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This is the pot that won "The Most Popular Pot Award" at the Exhibition this year. Made by Allan Ballard it was voted for by potters on Opening Night. Potters are hard people to impress in the pottery scene so Well Done Allan!

Editorial

Loss of Passion

"The passage of time is marked by the variety rather than the sameness of experience." In other words, if there is very little variety in your life (or studio work), you have no sense of the passage of time. It passes slowly, but you are left with little recollection of its passage, or of whatever you might have accomplished. Whatever you are doing will soon become tedious and repetitive. In contrast, when your life is interspersed with variety of experience, time passes much more quickly, but you will have a distinct sense of its passage and of what you have accomplished. I certainly prefer the latter.

Vince Pitelka

These words are so true and in Craft Potters there has been for the last year or so a feeling that we need new experiences and that these experiences if and when we find them will bring rewards not so far anticipated. The boredom that sometimes grips us when we follow the paths that are familiar can be both depressing and unproductive. There is a therapy in repetitive work, as was promoted by Truby King, making bread, knitting, spinning are activities that have brought women relief from stress over the years. Making several hundred coffee mugs has been proposed by at least one potter

that I know as a relaxing occupation. I hear cries of protest from most of the potters in our group.

Even six coffee mugs is too much. For many of us the change from one type of design or pot to the next is what gives us the joy of creation and satisfaction if we have achieved something different and possibly exciting. Opening the kiln on a new glaze and finding it is glowing with colours newly found, trying a new technique just learned and finding it works and you have acquired a new skill.

On days like this we forget meals and chores and household duties till the clock reminds us.

We need both of course, the discipline of repetition of the old and the joy and inspiration of the new. The Exhibition is over and we begin again to plan and look ahead, both as individuals and as a group.

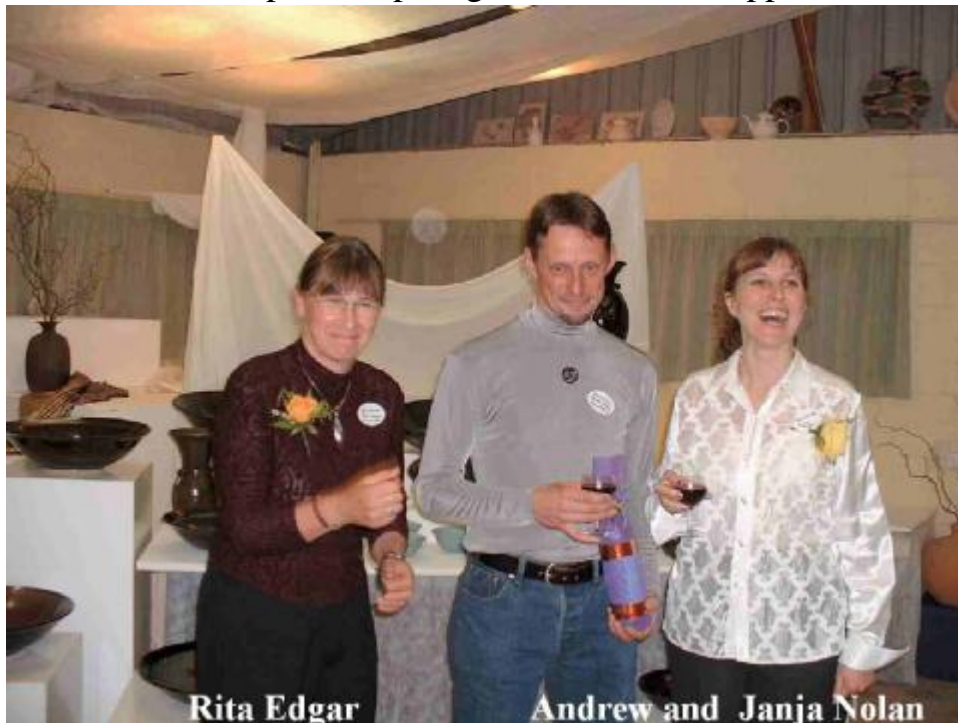
May we never lose our passion for the craft we love.

EXHIBITION

The Exhibition for 2001 has come and gone and it's time for a retrospective look back.

The club members involved in all the aspects of setting up this sort of exercise were as different and diverse as the pieces put forward, which made for some exciting discussions and exchanging of ideas.

The number of pieces was down but speaking for myself (which is all you can do) the imagination and quality were way up. The Craft Potters workshop and gallery was transformed into a stunning showplace by Tatjana and Sarah. The opening night was well attended despite competing events and the supper was commented on by all.



Rita Edgar

Andrew and Janja Nolan

The different system for sales and relocation of Eftpos machine seemed to work well. Sales figures will be available soon and I am hopeful we will come out on top

As always when putting on an event such as this there are lessons to be learned, decisions

that could have been made a little differently and opportunities that were missed. A great learning curve for me standing in for Coila. A long term potter quoted to me 'Potters are always a day late, a dollar short and an exhibition behind.' How true. So - dare I say it, "Start thinking about those pieces for the next Exhibition"

Rita Edgar

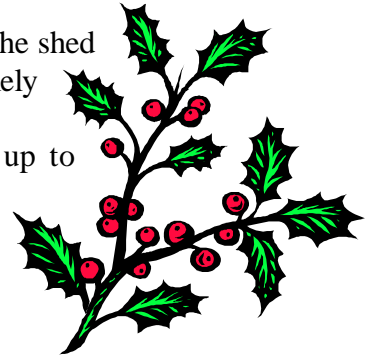
CLEAN UP DAY

A big thank you to those members who helped dismantle and clean out the shed for the exhibition. An amazing transformation of the shed to an extremely effective looking gallery by the exhibition committee. Well done!!

Opening night the food supplied and the presentation were definitely up to Craft Potters standard. I did my best to quality control test most on the night.

Once again a big thank you to all involved including those doing duties.

Rodger Fowler



P.S. Happy 'mud slinging' and Happy Christmas and New Year.

CHRISTMAS PARTY

There will be the usual end of the year celebration on the 8th of December.

Starting with a get together at approximately 6.00 p.m,

Most of you who have been to these parties in the past will be aware of what we do. For any new members it goes something like this:

It is a potluck dinner and we each bring a dish for the main course and or a plate of something for dessert. There is always a variety and Craft Potters members are notorious for making this a worthwhile event.

Soft drink will be made available by Craft but if you want anything alcoholic or unusual you must bring your own.

Please supply cutlery, plates and glasses and take them home with you to wash up!!! No one wants to be on K. P. after the party!

It has been suggested that it would be nice to put a pottery article, of your own making if possible in the Santa Claus basket instead of the presents we normally bring. Value about \$5.00. Always good fun. I wonder who will be Father Christmas this year? Any helpful suggestions for the evening take them to Rodger Fowler. This is all about having a good time.

Glazes for beginners.

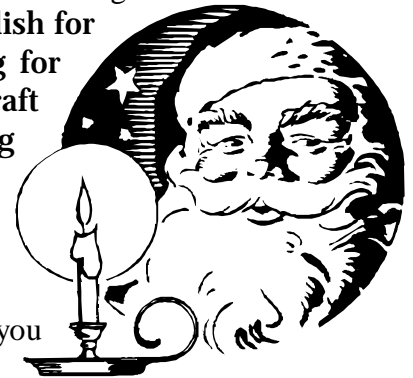
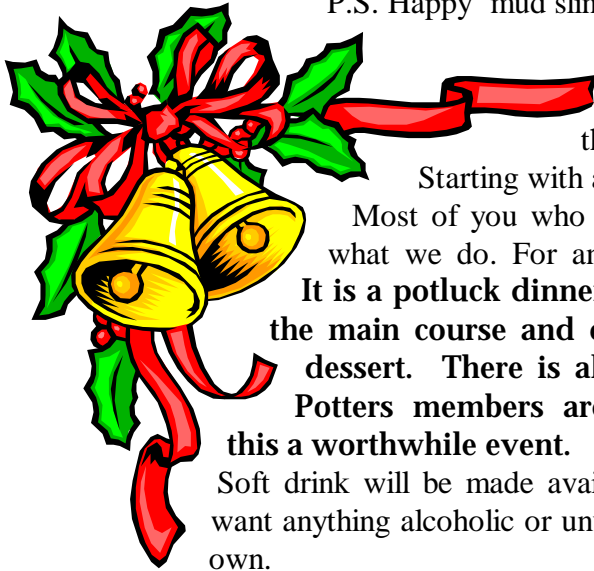
This series is aimed at beginners in the study of glaze making.

Clays for today

Before going on with glaze materials, we should talk about the different types of glazes so we can better relate to the various materials. In the "old days" we used to talk vaguely about earthenware, lead, feldspathic, dolomite, and other sorts of glazes. In this day and age we have a much superior range of clays and materials and much better skills with their use. These days the use of a commercial glaze for lower and mid temperature clays is common. But we still, in most cases, make up our own high temperature glazes to use on stoneware clays. The use of the present range of super white clays available now (such as Mac's White) has created a whole new range of products and methods that produce very reliable results using the materials designed for them.

There is a range of materials available to the ceramic industry that mostly fire their wares to the mid temperature of 1200°C. The spin off from this is the range of materials available to us such as colours and prepared glazes that makes pot making much easier. The down side of this is, depending on your point of view, is that it's not necessary to understand what you're doing. Just as long as 'comes out right', seems to be okay.

Many of you use the low fired (around 1140°C) clays such as red earthenware and the white clay UV, and the mid fired (around 1200°C) clays such as Mac's White and Abbots White. Most potters currently use an available commercial transparent glaze over the top of an underglaze decoration on these clays. Low temperature commercial glazes contain a lot of fritts (expensive),



and are 'soft' and powdery and impossible to decorate on. It should be noted also that the firing temperature of UV clay is critical. For high fired clays (from 1240° to 1300°C) such as Whitestone, PCW, SC80. and Nelson White, commercial glazes are very expensive and not so readily available, so potters generally 'bite the bullet' and learn to mix up their own. This is especially so in the case of reduction type glazes. Commercially prepared glazes are almost invariably prepared for oxidation (electric type) firing. Some people I'm afraid are quite happy to use recipes they have 'acquired', but some usually begin to take an interest in the whole process. The purpose of these brief articles is hopefully to foster this interest.



OPEN DAY

The start of the New Year is a buzz for Craft Potters as the first activity of any note is always the Open Day held this year on 2nd January. Arrangements are made for stalls in the parking area and all hands to the pumps to make gallery sales. This is the time to bring out those pots with reduced prices, the seconds and specials. A fun day for those prepared to turn up and we usually do well.

Condolences

Condolences to Michael Banks on the tragic loss of his brother, it was some time before many of us heard of this tragedy and we can only sympathise for the grief one feels at a time like this. "Blind disbelief, a time of grief and only Time the healer." We are all thinking of you Michael.

Glaze Recipe "December"

Following Bob's article on Clays this month I thought it would be good to give a Glaze for Cone 5-6. Because I personally have no experience of these clays or the glazes in use I approached one or two members and was unlucky in the search for information. I then took a glaze submitted to Clayart several years ago by Tony Hanson called the '5 times 20' and put it through "Matrix".

I found it to be very high in Calcium above all limits and also high coefficient of expansion (which means it will craze). I worked on this for a time with a bit of help from Hugh MacMillan and later Lawrence Ewing but finally Derek came up with a fairly simple adjustment which I think will work as it follows all the rules for Seger formula.

However there has been no groundwork done and we depend on the Cone 6 potters to try this glaze and test it for the benefit of others. I am hoping that for once there will be some feed back, PLEASE let us know how you find it.

Derek's Cone Six

| | |
|----------------------------|----|
| Australian Potash Feldspar | 20 |
| Ferro Frit 4108 (was 3134) | 20 |
| Clay Ceram | 20 |
| Whiting | 05 |
| Talc | 10 |
| Silica | 25 |



If you want this to work you have to use the ingredients listed, other materials may not be so good.

This Pot Chatter has filled up more quickly than I thought it would but I cannot leave here without taking a moment to wish you all the Season's Greetings as it were. A Happy Christmas from both Derek and myself and Happy holidays to all of you who are having them. **All the Best for the New Year.** Keep on Potting and maybe do some pottering!

Maggie. Editor.

Phone: 544-8768

Quote

"He who works with his hands is a labourer. He who works with his hands, and his head is a craftsman. He who works with his hands, and his head, and his heart, is an artist." - St. Francis of Assisi.

