



EDITORIAL

Looking at the display by Sarah Hutt this month I am compelled to talk about the excellence of the talent of this potter. There is a youthful enthusiasm in her work that is exciting. She has the sort of talent that most of us struggle to find let alone use in such a remarkable way. Her skill in the use of clay is distinctive, she brings a joyous unfettered freedom with her figures. As a potter who has for most of the time confined herself to wheel work I find myself totally entranced by the magic of her elfish figures, the cheekiness of some of the clown faces and the lazy indolence of the ladies reclining forms. We have not seen this sort of work in Craft Potters in the past, if anything of this type was there I certainly missed it. Sarah has

learned her craft well and uses not just the clay but the glaze formulations and the stains with an ability that comes from the confidence of being her own person. I am unaware of her path into the world of pottery but dare I say it, her tutelage is her own, which is why these pieces are so distinctive and rare. We are fortunate to have a potter of her ability amongst us. Let us enjoy and rejoice in the versatility she brings to our group.

Sarah Hutt

Exhibitor for August at Craft Potters

Part of her display





COMMITTEE NOTES

Once again the Committee had a full agenda and the following items have been recorded as having been dealt with.

Frontage:

Bruce Lissant Clayton has offered to fire the cylinders for the columns, which are to be part of the upgrading of the frontage. Sarah will be in touch with him as I write and as soon as the cylinders are dry Bruce will organise the separate firing for the different clays and effects wanted.

Membership

Diana Dumont presented an abbreviated form of the rules and general information, which will be handed out with application forms for membership. She has offered to go over the existing rules, design a new form with more information and bring it up to date. This form will be handed to members after they have been accepted by the committee and paid their subscription.

Year Calendar:

Any member who arranges a school, workshop or other event is asked by the committee to put it on the calendar on the chart on the wall so that all members will be aware of it.

CLASSES.

Sue Newitt has accepted the position of class tutor for next year. Sue has proved to be a teacher of estimable ability and we have been very lucky to have her. Those who are able to join the class next year will find inspiration and encouragement that will help them improve whether they are new to pottery or have already been potting for a few years.

SOUTH ST. GALLERY AWARDS

There will be a General Meeting before the start of the presentation of the awards. Any matters of general interest members wish to bring to the attention of the group should be relayed to Uta Calver, before that date.

Pots to shed by 11th September, some of us still have firings in the pipeline. There is still time to produce that winning pot.

The General meeting will commence at 5.30 p.m. on Saturday 14th September. Members are asked to bring potluck contributions to the dinner, which will be after the Awards for the various categories. Peter Gibbs is the judge and we will invite him to attend if he is able to do so. Usually a fun evening, so do come along.

Potters Map



Photographs for the potters map were taken by Derek Woodhead, Ray Pengelly and Sarah Hutt, and great deal of time was spent in deciding what would give Craft the best representation of what we do. The resulting photograph seems to meet with the approval of most and we will see if our image is improved thereby.

TILE WORKSHOP

There is a proposal that a Tile workshop should be organised and the committee are looking for those interested and anyone prepared to conduct it.

From the Suggestion Box:

Wally Day suggested we construct a nice box for donations with a sign on it outlining the aims and purposes of the club. This will be discussed at the General Meeting.

Advertising of Other Galleries

A small stand for advertising material is to be constructed for those members who not only sell in our gallery but also have their own galleries. They in turn will be invited to exhibit information for Craft Potters in their own galleries.

‘Origin Pacific’ Tickets.

There has been some misunderstanding about this raffle and the point has to be made clear that the tickets are available to those who enter the raffle by donating a pot or any other quality non perishable item to Craft Potters to be sold on its behalf. The time by which these items have to be at Craft Potters has been extended to 11th September. Wrap the item and include your name. There is a box on the table under the notice board in which you may put them. Go for it! Could be you get a trip you were not expecting to have. N.B. these tickets must be used before the 30th November

ROSTER

Joan Maggs has volunteered to take on the job of overseeing the Roster for three months and will see how she gets on. If she finds it a manageable job she may continue to do it. Thank you very much for at least giving this job a go.

Manning the roster is something that not all members understand. The expectation of the group, which should be made at the time of joining, is that every member will do a duty for half a day every month. Those who sell in the gallery have for some time been required to do two such duties. Dispensation is given for all sorts of reasons, at the discretion of the committee. We are reasonable people as potters and understand the calls of domestic arrangements, sick children or parents, many look after elderly relatives from time to time. These things must be taken into consideration and the job has to be handled with a certain amount of diplomacy. Joan has intimated she is prepared to get to know the potters who are doing their roster duty and keep in touch with them. Our request is that you cooperate as well as you are able to and keep her informed when you run into difficulty regarding this responsibility.

We should not find it necessary to remind everyone that the bulk of our funding comes from the donations from these sales. Should there be no gallery, members would be paying vastly higher subscriptions than they do at the moment and much of the equipment would never have been available.

Because of this situation there has been a rule passed by the committee that those sellers who do not do their roster duties for a period of 2 months will have their pots removed from the gallery.

GARDEN

At the beginning of this month there was a massive clean up in the gardens in the front of the building and a great deal of work was done. Many hands made a speedy removal of overgrown shrubs and a lot of overgrowth. Some of the most precious plants were saved and shifted to another place. Sadly we may lose the odd one but that is gardening for you. There was a wonderful spot of rain that night and it certainly helped the newly moved plants to accept their shift. Betty Dick who is overseeing this part of the work would very much like some help from a few strong members, male or female, to shift one rather large shrub to its new position. If you are prepared to help give her a ring, Phone 544 1193 and offer your services and she will arrange a time that suits the workforce being organised.

LIBRARY

As C.P.N. librarian I find it very puzzling that despite three requests since May for missing library books to be returned, none are yet back in the library.



In the past 25 plus years the club appears to have lost only one book!!

PLEASE members, continue to check in case you have overlooked returning a club book or magazine. Some of the missing magazines have come back and that's great

Like any of the club equipment, library items are intended for the enjoyment and use of **all** members. Look especially for any of the following:-

“Pottery on the wheel” Elspeth Woody

“Kiln Design, Construction etc” Daniel Rhodes

“Studio Ceramics” Peter Lane.

“Kiln & Kiln Firing for the Craft Potter” Harry Fraser

“Handbook for Australian Potters” De Boos, Harrison and Smith

“Making the Molecules Dance” Len Castle.

“Glazes For the Studio Potter” Cooper and Royle

Amy

Those of us who have been in this group are quite puzzled as to the reason why this year for the first time there should suddenly be so many books missing at the annual check. In each case the missing book has been taken with the card in the back also taken. In other words the member or “that person” did not leave their name to say they borrowed it. The implications of this are not pleasant. If you have not looked before please do so now and if you have any idea where any of these books may be perhaps you would pass on the information to someone in the group. If this sort of casual attitude continues we may well lose some very important facilities i.e. the books.

Ed.



RAKU

As mentioned in last month's Pot chatter there will be a raku firing at Peter Stewart's in Redwood's Valley, (opposite Go Karts). To be held on 31st of August, this is just another reminder, your pots should have been glazed already if they are to dry properly. However last minute glazing can be accomplished provided the pots are well heated afterwards. The raku firing will be from 10.00 a.m. to 4.00 p.m.

Cost \$3.00 Take a shared lunch, tea coffee provided.

A&P SHOW

The Committee have decided to have a stand at the A & P show which this year is on November 23rd and 24th. Betty Dick has supplied information regarding charges and the availability of electricity. Support is required on the day for the sales tables and for demonstrations. Members who are willing and able to become part of the group involved in this should contact either Betty Dick Phone 544 1193 or

Lindy Tarrant Phone 547 8495.

Lindy has offered the use of the flat bed truck belonging to herself and Bill Campbell to transport wheels etc to the show. However a DRIVER IS REQUIRED. Any offers?

Glaze Materials 12

More about Fritts.

I think it's a good idea to go into a little more detail about fritts. Just about all our fritts are sourced from the Ferro (Australia) Company across the Tasman. Ferro is an international corporation. When you look up recipes and formula in various books you will probably find names such as Blythe or Podmore as well as Ferro, that are not available here. If you wish to try one of them you will have to find out what it's formula is and attempt to match it with one that is locally available.

Fritts can be used in any glaze, as well as in clay bodies and slips. A fritt is not a glass former. It is solely a flux and acts to melt the glaze. It will always melt, but will not make a glaze on its own. It needs to be combined with other alumino-silicates : i.e. China Clay and Silica. It is also best not to use it as the only flux, but use it in combination with some Calcium or Magnesium. In addition a fritt, being an inert mineral, will sink quickly to the bottom of the bucket of glaze.

When you pick up a bag of fritt it will probably have, in addition to its name, words like "high", or "hard", or "medium", or "soft". High means that the fritt is concentrated towards a particular oxide. Hard, medium, and soft have to do with the melting temperature, with hard being more refractory and soft having a lower melting point.

Lead Bisilicate Fritt (Ferro 4064) is available, but best avoided for use on pots that have anything to do with food. Ferro 4110 and 4101 and 4125 are high alkaline fritts with a high proportion of soda. Good for colour, but have a high expansion. Ferro fritts that have a strong boric content (most of them) are 4101, 4108, 4113, 4124, 4125, 4193. These fritts are all available from your local supplier. I recommend that you get a data sheet showing their contents so you can make an informed choice of what's the best one for your use.

Cheers, Bob Heatherbell.

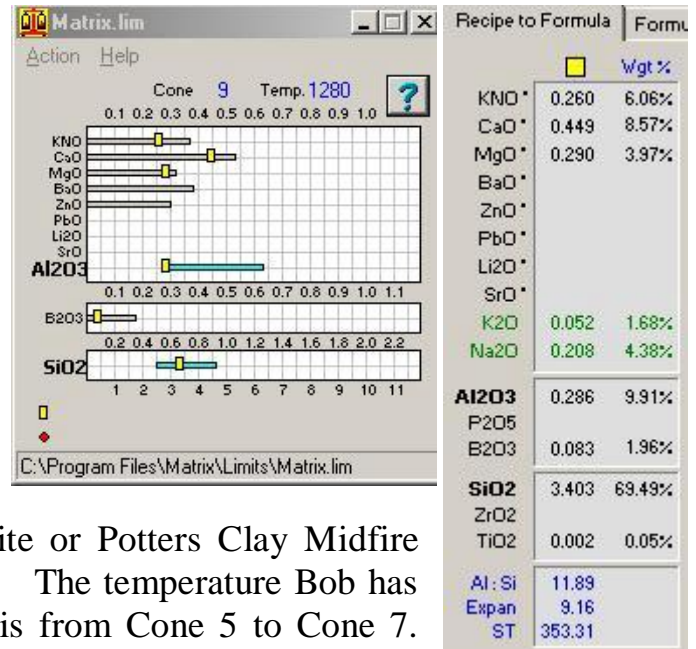


GLAZE RECIPE

For several weeks now Bob Heatherbell has been doing tests of glaze recipes for the cone 5 to 7 range. I have persuaded him to give us one of these recipes which is still on a trial basis but appears to be without any obvious faults. I saw the very first test and was impressed with the surface, it survived the freeze boil procedure which we now use for trying to ascertain the possibility of crazing. Out of the dozen or so tried by Bob this is a good one and it will be worth the time of anyone interested in this range to make up a small batch of about 200 grams, enough to do some test tiles and a small pot. Please get in touch with Bob or myself if you do this and give us your opinion of the results as you find them. A big thank you to Bob for sharing the results of his work with us.

Transparent Semi Gloss Number 7 from Bob Heatherbell

Nepheline Syenite	34%
Fritt 4108	08%
Wollostonite	13%
Talc	12%
China Clay	08%
Silica	25%



If you wish to make this a white glaze the recommendation is that you add Zirconium Silicate up to 10%. The glaze is intended for use on Mac's White or Potters Clay Midfire white, these are the clays used in testing. The temperature Bob has been firing to is 1220° C but the range is from Cone 5 to Cone 7. This could be a break for those struggling with Cone 6.

USING RIBS FOR THROWING

I have been reading about using throwing ribs, which I gather is a method of throwing used extensively by the Japanese potters. Some of our local potters may use some ribs but in Craft other than a flexible cleaning rib to remove slurry from the outside of a pot I am not aware of it being a common method of throwing. I would love to hear from any potter or of any potters who throw like this. Here are two methods of using ribs I have found on Clayart.

1) My favorite rib is the bowl part of a wooden spoon. Cut off the handle and smooth that area into a continuous curve. Drill a hole in the middle for your finger to rest during use. When you use the spoon, there is actually quite a large area touching the clay-possibly similar to a broad rib, I like it on the inside of bowls, because you can reverse direction if you like and your rib still works. Plus there is a different curve at each end.

Ann Brink in CA

2) I think lefties have an advantage in using ribs inside the pots but really we all become ambidextrous when throwing. I use a rib with rounded corners to avoid accidental digging from sharp edges. When forming with a rib, throw a cylinder. Then I use a sponge on the outside and push gently on the inside doing several passes. From the cylinder to a round form in two or three passes. Always dampen the inside before passing the rib so it slides easily. It is one of my favorite things to demonstrate when teaching. The change is very dramatic.

Marcia in Montana

WELLINGTON POTTER

For twelve days in August I was in Wellington visiting family and renewing my acquaintanceship with two small grandchildren. While there I was given the opportunity to go and see the exhibition of some of the later work of Gulielma Dowrick. Gulie took a school here in Craft Potters a few years ago and we were incredibly impressed with her work especially her decoration at that time.

Now she has moved into the venue of working with copper red and copper red lustres. Those of you who know my penchant for the copper reds will appreciate my delight at finding this reservoir of enthralling pots. The forms were simple but beautifully executed and the glazing impeccable. Red stickers abounded, this is a potter whose work in glaze calculation and experimentation has really paid off. Jealousy is not one of the seven deadly sins I have ever felt I suffered from, but leaving that exhibition I experienced just a small stab of it.

That is it for this month, there has been so much happening in Craft and we are in for a busy time. The weather is slightly warmer and here in Nelson we look for the sun to warm the days and give us inspiration to get into the pottery. I trust you all have pots in mind if not actually on the boards.

Good Firings! Happy Unloading!



Maggie Editor

QUOTE

.."If the work is going well, the money doesn't matter; if the work is going badly, the money doesn't help."

John Le Carre



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Pottery by Linda Lines

Presidents Report

AUGUST COMMITTEE MEETING:

Your new committee has had it's second meeting, and the members are coming together in what has the potential to be a very capable and focused 'machine', -dedicated to the welfare of Craft Potters. A full list of the items that were discussed at this meeting, and the detailed decisions that were made, are available in the Committee Meetings folder in "The Shed".

Briefly:

Diana presented her proposal for the first of a series of handouts, -this one designed for people who enquire about the club with the intention of becoming a member. Sarah gave a progress report on the frontage upgrade.

And our wonderful tutor, Sue Newitt was confirmed for next year.

A revised system of handling the gallery roster had been proposed. Joan volunteered to test the proposed system for the next three months, at which time the situation will be re-evaluated.

AND, we are to have a stand at the next A&P Show instead of our usual exhibition. The purpose will be to promote Craft Potters, bring attention to our gallery, and inspire new membership. Details of format and logistics to be worked out. Betty, our capable and enthusiastic A&P convenor needs one or two co-workers, so do phone her on 544 1193 to come on-board this fantastic club project.

The Great South Street Awards are here again. A VERY special invitation to the newest of our Newies: This event is for EVERYONE! Put your best pot forward! Everything has a beginning! Love your pots! Be proud of them! Don't be shy! Take that first step! What's there to loose? So Go For It!!!

I still remember the first entry of our presently most successful potter, - not many years ago! Two Flintstone type earthenware mugs that revealed all the chunky honesty of a beginner potter. And on a different level they also whispered so softly about what might lie ahead,-- if their creator had the courage!

Many club members have indicated their preference for a future workshop on the posted list. The committee will investigate tutors for the two most popular choices and feel that October would be a good month. Update in the next Pot Chatter.

And the great Flyaway Raffle will be drawn at the South Street Awards evening. Entries must be at 'The Shed' no later than September 11.

Just keep those volunteer pledges coming.

HANNE.