlightened on methods they preferred and types of kilns. Interesting photo albums showing work from the past and lovely ways of using glazes.

We moved on to Peter Stewart where we were shown around his gallery, incredible fish and took part in a Raku firing and enjoyed a picnic lunch.

Anna Barnett talked to the group about how she started out in pottery, explained her preferred technique in handling clay, decorating and preparing samples. We saw Anna's raku set up which was very interesting.

Katie Gold and Owen Bartlett's work and gallery ideas were really lovely, both working with different ideas. The fountain and gardens were a bonus and we found Katie and Owen very informative and encouraging to us new potters.

On to Mapua where we visited the Laughing Fish and spoke with Shona McLean and Martin. Here we saw Shona's painting and hand decorated pottery.

A brief afternoon tea at the Café Bar at the wharf then lastly we went to Allan Ballard and Corinna Wanty's really neat gallery Handzon, where several types of work were on display.

A big thank you was expressed by the group to all the people who made us so welcome, enlightened and informed, and of course a big thank you to Betty Dick for arranging the day. Contributed by **Pauline Cohen**

## C.P.N. Committee Notes

At a brief meeting this month the committee gave special commendation to Sarah Hutt for the excellent work done putting displays in the shop windows for Arts Festival Week. Well done Sarah, you are a lady with rare talent and have done us proud.

These people have accepted responsibility in the following areas,

Kelvin Black – in charge of maintenance.

Rita Edgar - for the mini kiln.

Jeannine Price - for the raku kiln.

## Slab roller.

**A short time ago the faithful old slab roller went on the blink with a broken something or other. Kelvin our engineering consultant took her home with him and fixed her up giving us a report that all was well again but with one or two words about her use. At her age she should not be abused, that means no sticks to be used for the thickening. If you have not been shown how to use the slab roller properly please ask some one for help and it will be arranged. Bang the clay down to a reasonable thickness to start with so you do not put too much strain on the roller**

## Pug mills

The committee have decided that it is not possible to put any Lo Fire Clays through the pug mills at this stage.

## **Glaze Recipe “November”**

No recipe for this month so I thought I would print this “kiln wash recipe” which is adapted from two. One from a well known Canadian potter Robert Tetu and the other from Tom Buck a retired chemical engineer and potter. This is the combination tried and tested by Don Jung.

## Combo Kiln Wash

Alumina hydrate	40
China Clay	30
Silica	22
Kyanite	8



Comments. Holds on great, can be rubbed with a carbide brick which gets it nice and even, fills in irregularities, no flaking or peeling. I'm using it at the moment and hope it is as good as it seems so far.

## Glaze Materials.      SILICA.

Silica is the most fundamental oxide of glazes and the most important ceramic material you use. It's one of the earth's most common materials, and is used in all manner of things. It is used to run this computer, and when you look out of your window you're looking through a sheet of it, and when you sit on the loo...and so on.

Silica is found in nature as quartz rock, usually containing a variety of impurities. The silica you purchase has been crushed, ground, and processed for industrial use. Silica also occurs naturally in combination with other materials such as feldspars and organic materials. Silica on its own melts at 1710 • C. to a transparent glaze – too high a temperature for your kiln, so a flux needs to be added to reduce its melting temperature so it can be used for ceramics. Fluxes will be our next topic.

When you look at your glaze recipes what is it you use most of? Most likely its silica. So that's what you're putting on the outside of your pot – a covering of glass. The big problem is getting it to fit with the right formulation. If you add silica to your glaze what will it do ?

1. It will raise the maturing (melting) range by making the melt more refractory.
2. It will increase the viscosity of the melt (makes it less fluid and likely to run).
3. It will increase the hardness and strength of the fired glaze.
4. It will reduce the coefficient of expansion and thus help make the glaze less likely to be subject to crazing.

If you want to read about Silica in detail, and other terms that you're not sure about, look them up in Hamer's Potters Dictionary. It contains a wealth of information about things ceramic. A glaze can be said to be sufficiently viscous if it will stay in place on the vertical surface of a pot without moving when the kiln and its contents are at its intended top temperature (the glaze is in a molten state). Most of you have seen what happens when a glaze is over fired, or the recipe is wrong, and the glaze runs down onto the shelf ! The word refractory simply means being resistant to high temperatures, so being more refractory simply means being more resistant to heat. The maturing range of the glaze is where the glaze and the clay are fired to a temperature where the clay reaches its intended strength and compactness and the glaze fits it best. You've seen how a glaze crazes when it fits badly!

Bob Heatherbell

Editor's Note.

For those of you who do not know, there is a reference copy of the Hamer Dictionary in the library at Craft Potters. There is also a second copy that may be borrowed.

I have been keen to get this Pot Chatter out before the start of the Exhibition so hope we have made it to you all in good time. I think the next three weeks will be very interesting, hope to see as many of you as possible either at the opening or afterwards. "We live in interesting times", in pottery that is.

Enjoy your November month. *Maggie* Editor      Phone 544-8768

Quote.

"If you pass a puddle on your way, be careful not to muddy it. You may have to drink the water on the way back". Bob Sell