



CHATTER

CAPE POTTERY SUPPLIES - P O BOX 36, STEENBERG, 7966

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11 Celie Road, Retreat 7945
MONTAGUE GARDENS BRANCH : Claybright @ Building,
No 1 Stella Mews, 23 Stella Rd, Montague Gardens
SOMERSET WEST BRANCH : 3a Stuart Close, Heritage Park
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From Jana in Retreat Branch

Yes, winter is officially here and the usual storms and rain remind us why we do like summer and the thought of mucking about with wet clay won't appeal, but think about it ?! Once your creations have dried you'll get nice and toasty when you fire the kiln.

Alternatively come and see our new range of bisque to paint. Think - no wet clay or browse through our book selection for ideas while snug in blanket by fire and tea in hand.

Talking of books we have managed to snag a few copies of Paperclay by Rosette Gault and A Glaze of Colour by Jane Davies, which has tremendous ideas and ways of using glaze as a painting medium instead of the usual dip, with lots of hints and tips too. Hibernate happily and see you soon, Jana

From Greg in Montague Gardens Branch

Winter always brings images of being wrapped in blankets, warm firesides and hot steaming soups, stews and baked puddings. Clay pots both glazed and unglazed are amongst the first vessels ever used for cooking and are still in use throughout the world today due to their wonderful versatility. Enclosed in clay, foods stay succulent and cook beautifully without any added fat, which is ideal for weight-watchers and health diets. Meat, fish, poultry and vegetables cook in their natural juices and as a result the nutrients and vitamins are all retained. Just measure the ingredients into the clay pot, place it on the lowest shelf of a cold oven, set the temperature and cook for the required length of time, then serve.

Here are a couple of useful tips that I came across and thought I'd share with you :

- Always soak unglazed pots in warm water (covered) for at least 15 minutes before using.
- Never subject a clay pot to extreme temperature changes or the pot may crack. Don't add cold liquids to a hot pot or hot liquids to a cold pot. Wait for the

pot to cool before placing in the sink for washing.

- Do not store cooked food in a clay pot or the flavour will permeate into the clay.
- Scrub pots with a nylon pad, never use steelwool or a scouring powder.

Slightly off the topic but just as useful – remember during these cold winter days, you can use warm water when working on the wheel, nobody said you had to suffer!!!

Warm wishes and happy potting

Greg.

The CPS team wishes to express our sincere condolences to the family and friends of Rose Prince (a former colleague at CPS) who passed away on 27 April 2005.

From Aafke in Somerset West Branch

Blue is the colour of the sky and sea, with their vastness, infinity and coolness. It represents the ultimate and the eternal – because the sky and sea so far exceed the human condition. Blue seems able to be created in an infinite number of ways and shades. It is a colour that seems effortless, vast, constant, and yet ever mysterious. It was one of the earliest colours used in glazes. Early Egyptian ware (2500 – 2000 BCE) used cobalt oxide in lead glazes to create rich blue and early Persian ware (2000 – 1000 BCE) used copper oxide in high-alkaline glazes for a blue-green. It is amazing that with such high, hot temperatures being reached in a kiln firing, it is cool cobalt oxide blue that is the most reliable and stable colourant available to potters.

With a predominance of lead oxide it creates an inky blue with a greenish tint. With a predominance of boron oxide and alkaline glazes, purply blues are possible. Permanent stains that are even more dependable are cobalt aluminate (matt blue), and a stain produced by a combination of vanadium oxide and zirconium silicate (zircon). Copper oxide blue is possible under special conditions. 0,5 % iron oxide in heavy reduction, produces a delicate blue like that of

Yingqing porcelain. There is even such a thing as Jun blue that is an optical effect caused by the scattering of light!!! Have a new look at those Winter Blues!!

References : The Potter's Dictionary of Materials and Techniques, by Frank and Janet Hamer.
Ceramics Manual by Graham Flight
Ariadne's Club – a guide to the symbols of humankind by Anthony Stevens
Ceramics – Mastering the Craft by Richard Zakin

Please take note:

Lead oxide and lead compounds are well known toxic materials, please use with caution and use the necessary protective clothing and equipment when handling. The same may be said of cobalt oxide. Lead bearing glazes etc must not be used on dinnerware/functional ware. You can substitute lead oxide with lead bisilicate (FSB656) where possible, in glazes.



COURSES BEING OFFERED AT THE SOMERSET WEST BRANCH

Our studio caters for a maximum of 10.
Please contact Aafke for bookings, costs and times : tel : 021-852 3548.

Booking essential for all courses!

PARTICIPATION WORKSHOPS

A Teapot Treat

Wednesdays 9.30 am to 12.00 pm
20 July 2005 to 10 August 2005

Make your own tea set, starting at the beginning with greenware. Learn all about creating texture using, among others, water carving and sprigging. Discover the multifaceted nature of oxides in decorating, applied under, in or on top of glazes. Elsabe will take you through various processes of making and decorating your pieces.

You will go home with: a teapot, milk jug, sugar bowl all MADE BY YOU!

All materials will be supplied, as well as tea/coffee and biscuits/muffins.

Glaze Demystified !!! (2nd time around)

Wednesdays 9.30 am to 12.00 pm
26 October – 16 November 2005

A 6-DAY MULTI-FIRING DECORATING COURSE Including SLIPCASTING Back by Popular Demand!

Elsabe Nel-Harries will take you through the process of making a hollow ware vase using moulds and slipcasting encompassing qualities of good slip, moulds, preparation, fettling and firing. At the same time participants will be introduced to the concept of multi-firing decoration encompassing underglaze decoration, using stains, 3D effects onglaze powders and lustres.

This course is rich in informational content. The participant will be provided with all materials. On completion you will have TWO richly decorated vases to take home with you.

The course will run over 6 weeks, every Wednesday, beginning 7 September through to 19 October 2005.

MOULD MAKING WORKSHOP

Klaus Fuhlbrugger will expertly guide you through the theory and practice of how to make a 2-part mould. Not only will you, at the end of the course, take home a comprehensive knowledge of mould making, but you will also take home a 2-part mould that you have made yourself. What's more, you will leave with the confidence that goes with putting theory into practice – so that you can continue making moulds of your own.

Please bring along a piece of crockery (dinner plate or cup, etc.) from which you would like to make a mould. All other materials will be provided, including tea/coffee and biscuits/muffins.

The course will run over 3 weeks, every Thursday, beginning 13 October through to 27 October 2005.

DEMONSTRATION WORKSHOPS

Stains and Oxides

21 July 2005

Learn the difference between stains and oxides and the variety of ways in which to use them. Discover their different reactions in oxidation and reduction firings.

Maiolica & Brush-on Glazes 4 August 2005

Maiolica is decorated tin-glazed earthenware. It is traditionally soft-fired with a lead glaze made opaque by tin oxide. The essential element is simply that colouring oxides are used to stain a glaze made white by tin oxide.

Glazing and Firing 8 September 2005

All you wanted to know about the basics of glazing, kiln packing and the firing procedure. When is a glaze the right consistency? What are the different stages in a kiln firing? What are the differences between bisque and glaze firings? How does the density of your kiln packing affect the firing process?

Gare Funstrokes & One-strokes

22 September 2005

Learn more about this exciting range of underglazes. With its wide colour and broad firing range, it's wonderful to use for decorating techniques.

Slip casting 10 November 2005

Be shown through the process of slip casting – a demonstration encompassing the qualities of good slip, moulds, preparation, fettling and firing. -for mould making don't miss Klaus Fuhlbrugger's workshop 13 –27 October 2005 (Thursday mornings only).



SPECIAL **TO END OF JULY 2005 !!!**

Purchase any **GARE** or **CLAYBRIGHT**® products to the value of R 250-00 or more and receive a bottle of **FUN STROKE** (colour of your choice) – **ABSOLUTELY FREE.**

NEW PRODUCTS

Great success with the **new RAKU SHELVES** – gone are the days of collapsed shelves in raku firings. Try the new specially formulated new **RAKU SHELVES.**

Price : R 228.00 each including VAT.

HINTS & TIPS

Have you ever wondered why a glaze can appear so different in results to the samples you have seen. Next time take note of the colour of the clay the sample was done on, because glazes will appear very different on a multitude of clays.

This means that a glaze on a white (or pure white) clay will have a different reaction to one on a buff or brown clay.

By using a different clay you could turn a very uninteresting glaze into something beautiful. Why not go and try out those old "boring" glazes on a different clay for a change and be surprised at the results.

Elsabé



THE POTTERS' ASSOCIATION OF NAMIBIA

Swakopmund:

23 July - Underglaze & Wax-resist decorating demo by Johann van der Merwe

31 July - Glaze-making without chemistry workshop by Cobus Potgieter

6&7 August - Throwing clinic with Scott Hurd from UK

28 August - Smoke Firing at Craft Club

10 September - PAN AGM

29 October - Painted Plate Silent Auction fundraiser

Windhoek:

2 July - Underglaze & Wax-resist decorating demo by Johann van der Merwe (and Election of Windhoek Committee of PAN)

30 & 31 July - Throwing clinic with Scott Hurd from UK

10 September - Glaze-making without chemistry workshop by Cobus Potgieter

For more information please contact the Potters' Association of Namibia (P.A.N) P.O. Box 2585, Swakopmund. Namibia

email:- pan@iway.na www.pan.iway.na

Telephone & fax: Sharon Flewellen at (09264) 64-402875



CERAMICS SA

12 August 2005

Supper, Talk and slide presentation by Winter Workshop presenters Rust-en-Vrede, Durbanville

- 12 August 2005 Winter Workshops
Rust-en-Vrede, Durbanville
- 2 October 2005 Opening Regional Exhibition
18h30 Artscape Cape Town
- 2 – 21 October 2005 Regional Exhibition
Artscape Cape Town
- 15 October 2005 David Walters Workshop
Franschhoek
- 19 November 2005 Rondebosch Potters Market

CRAIG'S HELPLINE.....

How do I change the elements on my kiln?

1. Safety is your first concern. Either unplug the kiln or switch off the on the mains distribution board. If a locking device is provided, lock the switch off. In a domestic environment, advise the family of what you are doing, in particular of the switches which have been switched off.
2. Remove the covers exposing the connections to the elements.
3. Make a careful note of how the elements are connected, then disconnect all the wires to the tails of the elements, marking them appropriately for the positions to which they were attached. Old elements tend to become very brittle and will probably break once you attempt to remove them from the grooves. Special care must be taken to protect the grooves from mechanical damage.
4. If the elements were pinned previously then it would be recommended that you pin the new elements in similar positions.
5. You will need a bolt cutter to trim the tails of the elements, which are normally supplied over length. Cut them to the same length of the old ones.
6. Re-attach all your wires making sure that you fasten the wires to the element tails very firmly.
7. If you are equipped to check the current drawn or if you have a friend who is able to do this for you, it is a good idea to compare the specified current versus the elements that have just been replaced.
8. Replace all covers.
9. Then it is necessary to oxidize the elements – this is achieved by firing the kiln empty to 1100°C and soaking for 3 hours with the bungs open. This process ensures that the elements generate an oxide layer which protects them from the atmosphere.

NB. A good idea would be to compare your new elements to the elements in the kiln prior to removing the old ones, ensuring that they are visually similar.

Happy pottingCRAIG FOR SALE

8 cubic foot front loader – very good condition.
R 7500-00 Tel :Peter on021-8552215.

Kiln for sale - 42 cm diameter, 23 cm deep, with shelves & stands, controller. Hardly used R 4500.00 onco.
Phone Lily – 434 6436 evenings.

Wanted

Kiln for school use – 7 or 8 cubic foot.
Please phone J Bird at 083 597 4113

Adverts are charged at a minimum of R40-00 per advert for 25 words and R4-50 per word thereafter, to a maximum of 50 words. Adverts are entered on a first come first served basis, as space is limited.

**THE NEXT CPS CHATTER IS DUE OUT IN
OCTOBER 2005 – Please submit your
articles/adverts before 30 September 2005.**

Attention All Potters!

Can you help the neediest of needy children?

Do you have ANY equipment, moulds, or consumables that are just gathering dust?

If so, then you can bring cheer to children suffering from disabilities and life-threatening diseases, such as cancer and HIV".

St Joseph's Home For Chronic Invalid Children is hoping to create a POTTERY STUDIO. *Why?* Because scientific research has proven how therapeutic working with clay is for sick and disabled people. More than that, it will put beautiful smiles on the faces of our precious children...

So, we are appealing to all potters in the Cape Town region to donate any unused pottery goodies to help us bring this dream into reality. Come on, open your heart.

**ACT NOW: Call Robert Munnick
on 021-409-7896 or 084 4949741**

**This is your chance to give a little
something back to our community. And
to make a tremendous difference to the
lives of needy children**

The Power Of One
– The Dreams Of
Many.



P.S. The little girl in the picture is a Siamese Twin who was separated from her sister at birth. Look how happy she is after painting a clay butterfly. F you can help us, take action now.

