

newsletter

July 2014

monthly newsletter & journal



PRESIDENT'S NEWS Rosemary O'Hara

Hello potters, another great month at WPA. Wow, wasn't the Anagama firing superb for all those who got to see the unloading and those who were lucky enough to have pots in it. We, the onlookers, are very treated here in Wellington to have this great Anagama team and their resources generously shared with other potters: the land, the wood, the expertise, the will and the year-long dedication in the wood cutting department, to make this amazing firing happen annually. So much generosity of spirit on the part of Graeme and June Houston, Alan Ross, Shige Ohashi, Mal Sole, Peter Rumble and camp mother Andy Rattenbury.... so much positive energy for the club. I'm looking forward to getting a closer look at some of the wonderful pieces I saw coming out of the kiln in the Ceramicus Exhibition this year.

There are two more unusual firing club events coming up that you will need to make special pots for, if you would like to participate. The Naked Raku requires you use a raku-suitable body fired to 750 C (see details in this newsletter) and bring them in on the first weekend in August (weather permitting of course). It's not too early to start thinking about the pit firing at Vera's place in Ngaio on the 15th November. Pots for this need to be made from a grogged body, as they can get exposed to any sudden change in temp with the open flame and winds etc, in the pit. They produce the best results from being burnished or coated in slips or Tierra Sigillata.

The Ceramicus Exhibition is going to be a bit later than usual this year; 17th October to 2nd November at the Academy of Fine Arts. It's

not too early to start thinking about your pots for that as well! Anneke Borren is our guest potter and selector this year.

Upcoming workshops: Richard Stratton's is only lightly booked at the time of writing. Even though there is a lot that an old hand like me could learn from Richard about making moulds, and related tips, this is one workshop that beginners and intermediate students can get immediate use from, learning very relevant basic skills to add your potting development. Gloria Young unfortunately has had to postpone her August Majolica workshop until early next year.

For those of you who have been waiting for some intermediate potting lessons, Vivian Rodregeux has moved her casserole weekend workshop forward to 23rd-24th August.

Shige Ohashi is going to do a repeat of his tea bowl making course, Japanese style, starting 13th August, Wed nights 7 to 9pm, and then following with a more complex vase making workshop in September or October (tbc).

Congratulations to our Anthea Grob, the new editor for *Ceramics Quarterly*, who is taking over the reins from the legendary Peter Lange. Anthea has been teaching at tertiary level, and community classes for 3 decades or so, variously in ceramics, computer graphics, graphic design, fabric design. Quoting Anthea, her plan for the New Zealand Society of Potter's magazine is "to provide the space to get published, noticed, outraged, feel jealous, feel pride, get reviewed, provide goals and

Diary 2014

15, 17 and 18 th July	Children's Pottery Classes., 9.30am to 12, 1pm to 3.30pm, Rosemary O'Hara.
26 - 27 July	Richard Stratton, Mould making, 9.30 - 4.30pm
2 August	Raku (follow up to Kate Jacobson), Mike Aitkens, Friday night 1 st August for a Glazing Demo
6 August 6pm - 7.30pm	Brownies Class- Karori West Pack
24 - 24 August	Vivienne Rodriguez, Casserole Workshop
(tbc) October	Anthea Grob Sunday morning Glazing Courses
15 November	Pit firing at Vera's

goalposts, expand our potter's philosophies, horizons, expertise, and business acumen. It is also to continue developing the sense of kinship that has always been a strength of the potting and ceramic artists community, in New Zealand and Internationally." You Go Girl - we're looking forward to Anthea's extensive and eclectic interests being reflected in our NZ Potters' magazine.

The WPA committee is working towards finding some options for you to vote on at the AGM about how to manage the appointment of a room's manager.

I will have been to the Handbuilding Conference in Hamilton by the time you read this. I'm sure it will be a blast from the past - I haven't been to one of these for about 20 years. I'll come back with a pile of connections heaps of photos, tips and ah-ha moments, and at least one or two really cool head-turning ideas that will stick.

Cheers,
Rosemary.

Upcoming events

Naked Raku on Saturday 2 August (3rd if wet): All who wish to participate will need to have their work bisqued at 750 degrees - there will be a special firing on Tuesday 29 July at the rooms, so have your work on the firing shelves (and labelled!) before then.

For information on clay to use, etc, see the article in this issue. To decorate, turn up at the rooms on Friday 1 August at 6pm, with your bisqued work ready; there will be slip and glazes provided.

Anyone who didn't attend the Jacobson workshop can come (with their bisqued work) and there will be people there to help. Note that it is not a quick process, see below for decorating steps. Please contact Elaine Marland on 0210505335, if you plan to attend.

Richard Stratton's Mould Making Workshop 26th to 27th July: This workshop will cover an important part of any potter's skill base, that is, how to make their own press moulds. While Richard is undoubtedly our local expert on this, I haven't met a potter

yet who doesn't use moulds in some way or other, and most of us prefer to use our own shapes. He will also be demonstrating how to make multiple piece moulds.

Richard will cover:

- how to analyse your shape to determine the best way to reproduce it
- the tricks or alterations you may need to do to your shape to make it reproducible
- how he makes use of moulds in both his hand built and thrown ware such as handles and spouts
- discussion of lots of tips and tricks and further things you can explore such as the use of silicone moulds.

Look on 'Richard Stratton's Ceramics' Facebook page or on the web, or at Anna Miles Gallery Auckland for images of how Richard uses moulds in his work. Be an opportunist and sign up.

For further information on all courses, please email Wellington Potters Association (wellingtonpotters@gmx.com)

Pottery classes at the rooms

Monday 7-9pm: hand-building and throwing with Matthew van Atta.

Tuesday 7-9pm: throwing with Mauritz Basson - <http://www.cecwellington.ac.nz/courses/915-pottery-throwing-all-levelstuesday>. Basic to intermediate 8 week course \$235. Enrol for Mon and Tues courses online through the Community Education Centre.

Wednesday 7pm: Shige will teach small classes, 6 week courses in Japanese style 'throwing-off-the-hump'. \$140 per course excluding clay and firing. Beginning 13 August.

Thursdays 5.30-7.30 and 7.30-9.30pm: Rosemary O'Hara - Throwing for beginners and beyond, 6 week courses run continuously. \$120 per course, plus clay and firing costs. Phone Rosemary 233 0003 or email roseo@klezmer.co.nz. Next courses start 24 July then 4 September.

Saturdays 9.45-11.45am: Anthea Grob - Introductory and intermediate class in hand building and wheel throwing. 6-week courses run continuously. \$120 per course, plus clay and firing costs. Contact Anthea to enrol (grobanthea@gmail.com) or phone 9726672. Next course starts soon.

Naked Raku – Brief Outline of Decorating Process

This outline of the naked raku decorating process has been provided with thanks to Will and Kate Jacobson.

Essential Requirement – a bisqued piece, see below:

- Clay – anything that withstands the thermal shock of raku firing; high fire stoneware is probably best (Kate and Will use Amador, which is not available easily in NZ. Try Nelson White, Primo Clays – anything that usually works in a raku).
- Surface must be smooth for maximum effect – either by using terra sigillata in the bone dry stage, or by burnishing in the leather-hard and/or bone dry stage.
- Piece must be bisqued first - to a low temperature, 750° only (note, this is lower than the normal WPA bisque firing). This lower temperature preserves the shine of the terra sigillata or burnished surface.



Steps

1. If you are going to mask off any areas of your piece, put masking tape on before any slip or glaze – see picture. Use the masking tape as used by painters, which comes off easily later (quite important!).
2. Apply a clay “resist slip” (the consistency of cream) to the bisque piece. (Amador Clay or a Cone 10 Stoneware is recommended by Kate & Will) Allow to dry thoroughly. Picture shows piece with the slip applied.
3. Apply a low-fire glaze (the consistency of milk). The Jacobson's glaze formula (65% frit 41 10, 35% Gillespie Borate) is recommended.



Pour the glaze over the pot as swiftly as possible; you do not want the glaze too thick. After the glaze has dried for about 10 minutes (not too long, otherwise the glaze will be too dry, and will flake off – this will also happen if the glaze is too thick) you can etch drawings through the slip/glaze layer. Use a wooden tool with a sharp point if possible, so as not to scratch the surface of the pot. At this point, carefully remove any masking tape that you have applied.

4. Once the glaze is completely dry – 24 hours after glazing is ideal - the piece can be raku fired.
5. The ramping of the glaze fire is slow as you go in the beginning, then after 400C. go ahead and turn it up. Will likes to heat soak the pots for 7 to 10 min. in a warm kiln (200C - 300C) before lighting it up.



The most critical part of the firing is to go from 200C to 400C in 10 min. then turn it up as you wish.

6. Glaze is matured once it reaches an “orange peel” look. When the pot is removed from the kiln, it is cooled outside the kiln for about 45 seconds – as soon as you hear the glaze crackling, place it in the smoking chamber on top of wood chips. Sprinkle with more wood chips, then seal completely so that carbon can be trapped by the clay body. 15-20 minutes later the piece can be removed, and sprinkled with water – the eggshell glaze should come off easily.

7. The finished piece, showing the thicker lines from the masking, the scratched decoration (words written in between the lines) and the crackle that appeared naturally from the smoking in the smoking chamber.

Berhampore Brownies' pottery

Berhampore Brownies enjoyed a wonderful pottery session held at the rooms on 24 June.

They experimented with on-glaze decoration on pre-fired pots and wind chimes and pots with a 'space' theme. Many thanks to our helpers: Breanne Doyle, Karen O'leary-Doyle, Barbara Spencer, and Louise Caig.

The girls had an "absolutely fabulous time."
Vera Burton



Notices

Kiln for sale: 2 cu ft, old style brick McGregor kiln, good condition, FE controller, single phase, top loading. \$400. Ph Rosemary 233 0003.

New Kiln forms and Cash Book

There are new white forms to fill out for your firings, one to go with your money (or the notice that you are to be paying by internet) in the safe and one to go with your pots on the shelf. We need you to duplicate the information into the cash book that sits on top of the safe. Everything that goes into the safe should be documented in the book, that includes money for membership subs, classes, kiln hire, clay, as well as club firings. Thanks. Rosemary.

Re.Space: fresh innovative new space for exhibitions and events. A new creative space for the Wellington art scene is re.SPACE- providing a fresh platform for launching your new product, holding an event or exhibiting your latest work.

Operating in a stunning space with coffee at the door, you can engage the wider community with ease. The ground

A poster for a group exhibition titled "TECTONIC CLAY CERAMICS WITH ATTITUDE" at the ROAR! gallery. The poster features a large, textured ceramic piece and provides details on the dates (August 28 - September 21) and location (189 Vivian Street, Te Aro, Wellington). It also includes contact information for Maurice Bennett and a note that early bookings are essential.

floor is linked by glass walls and a designer staircase to the first floor. With flexible spaces from open and transparent, to intimate and engaging – this newly remodeled space in the midst of Wellington’s creative quarter is available to promote you, your ideas, your latest designs and your unique style.

Newly re-formed – this is a place with a difference – Give me a ring if you need exhibition or event space, Julie Daysh, Owner/Director/Artist at re.SPACE, M. 021 891 838, 176 Victoria Street, Te Aro, Wellington.

July 2014 Anagama Firing

The next issue of this newsletter will include a comprehensive coverage of the tenth Anagama firing. In the mean time, feast your eyes on these early photos...



There are new payment systems for the club - these are outlined in the notices section of this newsletter, please take time to read the instructions carefully.

FEE PAYING BY Internet:

Wellington Potters Association - Account Number: 02 0568-0024590-00

Clubrooms 130 Grant Road, Thorndon (opposite George Street), Wellington 6011
or PO Box 6686, Te Aro, Wellington 6141 | **Phone** (04) 473 3680 | **Email**
wellingtonpotters@gmx.com

Articles for August newsletter need to be emailed to Julie by 20 August 2014
(jmwatson61@gmail.com)

**As a club we try to keep our fees down while still covering costs.
If for financial reasons you feel excluded, please contact the President.**

WPA Committee

President	Rosemary O'Hara	233 0003 021 201 6764	roseo@klezmer.co.nz
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Vice President/ Clay	Chris Pease	027 2636096	cpease@apath.co.nz
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Form Manager	Louise Caig	478 7446	louise.caig@gmail.com

Co-opted members

Anagama co-ordinator	Alan Ross	566 8922	alross@clear.net.nz
Kilns	Shane Gallagher	027 632 2285	shanedg@gmail.com
Raku firings	Mike Atkins	970 1205	kayne_nz@yahoo.co.nz
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