



POT CHATTER

July 2002

Craft Potters Nelson Inc.

PO Box 3149 Richmond, Nelson, NZ Phone: (03) 544-5172



CPN Building June 2002

EDITORIAL

I've noticed lately how the seventies are being portrayed as a time of nostalgia for the music, the clothes, the changes in society and the way it behaved. The media are having a

wonderful time replaying old movies and old news clips. Craft Potters had its inception during the seventies and I find myself thinking back to those times when I was a new member and caught up in the excitement of learning to be a Potter!

We dressed in old jeans with worn home spun jerseys, (frequently with holes) got covered in clay of the iron bearing kind that did not wash off easily. Head bands and gypsy skirts were worn when firing the diesel kiln, (how dangerous!) we looked like the hippies of the time. Small children were brought down to the Zenith Orchards and played under the trees collecting windfall apples and the enormous mushrooms that grew there. Happy days spent with the smell of the diesel, the company and the feeling of doing things together. We had fun in spite of the arguments, pugmill debates, discussions about legalities, decisions regarding classes and tutors and with long queues of new members waiting to sign up. Heady days! Nostalgia!

There were many young members so children were in evidence. At Ranzau Road in those first morning classes there were prams at the back and even the odd playpen. Nothing would deter the budding potter. These children are now married and have produced another generation. Which brings me to the point, where with almost thirty years of Craft Potters behind us, the next generation is taking up the task of carrying on with the work we started. These younger people, some already grandparents and certainly parents have new ideas, new concepts and an enthusiasm that gladdens the heart for the future of our group. May this new infusion of enthusiasm and creativity for pottery carry us on for the next thirty years. I will not be there then, nor many of our contemporaries but in one form or another Craft Potters will continue to be a source of inspiration for yet another generation.

As the song says "Let's get together, Yeah! Yeah! Yeah!" but how many remember that song?

THE ANNUAL GENERAL MEETING

A big thank you to the retiring president Rodger Fowler from all of us in Craft Potters for two years of dedication. This was not the type of activity with which Rodger was familiar but he put his all into it and if hard work was the means by which results could be achieved there was no lack of determination and consistent application. Top marks for really putting in the time and the effort. It goes without saying that at the end of your tenure Rodger you have our admiration and also affection for a job well done.

We must also thank the rest of the retiring committee who have given us a year of commitment and put in some hard work. We trust their time offered some emotional rewards and some experience. Being on the committee can be a real 'learning curve'.

Thank you all very much for helping to run our group.

To the new committee, thank you too for offering to take up the cudgels on our behalf. If you have ideas or plans for the future may they come to fruition and may your time be successful in what you set out to do. To Hanne Bjorklund, may we all support you as our new president with willingness for those things for which we are able to do. For many of us the group is a very important part of our lives and we wish you well.

The A.G.M. this year was particularly important as many of us realized that it was not just to be a shuffle of committee members but a reviewing of our purpose and intent for the next few years. Times change and we must do so also. Fresh ideas, younger potters and a 'new look' at where we are and where we wish to go.

This was reflected at the meeting and the following summary of the decisions made will give those who were not able to attend some idea of changes made.

The meeting was held on Saturday 22nd June at 4.20 pm at the old Richmond Town Hall. The room used is more comfortable and warmer and the result was that there were a few more members present than we get at some A.G.M. meetings.

Kiln Certificate:

Rodger presented Jeannine Price with her certificate for firing the Gas Kiln, well deserved after a great deal of practical work firing for the club and other members.

Reports

Rodger gave his president's report and commented on the fact that it had been a good year's work with much accomplished in all areas.

Reports were received from the treasurer, the balance sheet having been passed by the auditor and also from Lyn Packer as convener of the Gallery, both were accepted by the meeting.

Library. Amy gave us her report regarding the library and expressed her concern about the large number of good books missing. It is very sad that we should suddenly be losing expensive magazines and now books, which have only recently been acquired at some cost. If this trend were to continue we may find our committee having to make a decision that would constrict what has for many years been unlimited access to some of the best books on pottery available. It may be that they will return from what is an oversight but the fact that books have been taken and the card in the back not put with the signature of the borrower is a little disturbing.

Books and Magazines that were missed out on the annual check.

"Pottery on the Wheel." Elspeth Woody

"Studio Ceramics." Peter Lane

"Handbook for Australian Potters." Janet De Boos, Harrison Smith

"Kiln: Design, Construction, etc". Daniel Rhodes

"Kiln & Kiln Firing for the Craft Potter." Harry Fraser

"Making the Molecules Dance" Len Castle

The following Pottery in Australia magazines

1999 Number 38 Volumes 1,3,4.

2000 Number 39 Volumes 1 &2.

2001 Number 40 Volume 3.

This is the worst-case scenario in 25 years!!!! Please potters look for them!

Election of Officers. The following officers were elected unanimously.

Past President. Rodger Fowler 544 4755
President: Hanne Bjorklund. 543 2602
Vice Presidents: Sarah Hutt 547 2000, and Lynda Lines. 543 2791
Secretary: Uta Calver. 541 8953
Treasurer: Lindy Tarrant. 542 4141
Committee Members: Lyn Packer. 544 6821. and Jenny Trafford, 540 3337

Jeannine Price. 542 3033 and Jo Ellis, -- 548 6526
Diana Dumont. 547 9202. and Joan Maggs 544 0115

Auditor: Graeme Todd has once more been appointed Hon. Auditor.

Honorary Solicitor: Paul le Gros has accepted the position of Honorary Solicitor.

Honoraria: The honoraria of \$150 each for the Treasurer and Secretary will stay the same.

It was explained that the situation with regard to the Treasurer's job has changed in that Richard Suter expressed his willingness to continue with the accounts, writing monthly balance sheets and end of year Statements. He did not expect any honorarium for this activity. The elected Treasurer will take care of the grey box, banking monies, writing cheques in payment of invoices and report this activity to Richard having entered it into a ledger.

Subscriptions

Subscriptions will be kept at the same level i.e.

\$45 reduced to \$35 full membership if paid by 31st July following the AGM and \$20 reduced to \$15 for Associate members

South Street gallery awards

A new category Mixed Media was suggested and a revised entry form which was presented by Sarah Hutt. These were both accepted by the A.G.M.

It was decided members entering this award must have paid their subscription for the year.

Most improved student

It was decided that the most improved student as chosen by the year's teacher, will be presented by Craft Potters with a gift voucher to South Street Gallery in the sum of \$25.

Nelson Potters Association Convention

It was decided that Craft Potters will provide "seeding" money in the sum of \$500 to NPA for their upcoming convention. If the convention does not run at a loss this money will be returned to CPN

Gallery Entrance Redesign

Sarah Hutt showed mounted photos of Nelson buildings with outstanding colours that attract



people's attention. She then presented a well-executed design for a new entrance to the club premises. Ron Karsten has agreed to be the Technical Adviser for this project. Lynda suggested putting the word "Pottery" as a heading above the door in the style proposed on the design. Sarah advised that the immediate job would be the painting of the front of the building, with the ceramic designs being done in due course as club activities. She did not think that at the moment the \$500 as approved at the last committee meeting would be exceeded. Richard suggested leaving further costings and expenses under consideration to be reported to a committee meeting in the future. This information could then be made available via the Pot Chatter.

Sarah's presentation was well received by the majority of members and with no dissension and a few comments the proposed project was accepted.

Gallery

A proposal that the gallery be brought under the auspices of the Craft Potters committee was passed when the background and legalities were explained by Richard and Lynda.

Pot Chatter

Lynda addressed Maggie and Derek commending their production of the monthly newsletter, thanking them for their effort, and asked that they continue with this production. Maggie and Derek agreed. Ed's note "Thank you for your appreciation"

The meeting closed with a presentation by Joy to our retiring president.

A flower arrangement was presented to Betty Dick by Jeannine Price for much work organizing the very popular bus trips and finally the usual finish of the ever popular Craft Potters supper

Gallery Entrance

I must add my support for the presentation done by Sarah. I personally was quite blown away by the whole concept. This will make a big difference to how we are seen as a local asset to the district.

MOULD MAKING WORKSHOP WITH BOB.

Held on 22nd June there was a Mould making workshop at CPN taken by Bob Heatherbell and organized by Kaye Lunn. There was a very good turn out in spite of cold weather, eleven of us. Bob demonstrated and then we were into it.

Prepared for all situations, too much plaster, too little plaster, leaking cottles, we all came out with a Mould for future use. We were having so much fun that it took Kaye's pot of soup to get us to take a lunch break. We also learned that the "rip tear and bust" method is not the best and that thought and planning are the way to go if you want a useable result. I think my Moulds are useable!! Messy but enjoyable was the general thought.

Thank you Bob and Kaye.

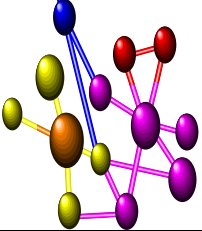
Rita Edgar

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Much inspiration, much enthusiasm, and heaps of positive energy in our shed. Captained by our Bob Heatherbell, a most enthusiastic crowd boarded his good ship 'PROMISING PLASTER' and bravely set off across uncharted waters in the search for the perfect mould. At the end of the day everyone arrived on the opposite shore with good workable moulds. The man himself created a fantastic boat shaped hump mould for the club to use. One participant cast a huge mould from a Spanish glass platter, (in her son's dresser drawer!!!) and I can hardly wait to see what she creates with it. Others did smaller more intricate castings, some of which were very difficult, with the most difficult (I think) being that of a carved South American frog. Others again stuck to more practical forms, and for everyone there was always Bob's experience and willingness to help solve problems and offer advice. What should have been the easiest, the most simple form, -a plain plastic drinking glass, was the one that gave the most problems, ---- as a matter of fact, it was a total disaster, and at the same time it also offered a great learning opportunity. So thanks again Bob!!!

As usual, your contribution to CPN will have long lasting effect. **Hanne Bjorklund**

Future Activities

	<p>Tired of Brown? Want to try mixing your own glazes? Put off by science? Just want to get stuck in and DO IT?</p>
<p>Join 'THE HAPPY GLAZERS'</p> <p>a totally non-scientific group of enthusiastic novice glaze mixers that meet twice a month to mix , fire and discover glazes.</p> <p>A Base Glaze will be supplied to start you off. Results are happily shared among group members.</p> <p>Step one is to find a bomb-proof base glaze that suits your particular clay, - be it stoneware or mid-fire.</p> <p>Step two is to experiment with oxide additions.</p> <p>Phone Hanne on 543 2602</p>	

Sculpture Workshop.

There was a note in the last Pot Chatter about the coming Sculpture workshop with Sarah Hutt to be held on Sunday 21st July starting 10.00 am
The fee for this will be \$10.00. For more details or information phone Richard at 544 1031

Raku Firing

An early notice bringing to your attention that there will be a Raku firing at Peter Stewart's in late July or late August. Blenheim potters may come too. If interested contact Betty Dick Phone 544 1193 for further information.

Throwing Practice for Beginners

“Actually, at the beginning stage, timed throwing is one of the very best things you can do. You could suggest it to your teacher. I always do it with my introductory throwing class, and they learn so much. Each student wedges up 24 one-pound balls of clay, and we start with 5-minute pots. We do a few of those, then a few four minute, then a few three minute, then a few two minute, and the rest are one-minute pots. You will be amazed at what you accomplish.

It is not that the one-minute pots will be great pots that you will want to keep, but you will certainly take risks, and learning to throw well depends on taking risks. In the long run, the objective is not to throw quickly for greater production. The objective is to throw quickly and gracefully so that the clay does not absorb as much water. This allows you far more possibility in form and size.

Beginners just don't want to admit defeat, especially once they have something even vaguely resembling a vessel. So they work it to death, and it just gets worse. I always tell my new students to never sit down at the wheel with less than eight or ten balls of clay. The less balls of clay, the more precious each one seems. More balls of clay, more willingness to take risks.”

Vince Pitelka

SOME MORE ABOUT GLAZE MATERIALS.

This time we'll look at some fluxing materials that contain common materials and perhaps, in some cases, similar characteristics. These materials can be used in addition to the Potash Feldspars that you are familiar with. They are Whiting (Calcite), containing Calcium Oxide (CaO); Dolomite ($\text{CaCO}_3 \cdot \text{MgCO}_3$), containing both Calcium and magnesium; Wollastonite ($\text{CaO} \cdot \text{SiO}_2$), containing both Calcium and Silica; and Zinc (Zinc Oxide) ZnO. They are listed with whiting having the greatest co-efficient of expansion and zinc the least. Apart from Feldspar, most of you use calcium as your primary fluxing agent. It is also a mild opacifier. It is very important to remember that if you go over the top with adding too much calcium it will cease fluxing and start to build crystals, and turn your glaze into a satin and then matt surface, which may not be what you want.

Calcium is near the top of the list with its co-efficient of expansion, so it's not always a good idea to use it as your only flux, especially if you need to avoid crazing. Unless you are trying for a special effect, I would suggest that you use less calcium and add some magnesium in the form of talc. Magnesium has much less expansion to worry about. Dolomite may suit your needs. It contains both calcium and magnesium, and is a very effective flux. The downside of dolomite is that it contains impurities and will give your glaze a creamy colour as well as the opacifying action of the calcium.

I have no experience with wollastonite, but I know some potters do use it. As you can see from its formula it provides both calcia and silica in a glaze. Again the calcium will provide some opacity, and the material will become crystalline if used in sufficiently large amounts.

Zinc oxide is what is called a secondary flux. This is a way of saying you've got some other reason for adding it to your glaze. For instance it's both a flux and an opacifier. It does bring some problems with it, which includes a tendency to crawl, pinhole, and muddy some colours. But used in moderation can contribute to some nice surface effects. Again larger amounts of zinc will produce crystalline and matte surfaces. It isn't used so much these days, but was used extensively in the past in the English Bristol type glazes

Choose the fluxing materials you use with care, and look out for any side effects they may have. A good balance of materials is usually necessary. And just swapping one fluxing material for a different one doesn't usually work.

Bob Heatherbell

What a great AGM. Good attendance, lots of positive energy with good sound decisions being made. The 'star' of the evening was undoubtedly Sarah's proposal for upgrading the front of our building. It was unanimously accepted for further development and budgeting.

And let's not forget the election of a new (eager) committee that met within a few days to discuss the most beneficial direction for CPN over the next 12 months.

Here are some of the issues that were discussed:

Encourage greater involvement of club members from outside the committee. Increase our teaching profile. Network with other South Island Pottery groups. Hold more workshops on a wider range of clay-related subjects. Raise the public's awareness of Craft Potters. Establish a 'Members Forum' where ideas and suggestions can be presented to the committee in person.

So it looks like we are in for an interesting time. Building on the work of the previous committee, adding the fresh creativity and energy of the new committee, empowering full participation by every CPN member, working together to progress our club and promote the awareness of Pottery in the Nelson Province. Contributed by **HANNE BJORKLUND** president.

SPRIGS

A year or two back, while on holiday, we visited the Wedgwood factory and watch them luting decorative pieces onto the side of vases. The technique was as follows: the clay for the sprig is pushed into the mould, and the back rubbed immediately with a palette knife; this lifts it straight out. The sprig is then put to one side, face up on a damp cloth, a smear of water from a sable brush on the pot, the sprig laid on, a quick brush around the edges with the sable, and the job's done. Quick, and fascinating to watch.. They were using water and no scoring.

Ivor from Macclesfield in the UK

Editor's note. This might be the time when "Magic Water" comes into its own.

Glaze Recipe for July

This cone 6 recipe is by courtesy of Michael Banks and I am assured it is a good glaze that has been tried by those using the lower temperature clays.

Floating Blue.

Nepheline syenite	473
Gerstley Borate	270
Silica	203
China Clay	56
Red Iron Oxide	20
Cobalt Carbonate	20
Rutile	40
Bentonite	11

These quantities should give you 1 Kilogram.approx.



If this Pot chatter is somewhat verbose I hope you will forgive me but there has been a lot going on and a lot more planned. There are more bits and pieces submitted which is good and shows you all take an interest. We try to include everything as well as articles of note or interest to the different range of experience in the group. May the next year be a good one for you all.



SUBSCRIPTIONS ARE DUE NOW.

Happy Potting! **Maggie Editor**

QUOTE

"No sudden inspiration can replace the long toil which is indispensable to give the eye a true knowledge of form and to render the hand obedient to the commands of feeling."
--Auguste Rodin (a pretty successful sculptor)

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HAVEN COMPUTERS



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The proposed new look for the Gallery entrance



June Woodfiring



Hanne Bjorklund at work



Pots By Lyn Packer