



EDITORIAL

The Pot Chatter is a source of information for many members and in last month's I committed an unforgivable faux pas. I printed a recipe without accurately verifying its authenticity. Michael was very quick to point out to me the error of my ways (I hope he has now forgiven me), those of you on email will have had a letter apologizing for it. What I have to say here in this editorial is relevant to the whole question of glaze recipes and information regarding their formulation.

The subject of glaze formulation has assumed a very technical aspect, and this is hard for those not familiar with the chemistry involved, unable to put in the time required or needing help with even the basic principles of testing.

Much of the time the testing that goes on is like a fishing line in the Pacific Ocean trying to catch the biggest and best fish. Impossible almost.

All recipes are only likely to work with the same materials, the criteria for mixing and firing, the clay being used and then the firing and the cooling rate. Which is why everybody should be constantly TESTING TESTING TESTING in their own pottery situation. The consolation is that most of the recipes we have obtained and work with are comfortable to live with and the buyers are not unhappy with what we do.

The question of "How reliable are shared glaze recipes and who owns them?" has been asked. Most are not, nor are they yours unless you put in some work of your own. Many potters get a glaze recipe from someone and then treat it as though it is their own when in most cases the work that went into that glaze was probably the input of some one much further back down the line. Just getting a glaze and then doing a test does not make it yours unless you alter it to a point where it then becomes original.

I take full responsibility for having put in a recipe that I should have taken more care to verify. Just off Clayart or out of a book is not good enough for what I have to do. People relying on this newsletter deserve more than "well it might work".

The world is full of thousands of recipes from all sources.

Quote "Maybe the image we have of hordes of happy potters sharing their good, hard earned glaze recipes right, left and centre is a fantasy."

There are only a few of those "good hard earned glazes" and those potters do not part with them until they get a better one for themselves, then they may give it away. I have been working on my own glaze recipes for several weeks, as much to increase my knowledge as anything else. Most of what I do I will make available to my friends in Craft Potters at some time or other, as what is the point if I die and no other has the benefit of my work. Selfishness and greed are the reasons for the lack of information that we have to pass around. No one ever suffered from having been too generous. If they are taken advantage of i.e. the glaze recipe is used to death by someone else, that person suffers the ignominy of being seen to be either lacking in the ability to get it for themselves or greedy in wanting to take from the potter who has shared their knowledge with them.

When I think of the glazes, clutched to the bosoms of potters back in the seventies, which are now regarded with disdain. No longer wanted, our sights are cast higher and so they should be. There will always be a glaze that is an improvement on what we have at present. If we share our knowledge, not of recipes but the reactions of the ingredients, methods of using them and what we have discovered, we will ALL acquire not a recipe but the ability to develop more and better recipes for ourselves.

NOTES FROM THE COMMITTEE

The new committee for this year met for the first time and put through a whole raft of items. It was a very full agenda and top marks to those who put in the effort to deal with so much in what was limited time. There is considerable enthusiasm and the new members on the team expressed the opinion that they found it interesting and had an optimistic attitude. Long may it continue, as it must if we are to achieve what is being proposed for the next year.

The refurbishing of the front of the building is a big project but if we are all in there pitching it will come to fruition. Everyone's help is needed
These are some of the items given consideration.

MEMBERSHIP

The following members have been approved and accepted for membership.

Mrs Silvia Weber, 77 Arbourlea Ave, Richmond, ph. 544.1158

e-mail: webbera@xtra.co.nz

Mrs Carol Dean, 4 Martin Ave, Monaco, Nelson, ph. 547.2357,

e-mail: Carol@AbelTasmanAccommodation.co.nz

Mrs Mary Hsu, 9 Coleridge Place, Stoke, ph.547.6400

e-mail: KWHSU@xtra.co.nz

Please make these new members welcome when you first meet them, it is a bit scary when you start pottery at Craft, there is so much to learn and so many people to meet. I remember it well!

Potters on duty who are approached by visitors wishing to know more about the group or asking about membership should give them application forms and the attached rules of the group. No money is to be accepted. Then advise the person applying to contact Lyn Packer phone 544 6821. Lyn will tell them the way the group is run and take their names for submission to the committee for approval. Only then will they be asked for the fees necessary, by the secretary and NO MONEY is to be asked for before this.

CLASSES will continue for the rest of this year under the same tutors, i.e. Sue Newitt on Wednesday mornings and Rodger taking the Saturday morning class.

FREE LUNCH VOUCHER FOR VICTORIAN ROSE

The Victorian Rose has sent us vouchers for "Pensioners Perks". We were also given a \$10 voucher for a free lunch. It was unanimously decided to give this voucher to Amy Meikle as a small acknowledgement for her untiring services to the club.

This little perk has been well earned, hope you enjoy the meal Amy.

SOUTH ST GALLERY AWARDS SEPTEMBER

We encourage everyone to enter the "South Street Gallery Awards" again this year.

For new members, this is an annual event in which we all enter a pot made that year in one of two categories, hand made or thrown. Sara Hutt has drawn up re-designed entry rules and these will be made available at Craft Potters workshop.

Final date for entry, Wed. 11th September, judging on the 13th September and Saturday 14th will be the "Get-together", when we hear the results of the judging and have a bit of a party. Still to be planned. The big thing is get your pots made and fired, especially new chums, this is your big chance and the prizes are very worthwhile. The CPN spread afterwards is usually pretty good too.

GALLERY

The Gallery which is now under the auspices of the Craft Potters Committee will continue as in the past with Lyn Packer as Quality Controller, Jeanine Price displaying pots, Lynda Lines treasurer and Maggie (yours truly) Sales Records, Joy Brown will continue to do the banking.

Feature table

The feature table is where there is a display, which is of specific interest. There are general displays for the following:- Christmas, Easter, South Street Gallery Awards, and the January month where the sales are greater because of the holidays

The Committee will give consideration to any potter or group of potters who wish to have the Centre Table for a month and those members who would like to have that table should put their names on the list on the notice board. It is quite exciting to have the table and the opportunity to display your own pots.

Roster

It was agreed to try and find a person who is prepared to arrange the gallery roster on a long-term basis, the reasons being that this person would get to know who is available for roster duties, who may be away, have problems, be sick, etc. This is a job which might suit someone who would like to help with the running of Craft Potters but cannot get down to the workshop very often. A great deal of the job can be done by telephone, as that person can keep records at home.

****FREE TRIP WITHIN NEW ZEALAND****

A few months ago Origin Pacific, through Kelvin's Black's wife Lynette, offered Rodger and Annette Fowler 2 return tickets to anywhere in New Zealand as part of Origin Pacific's anniversary celebration.

Rodger, in his usual generous way, declined the gift and suggested it be given to Craft Potters. These tickets must be used before 30 November 2002.

The committee has decided to have a draw for these tickets which is open to **all club members** but ask that each member either donates a pot or other quality, non-perishable item suitable for resale. These items must be left at the club by **31st August** after which we will have the draw.

Please wrap your item, include your name and leave on the table under the notice board. We will use the funds generated by these items to directly benefit members, some suggestions were to shout a Christmas Party or buy a Library book. Any suggestions you have could be included with your entry. ---à Hanne & Lynda

SCULPTURE WITH SARAH.

On Sunday the 21st, more than a dozen future sculpture artists met at Our Shed, for what turned to be out to be yet another inspiring and encouraging workshop. We arrived armed with bright visions and bags of clay, and were welcomed with a big smile from Sarah and a hot blast from our trusty gas-heater. After giving us just the right amount of information, Sarah let us loose on our



Marrian Gardiner & Bill Campbell



By Rita Edgar

still wonder how Sarah, in her gentle way, managed to inspire and guide so many to achieve so much at such a high level. There is still finishing work to be done, but it is my sincere hope that we can have a special exhibition when all the sculptures have been fired. Thank you Sarah, for your time, for giving your energy and tons of inspiration, --- please sign me up for your next sculpture workshop.

Isn't it just fantastic how the horizons of Craft Potters are widening? *Hanne*

individual projects, and we became so absorbed in what we were doing that we almost forgot to stop for lunch. (A 'First' for CPN ???) And at the end of the day the workshop was full of impressive sculptures, big ones, small ones, every single one a success. Many of these would not have been possible was it not for a dozen special sculpture supports that were built and donated by Kelvin and Richard. Thanks Boys, -- you are just wonderful !!! As I am writing this, I

Jenny Trafford and Richard Suter



Lindy Tarrent

the revamping of the front of the building. We will start at 10.00 am and all hands to the pumps as we need many and willing workers for this job. The following weekends, August 10th & 11th and August 17th & 18th have also been set aside for work designated as part of the upgrade.

First off will be the gardens, which will be under the care of Betty Dick. Betty will take care of the shrubs, which need to be moved or saved. Garden tools are required such as loppers and secateurs. Trailers for clearing away.

The front of the building has to be cleaned. As there is no Exhibition this year this cleanup day will replace the one we usually have. Lunch will be shared as we always do and this should be an exciting event and the start of a real face lift for the building and the new entrance that is planned. There may also be a start to the throwing of the decorative pottery sleeves that will cover the totem poles. Any enquiries should be directed to Hanne, phone 543.2602,

A & P SHOW NOVEMBER

Betty Dick has suggested we take advantage of the A & P show and put on a display or demonstration of some kind. Members are invited to help out by offering to take their wheels and give some demonstrations of throwing or other work.

Anybody who is interested in helping in this way should phone

Lindy Tarrant, phone. 547.8495 or fax 547.8452.

UPGRADING OF FRONT ----- CLEAN UP DAY

Saturday 3rd of August is the date set for starting to clean up the front of the property in order to begin preparations for

Rejuvenating the front of our beloved Shed.

By now everyone must have seen Sarah's colourful presentation of the new front for our building. This project was given a unanimous YES at the last AGM, and after further investigation and planning, it's now full steam ahead. This project could very well be our club's most ambitious undertaking, since Marjory Johnston made the Ranzau Road building happen.

There will be a series of August week-end working bees, starting on August 3rd when the preparation stage is top of the schedule. That means gardening to make room for the steam cleaners and painters, and for those who like major action, how about chopping down a tree? And for the not so garden oriented members, ---if we have the clay by then, you can throw segments for the totem-poles.

The following day is mainly for the painters, but firewood stackers won't be left idle. Please arm yourself with a furry paint roller of the masonry variety, and if you bring Rodger a docket, he will reimburse you for it's cost. AND throwers and mural builders will be oh-so welcome to come along and do their stuff.

The following week-end working bees will be mainly devoted to the totem pole segments and the murals.

Wouldn't it be wonderful if we had everything in place by the South Street Awards in mid September? Yes, this IS a big project, AND a lot of work, --- but as we all know, where there is a will, there is a way, and as a bonus, let's also have a lot of fun.

We CAN make this one happen.

Hanne

WEBSITE (Link)

Jack Robinson suggested that we develop our own web site on the Internet.

Lindy Tarrant offered to have a "link" site attached to their own web site and then look at perhaps developing our own full web site later.

KILN REPAIRS

The maintenance and upkeep of the kilns is a major responsibility for the Committee and our large electric kiln needs major repairs. Rodger is arranging to have this done with Justin. Costs may be in excess of \$1,000.

TEA WITH CARL VENDELBOSCH

Carl Vendelbosch has expressed his continued interest in our group and we have invited him with the permission of our tutor to visit us on 31st July during class for a chat and perhaps to see the class in action. This will be an informal visit and it is over to Carl to show and share with us some of his tips and experiences. Ellie who is also a potter will be coming with him and we look forward to renewing the acquaintance of a long-standing friend of Craft Potters and an experienced potter.

We invite anyone who is able to do so to join us after 12.00 a.m. when we will share lunch with Carl and Ellie and have a good old chat about "pottery" things.

RAKU FIRING AT PETER STEWART'S

(Redwoods Valley opposite Go Karts)

Saturday, August 31st 10-4 pm.

Raku Firing at Peter Stewarts. Peter is a master at raku and a composite showman, you will enjoy this. Shared lunch, coffee, tea provided. Cost \$3.00 to paid by 24th August.

1 to 2 bisqued pots. No large ones.

On 24th August 1-3 pm. Pots for the Raku must be glazed so they will be dry by the 31st. Club glazes available. Betty will give you any further information on this day.

Any enquiries phone Betty at 544 1193.

CONE 6 GLAZES

Many of our members are working at Cone 6 or lower and there has been very little information available. Hanne has been encouraging members to form into groups for glaze testing but results have not as yet come through. There are books available for these temperatures now and Bob Heatherbell has started some quite extensive testing of recipes available from these books. So far the results have been good but naturally there is a lot more work to be done.

Wax Resist on green ware

Shellac can be used on greenware to achieve a raised design by sponging away the bare (unresisted) clay areas. It's extremely hard once it dries, and then it just burns off in the bisque., It flows more quickly than wax resist, and is a bit more difficult to control but when you get used to it is worth it.

At a demo by Peter Lane, he used acrylic paint medium (watered down) to get the same effect. Said it was not as tough as shellac but much easier to wash out of the brushes! He painted it on a porcelain body that was completely dry, then sponged the surface leaving the resisted areas raised. He dried the pot completely then painted on more resist and sponged off again (once the medium was dry). He was able to get a third repetition but after that found the first lot of medium got washed off.

This gave different levels of translucency depending on the thickness of the porcelain which was left unglazed.

Truly beautiful! Caroline Saunders

MORE ABOUT GLAZE MATERIALS (11)

FRITTS

Since we have been talking about fluxing materials for glazes. I thought a few words about fritts would be appropriate. Especially as there seems to be an increasing interest in lower temperature glazes.

So what is a fritt? For centuries lead has been in use in ceramics despite its poisonous characteristics. It was easy to use and there was little alternative. It was known that mineral borax was a good flux, but it was soluble, so couldn't be used in that form. This was eventually overcome by developing a method of removing its ability to take up water. This is called fritting which entails first melting the mineral, then dumping it into cold water while it's hot to shatter it, drying it, then grinding it into a powder ready for use.

There is a vast range of fritts available for commercial use, all with varying formulas. Before you buy a bag of fritt it would be a good idea to find out about what's in it and

what it's best used for. The primary constituent of most fritts is Borax, B_2O_3 , but alkaline fritts, Na_2O , and Calcium fritts, CaO , are also available. Most of these fritts also contain other components as well such as potash or alumina.

When, for example, potash feldspar is used as a flux in a glaze, only a small amount of potash (flux) is introduced, and also a large amount of alumina and silica. But using a fritt, all that is being used is the pure flux. This will have the effect of melting the glaze earlier. In general it is not necessary to use fritts in high temperature glazes (cone9/10) as the ordinary fluxes we use are very active at these temperatures. But at lower temperatures this is not necessarily so, and using a fritt becomes a better option. Commercial lower temperature glazes have lots of fritt in them, hence they are very expensive. Yes fritts are expensive. So it's a good idea to get a data sheet of the available fritts telling you what's in them so you can use them to the best advantage. Especially if the interest is in low or mid fire glazes. For those who have computer glaze calculation programs, the material database in them will include a list of the most used fritts. But watch out as manufacturers for some reason change their reference numbers from time to time.

Bob Heatherbell

GLAZE RECIPE

This month we have a recipe from Anna Barnett and I am happy to print her tips on how to go about getting an ash glaze. The newly banded group of wood kiln experimenters will be able to see this type of glaze at its best with the help of the flame and the ash. Ash glazes are notoriously unpredictable so tests must be done before launching into the wood kiln. Cookies under the test tiles will stop damage to your shelves.

Anna's wood ash glaze.

Wood ash sieved but unwashed	31
Potash Feldspar	36
China Clay	17
Talc	16



You can get some fantastic results with this glaze. Before the first firing test it to see if it will run. Put a cone next to the pot so you can see the exact temperature it has fired to. Also only glaze the top half of your pot with it and stand on a piece of broken shelf. Plain on its own it can give great results from additions.

- a) Brown add 6 % Red Iron Oxide
- b) Dark mottled add 4% Red Iron Oxide
 & 2% Cobalt Carbonate
- c) Green add 5% Copper Carbonate
- d) Indian Red add 7% Bone ash
 & 12% Red Iron Oxide
- e) Textured Blue add 2% Cobalt Carbonate



thrown by **Bill Gossman** glazed, sgraffito decorated and soluble salt stained by, **Kurt Wild**

On batch (a) a wash of Iron and Rutile, 50/50 volume will give gold speckles
This glaze can be used in any firing, will be more fluid in reduction (will run), each type of ash is different, part of the fun is the unpredictability. Remember wood ash is a FLUX.. Experiment!
With Best Wishes *Anna Barnett*

Notes for contributors

The Pot Chatter is becoming a forum for members to pass on information and as a result each month there are more contributions. Some come by email and for those I have the following request. Please send in Times New Roman point 14 and in RTF (HTML).

This will make the job for both Derek and I much easier. If you need help with this ring Derek, phone 544-8768. For hand written contributions please write legibly on a reasonable size sheet of paper, (a box of scrap paper will be available at the shed, in case there is none to hand), typed of course would be terrific! Please try and get anything you want included to me before the 20th of the month, there is quite a lot to be done before the Pot Chatter is sent to the ones who get 'snail mail'. Thank you.



Maggie Editor

Quote

I think that the process of working is one in which you take risks and if you are lucky you will make a mistake that will provide, the opportunity to learn or discover something new and interesting. Only way to do that is to take risks, be curious, try something new. The challenge is to pay attention and to understand what you have discovered when it presents itself to you., that's the tough one

Karen Sullivan

The printed copies of this newsletter are produced by courtesy of and with the co-operation of "Haven Computers", Queen St. Richmond.

The logo for Haven Computers features the word "HAVEN" in a stylized font with a blue and red gradient, and "COMPUTERS" in a bold, black, sans-serif font. Below the logo is the name "Brian Chapman" in a cursive script. The contact information includes the address "265 Queen St P.O. Box 3290, Richmond, Nelson", the email "brian@haven.co.nz", the website "www.haven.co.nz", and the phone and fax numbers "Ph: (03) 544 1777" and "Fax: (03) 544 7773".

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Richard --- Who is creating Whom ??????????



By Betty Dick

