



Craft Potters Nelson Inc.

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

## EDITORIAL

Creativity is an emotional part of the life of a person. People other than painters, potters or artists have creativity. If you are a young mother with a large family and very little time for outside interests your creativity will be directed towards your cooking, sewing or knitting. The satisfaction we all crave by being



creative will find an outlet. The last few years in Craft Potters have produced newer and in some cases younger potters with skills they have learned and creative ideas for using those skills in ways not hitherto seen. At the end of the last month your editor and photographer were directed to look at the displays of the work of Craft Potters members in various shop windows in Nelson and Richmond. These were organized by Sarah Hutt and set up either by the members themselves or the owners of the shops. We were suitably impressed with the variety and the creativity of our potters and in some cases querying why these pieces were not in our own gallery. Why not?

The comment I want to make in this editorial is that it is not an easy thing to get from the germ of an idea to the final creation itself. How often do we lie awake at night with an idea or a design in our head only to be frustrated when it comes to the actual making of the piece. To be really creative requires a certain emotional quietness and serenity not always available in this hectic world we live in. Pressures are put on our younger potters that those of my generation never had to contend with. This is especially true of the potters who have young children and families who make demands on their time. Pottery is a very demanding craft, pots need watching to see they do not dry too much, turning is imperative when greenware reaches that point.

If there are commissions to be met, firing schedules can become a nightmare and these are the stresses that kill the creative urge.

To those potters who come through with newer and more creative ideas we must give encouragement wherever we can, I am thrilled when I see one of our members with a new and exciting advance in their ability or an unexpected and different design or decoration. Let us not cull the tall poppies, let us help them to flourish.



## **SARAH HUTT AND HER WORK**

This in her own words is a resume of what inspired Sarah Hutt to become a potter .

Sarah has won the hearts of Craft Potters Members with her provocative and distinctly original pieces. She is a potter who endears herself with her humility and I had to approach her for this article .

### **From Sarah Hutt**

I grew up in a house with a father who is a Graphic artist (and a perfectionist!).

With his support while growing up and my unlimited access to paint and paper, I painted and drew through my childhood. When I had my own children, I got back into art and decided to try clay. It was the best thing I could have done because I loved sculpture but had never been taught how. After a brief course in making a bust I decided to go to classes and went to Justin's at Waimea College (what a teacher!!).

I then had a chance to try other things like throwing, which is great fun!

Because I had previously been trained to senior level as a Florist, I learnt all the basics of colour and design, like line, form, accent etc and had used this in Window design and wearable arts etc.

All the design principles are important in all fields of art and it makes them much easier to understand, especially when a pot or painting doesn't look right. It may just be a matter of balance. I have had my ups and downs with clay like everyone else but am addicted to the process. I also like to be individual, try something new, sometimes things work and other times they don't. One seems to take a chance each time and each time it is worth taking. Once you find a style that works for you, it is worth sticking to it and seeing where it takes you. I know that is what I intend to do now I have found mine! *Sarah Hutt*

Some words of wisdom there for all of us. Ed.

## **COMMITTEE NOTES**

Some items of interest from our latest committee meeting: Lynda Lines has rejoined the committee, which is great for the club as she has a heap of financial knowledge and common sense that the club will benefit from. As well as being in charge of the Gallery finances, she has also agreed to become our Nelson Potters' Ass Rep.





Window display by Jo Ellis

## **Library**

**New Magazines**– Amy is organizing to supply the club with two new magazines, ‘Potters Seen’ and ‘Pottery Making Illustrated’. The ‘Potters Seen’ is a new N.Z. Ceramic Magazine. If you would like to own your own copy, you should be able to purchase both of these at South St Gallery.

**Christmas** is not far off {once again}. The committee has had some innovative, we think, ideas for the season. You are all invited to supply the gallery with clay Christmas tree decorations. These will be hung on the tree, a real one, and customers will be able to select and purchase the decorations of their choice. While you are busy making these, remember that the

busy time for the Gallery is coming up and we need plenty of pots for our discerning customers to purchase. It’s an opportunity to create something new and original. Don’t forget that with our Open Day early in Jan, we normally have record sales, and it’s great if every one can share in these. Also if anyone has a set of Christmas tree lights that they would be willing to lend the club, could you please let a committee member know.

## **PARTY, PARTY, PARTY**

This year’s End of Year Party is going to be something quite DIFFERENT! We plan to have a barbecue on Sunday 15<sup>th</sup> Dec beginning at 4pm. Families are very welcome to join us. The club will supply meats and soft drinks. You are asked to bring along a salad and a dessert. Get out the fancy recipe books, as the yummiest dessert wins a prize – a quality bottle of wine. We also have another fun competition for you to participate in, but, you will have to come along in order to find out what it will involve. There will also be a prize for this winner.

This will be a great opportunity for our new members to get to know our more ‘mature’ members. We don’t bite – honestly! So I hope you will all right now go to your calendars and mark this on it as a very important date, and an event that you can’t possibly miss.

## **Committee Members**

The newly elected committee is now composed of :-

Rodger Fowler, President and Co-Treasurer

Uta Calver, Secretary, Lynda Lines Co-Treasurer and N.P.A. Representative

Lyn Packer, Vice president. Jeanine Price, Vice President

Jo Ellis, Trevor Briggs, Janice Heath.

Bob Heatherbell. Joan Maggs, Roster Secretary

## **GALLERY**



Window display by Anna Barnett

Jeannine Price has just returned from hospital we all wish her well and Best Wishes for a speedy recovery. Jeannine will be out of commission for the next few weeks, so while she is away, could all members doing Gallery duties please make an extra effort and give the pots and shelves a bit of a dust while you're there. If we all contributed just 20mins each, it would make all the difference. Thank You. *Lyn Packer*

## **ROSTER**

Joan Maggs has been doing the roster for the first month and wishes to extend thanks to all those who have been helpful. She has contacted as many of the members as possible to make their acquaintance and wants to say a big thank you to them for their co-operation and says that their help has been very much appreciated.

## **SUPER SALES WEEKEND**

There has been a proposal that Craft Potters might have a **Super Sales Weekend** in the busy tourist months of mid January to February. The idea would be members organize an in house sales week or weekend. Ideas are requested from all those who might be interested. Members would have to set up their own stall and decorate it, also man the barricades for an intensive week or weekend of selling.



What do you say? **Feed Back Please.** We will have to make lots of pots of course!

**New Members.** A few words of encouragement from Jan Moresby, who says to all those of you who have just joined us “ don't be afraid to help out whenever you want to, wash a towel or tidy up a table, the club belongs to all of us. It is yours too so if you see something that needs doing we welcome your help, be part of the group, this was what made us what we are. Jan

## **A & P SHOW**

A & P Show 23/24 .Nov 2002.

Preparations to the show are well in hand with an enthusiastic group of members making pots for the lucky dip, turning them, and they will be glazed on 22<sup>nd</sup> October. Jan bisced them while I was away. A Saturday class member has donated a bag of clay, thanks Walter. Our stand is in a marquee for safety reasons. The support from members has been terrific. My thanks to all of those who have supported the project so far and are helping during the show. I think it will be a fun weekend promoting our club to the wider Nelson area. If anyone else wishes to help please phone me, it's not too late.

Betty 544.1193 – Co-ordinator

## **GLYCERINE**

Glycerine acts as a humectant, that means it retains the moisture in a medium.

Having a drop or two of glycerin in your mix of oxides or stains means it will keep them wetter longer and act like a water based lubricate. They will have a better flow and a smoother finish. Since they hold the moisture longer the glycerin also allows surface tension to lose its grip and flow freely. One could consider a small addition of a surfactant as well, where you may want more penetration of your glazes since this wets out the product.

Courtesy Clayart



## MacMillans on the move!

Hugh and Saralinda MacMillan are on the move again after 9 years at their Gladstone Rd site. Earlier this year they purchased a property on Bateup Rd, Richmond where new developments are already under way. The retail gallery and workshop will be relocated there in December (builders permitting!!!) with facilities for the café due to be finished in February 2003

From here



To here.

Visitors will be able to “have a go” on the spot with packages designed mostly for fun. This is hoped to raise the profile of hand thrown pottery in general and specifically in the Nelson region. A museum is also on the agenda. Initially this will be part of the main building ( spread around the café and gallery) but eventually a separate building would be the aim. The landscaping will be developed with a rural theme with sculptures and a water feature.



## WORKSHOP DANGERS

A few notes for beginner potters and others who may not have thought of them. Some things that happen are just unfortunate accidents, others are cautionary tales. Here are a few tips of what to avoid.

Never ever wear loose clothing near a firing kiln, raku especially is very dangerous when white hot pots are being lifted, wafting skirts are a danger.



Window by Rodger Fowler

Never wear anything but pure natural fibres such as wool or cotton near a firing kiln. This is not Organic Snobbism there is a logical reason. Synthetics melt and when they melt into your skin, only God and the Burn Centre can help you. Wear the proper safety goggles when peering into reduction kilns those high temperatures can damage your eyes. When working on your wheel avoid necklaces that dangle. Tie up your long hair or wear a hat and tuck it all in. Floaty scarves may look good but can drag you onto the

wheel head so avoid clothing that can get caught on the wheel shaft.

Great way to break your glasses, nose or teeth. Wear solid shoes that protect your feet and prevent your feet from slipping.

Courtesy Clayart

### More about Clays No14

As I've said previously, we are lucky to have good clay makers in our district. And we don't have to stand the freight costs that potters elsewhere have to pay. We buy our bag of clay with great expectations and with little thought of what went into making it and getting it into that bag. Making clay for potters is not without its problems. Ask any clay maker! This can be more so when making clays from materials dug from clay pits in this country. Making the very white clays such as Mac's White or Nelson White is fairly straightforward. Using all prepared minerals, the requirement is to get the proportions of the mix correct. Making stoneware clays such as Whitestone or PCW is a bit different, as the raw materials are not done up in nice tidy bag lots. If you visit the clay factory you will see bins containing different types of clay from various parts of the country that need to be blended into the right mix of ingredients.

Our clay deposits have been laid down over many thousands of years by the action of erosion, weather, and water. Our violent geologic past has seen much of our sedimentary deposits upset or despoiled, or invaded with impurities. So good clean clay deposits, especially of stoneware clays, are usually neither large nor abundant. A clay pit here may extend for a couple of hundred metres, but in continental areas overseas a pit of clean clay may extend for some kilometres. There are always exceptions of course and in Northland there is a mine producing what is reputed to be some of the finest white china clay in the world.

For potters making domestic ware, prior to the introduction of our white clays, getting a clear or white glaze to fit stoneware clay was a difficulty. Sooner or later some crazing may appear. It seems that the nature of some of the local clays provided more than a few problems to the clay makers and then to the users. But then, interestingly, the use of oxides in the glazes, especially iron, appeared to overcome this problem. Perhaps we just couldn't see the crazing! Maybe that's why everyone used iron glazes in the old days. Now with the use of the new white clays for domestic ware these problems are largely forgotten.

The presence of iron in a clay or glaze is a very important factor. It assists with strength and bonding and is a universal colourant. It can provide a wide range of glaze effects. Its downside is that it can muddy colours. The white clays have no iron in them, hence their use for producing clear bright colours. The white clays are also neutral as far as kiln atmosphere is concerned. They respond the same to either oxidation or reduction. On the other hand the stoneware clays containing only a small amount of iron do respond to a reduced kiln atmosphere. The latter clays can be fired up in an electric oxidising kiln, but in my opinion, do not have the strength or glaze quality of reduction fired work

*Bob Heatherbell.*



Tahuna Function Centre, Nelson

25 - 27 April 2003

The organising committee of *ClayBiz*, invites all Craft Potters members to the NZ Society of Potters National Convention on Anzac Weekend 2003.

### **URGENT Glazing Workshop to glaze pots for the A & P SHOW.**

On Saturday, November the 2<sup>nd</sup> there will be a gathering of all those of you who would like to help with glazing pots for the A & P Show. If you are a beginner come along and pick up some tips from the old hands. Starting about 10.00 a.m. till lunch time.

Meeting of people who are helping at the show will be held also, about midday. *Betty Dick*

## Pot Chatter Staff

We have had the first meeting of the staff of the Pot Chatter, only lasted a hour and great input from everyone. Derek and myself, Jan Moresby who proof reads and is our roving reporter, Lyn Packer who will write the committee notes for us, Uta who as secretary will



supply other club information and Bob Heatherbell to keep the technical advice factual. We hope to get out even better issues, and are all optimistic.



## EDITOR'S NOTE

*Maggie* Editor

Another Pot Chatter off to the printer, I always like the feeling that the work is finished and we have done it. I hope that the season will have much to keep you happy. There is plenty to work for, make lots of pots and have successful firings. There are good times ahead.

## DEADLINE

The final date for articles or entries for next month's Pot Chatter (that is the December issue) is Thursday 21<sup>st</sup> November. Lyn Packer or Uta Calver will type up and send email for you if you so wish. Those sending email please use RTF (HTML) and Times New Roman point 14. Please note that the views expressed here are not necessarily those of Craft Potters Nelson Inc.

## QUOTE

The foolish neither forgive nor forget.  
The naïve forgive and forget.  
The wise, forgive but do not forget.  
Author unknown. By courtesy Rita Edgar

Another great quote for everyone out there...

**."For evil to prevail, all a good man has to do is nothing."**

**If you are not part of the solution, you are part of the problem**



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