



ASP NEWS April 2007

The Newsletter of the
Auckland Studio Potters
Society Inc.
ASP Centre
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Studio Opening Hours

Monday	12.30pm - 5pm
Tuesday	12.30pm - 5pm
Wednesday	12.30pm - 5pm
Thursday	12.30pm - 5pm
Friday	12.30pm - 4pm
Saturday	10am - 4pm

Remember to pay \$3 per hour
up to a maximum of
\$9.00 per day

Stop Press

One of our long-time members, Tony Bacon, has proposed and funded a new award designed to keep alive and encourage the traditions of functional ware that NZ potters are so well known for. It will be known as:

The ASP Functional Ware Award

Objectives: To encourage and reward the creation of high quality functional domestic ware in clay.

Eligibility for entry: Any financial member of the ASP or student of the Centre.

Requirements for entered work: Work must be fully functional domestic ware - including (but not limited to) cooking vessels, tableware, bowls, vases, storage vessels. Work must be fit for its designated purpose.

Entry: 3 pieces of work, one may be a set.

Awards: A first prize of \$500, with another \$500 to be divided among up to 5 secondary prizes.

Exhibition: All entrants will have their work displayed at a function held at the ASP where the awards will be presented and the entries and judging process discussed.

All award winners are eligible as of right to have their winning entries shown in a separately identified area of the ASP annual exhibition.

We will be sending out a detailed entry form in one of our future newsletters. This is a great addition to the ASP's exhibition schedule and it will be interesting to see how it develops over the next year or two and whether it will raise the profile of functional pottery in Auckland. It will also provide another interesting focus for the annual exhibition along with the work of our Diploma graduates.

Start getting functional now.



Easter Show Triumph!

Gael Baldock

Aylex Ivicovich and I have won first prize for Geoffrey, Gillian & Jemima Giraffe at the Royal Easter Show. All the hard work has paid off!

As you can see we both scrub up rather well. So we have our fingers crossed for great sales. Then you'll see us back covered in clay. Aylex back behind the pug mill, on the wheel and loading the kiln. I'll be taking advantage of the studio being open on Saturdays sculpting and hand painting on the banding wheel. We make a good team. Thanks to ASP for being there.

Late news ... ASP members Sandy Stonham (1st) and Margaret Bell (3rd) have also won awards. Well done

Renton's Rambles

Another term is about to begin and every pot has been fired (apart from a few oddball shapes or unusual temperature requests) The holiday between terms has only been one week so this may account for slightly lower re-enrolments. There are gaps in some classes, so perhaps now is the time to do a class again.

I was really impressed by the Diploma Students' "show" at Masterworks. They had been under real pressure to complete pots, invitations and powerpoint presentation for this 'module' from John Parker. The gallery looked great (thanks to Masterworks Gallery) and

thanks to John Parker for putting it all together. The students really pulled it off, they must have had a ball. Well done.

Also accolades to our semi-resident 'pugger' and her partner in clay. Aylex and Gael won the Easter Show Pottery Award with their family of Giraffes.

So the ASP continues to buzz along, the hot weather is leaving us, pots left out on the verandah overnight are a soggy mess next day, but at least the damp-cupboards will be working nicely.

Please don't forget to clean your working area and the batts as well thanks.

Centre News

Peter Lange

The new Committee has been elected and there is a new enthusiasm around that makes running the ASP very enjoyable. Wood is being chopped and stored, (Mike Donaldson is the star here) - truckloads of old pallets and waste wood that would have otherwise gone to the dump has been stacked and the wood kilns will be firing again very soon. The Phoenix kiln has had another melt-down at the throat and will have to be rebuilt by someone small and flexible; not many of those around potting circles these days. The lucky person will have to crawl into the claustrophobic grate area and work upside down with brick dust falling onto his face while the rest of us offer advice through the wicket.

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Diploma Students' Exhibition

Helen Perrett

The eminent potter John Parker taught the first module for the Diploma students for 2007 and it was designed to culminate in a one hour exhibition at the prestigious Masterworks Gallery. A blink-and-you'll-miss-it timespan but I think we all enjoyed every minute of it.

John Parker shared with us his experience and knowledge in both staging an exhibition and his particular style of throwing and decorating ceramics. All of the students had made work that incorporated thrown elements and under John Parker's watchful eye we were able to set our pieces out on plinths in the rarified atmosphere of a professional gallery with professional lighting. It was very cool to be able to use the recently developed front gallery space at Masterworks and for some of the students it was their first taste of exhibiting. And what an introduction, our work looked great, if I say so myself, and we had plenty of guests to give feedback

We learned valuable lessons about exhibiting: organising a body of work, designing invitations, selecting and editing our work plus some important aspects of gallery etiquette at an opening – making sure you have enough wine for a start and remembering to wash wine glasses when you run out of clean ones. Thanks, John, and Masterworks, it was a great experience.

An Indian chief was feeling very sick, so he summoned the medicine man. After a brief examination, the medicine man took out a long, thin strip of elk rawhide and gave it to the chief, telling him to bite off, chew, and swallow one inch of the leather every day. After a month, the medicine man returned to see how the chief was feeling. The chief shrugged and said, "The thong is ended, but the malady lingers on."



Selfridge Demonstration

Brian Halstead

There are always oddball bits of pottery/ceramics lying around the ASP studio but the earthenware bowls, of various sizes, that began to appear two or three weeks ago were indeed mysterious! The mystery was resolved on the Saturday morning of the demonstration when we found them all numbered and already filled with press moulded, fibre reinforced clay shapes. This was just a small part of the extra preparation work Richard and Carol had done, with the help of Jo-Anne, prior to the workshop so Richard was straight in to demonstrating his considerable skills, as both a potter and a raconteur.

It quickly became apparent that we were to be entertained by a potter who was completely relaxed and laid back but seriously skilled and in complete control of the material with which he was working. Interspersed with jokes of some hilarious and claylike content, we were given a mind-boggling array of tips and techniques. His complete relaxation was, perhaps, the most important lesson for us as he effortlessly demonstrated his throwing skills with a series of tea bowls and platters. I was intrigued with his technique of using a bisqued mould for his large platters, especially rewarding for me, who has struggled with platters on a huge and very heavy plaster mould!

We had a day filled with a large and intriguing body of work made from the press moulded bowls joined together, bits of bowls attached to that and even smaller off-cuts of bowls used as a foot. The fibre reinforcing of the clay was interesting and, obviously, of great benefit in strengthening the slabs and enabling

easy handling and shaping.

As is usual, in these weekend demonstrations, there was much interest in the tools Richard brought with him and the way in which they were used. Another learning curve! The work, made that day, relied on much patterning and texturing of the clay. The use of stencils, cut from rubber inner tubes, was particularly intriguing. By the end of the day there were small tea-bowls, large platters, teapots in a range of shapes and sizes, jars, vases and others I have probably forgotten.

The icing on the cake was to have Carol come in and demonstrate her skills, throwing a lovely range of beakers and "bamboo" vases whilst all the time giving us a delightful history of the development of the Selfridge Ceramic Art Studio. Finally, as Richard made desperate attempts to assemble the dozens of bits of partially built pots, Carol gave us a tantalising glimpse of her slip trailing art decoration. Many of their pots are but vehicles for Majolica decoration. We were not able to see that done – the pots were too new too wet and not bisqued - but the final results can be seen on <http://www.selfridgeceramicart.ca/> There is more explanation of their work on <http://www.compusmart.ab.ca/selfridg/stories.htm> Both sites are well worth a visit. You'll even see Peter Lange and Duncan smiling at you from an expo in Asia!

These demonstrations are really such an important part of the ASP programme. Richard and Carol certainly lived up to the advertising and gave us a day to remember.

DUNCAN

Michelle Brown

An ode to Duncan: from a newbie ...

I have been a member of ASP for only 2 years, but already I have a feeling I shall never leave. (Sorry guys to disappoint)

From the first day I felt the unique family closeness at the Centre and have found there to be two events that should be attended as soon as physically possible.

1. The (ancient) tea ceremony: This starts at 11.30am then continues till 4ish. This is the most wonderful experience, each day is different and the topic of discussion extremely unpredictable.

2. Firing: This is a day or nocturnal version of the tea ceremony in which the table is replaced by a red-hot smoking thingy made to look like a kiln. Wine, beer even margaritas have been known to replace the tea as this helps with the ambience. Time-wise it is longer for it is dependant on what temperature is achieved (the hotter the better). While at the end when it is really dark and if the style of kiln allows for it there is a closing chorus of 'oooo's ahhhhh's and ohhhhhh's as a few of the more staunch pyromaniacs of the Centre attempt to uncover the glowing pots, mugs and sculptures that lie hidden within.

As to where Duncan fits into this.... Well it is very hard to separate "the Duncan" from "the Centre". He had a huge



influence on the tea ceremony. Especially for us hand builders in Wednesday's class. We struggled to keep him happy, as we knew this would affect his train of thought and his glaze recipes were known to not come out right if no cakes were on the table that day. If fed enough, we found he managed to get around all our



Masterworks show from the street

was his selective hearing which in truth probably kept him sane in a class of predominately women.

As for the Duncan at the firings... he is always very close to the action, in fact seems to be in charge a lot of the time. He is very easy to pick out in the crowd especially as it gets darker as he

is the silly bugger with the huge dopey grin on his face. Almost as much fun watching him as it is taking note of what the firing is doing or not doing

Dictionary description: walking encyclopedia. Unable to be placed into a box, unless dead.

ASP Fellow viewpoint: Comrade.

Student viewpoint: Frustratingly non-opinionated about any work produced. Shrouded in a nice guy aura so you

are unable to be too aggressive towards him.

Mad potters viewpoint: make sure passport has donor registration so he can always come home in a box and be used as a glaze...

Personal view: I emotionally lost my big brother at 16 years, and Duncan has managed to fill this void without even knowing it.

These thoughts were put down after attending Duncan's quiet farewell where a variety of fellow potters shyly expressed their feelings for him. And as I too am shy and quiet I decided to write down the unspoken.

"Damn nice guy."

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classified

All phone numbers in these sections are in the Auckland free-calling area unless an area code is explicitly stated.

Wanted:

Old EMC controller 480 series (same as the one on the small kiln at the Centre) – for parts so not working is fine. Phone Vince 4119131

Cowley wheel with reverse switch. Phone Yuko 6385570

Help

Looking for someone to identify pots bought at Victoria Park Market. The only markings on the cups and teapot are the letters CMR NZ. These were purchased in Auckland a long time ago. Thank you very much for your help. Please contact: amanda@ridgwaygroup.com

Continued from page 1

They will deserve a mention in the next newsletter.

Lex Dawson is moving into Duncan's studio, keeping it warm until such time(s) as visiting potters drop in for a resident spell. This is ideal for us and we will be able to relax and treat any applications from overseas potters with confidence knowing that the space will be available for short periods.

Renton and I are working on plans for weekend schools for the rest of the year and we will keep you up-to-date on those. We hope to have a mix of local and visiting potters, and one and two day schools - at least three between now and the end of the year.

Did anyone go to the National Conference? I'd like to hear from them.

See you at the Centre.

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exhibitions

Pots of Ponsonby

Website: www.ceramics.co.nz/galleries

Current work showing is:
"Serene Light" Porcelain Lamps from Kairava Gullatz 9th April until 22nd April followed by
"New Zealand Made"

New Years Work from Members
22nd April until 30th April 2007

Objectspace

14 April - 12 May: Best In Show 2007 is Objectspace's third annual exhibition of recent graduates work from New Zealand tertiary institutions. The emerging makers we have chosen this year span the varied terrain of jewellery, furniture, ceramics and installation art. Best In Show utilizes a selection criteria centered around an ambition to uncover a range of new and emerging practitioners from around the nation. The twelve makers included in Best In Show 2007 are Nadine Puetz, Yoo Na Lee, Ann Crane, Yu-Chieh Hwang, Kate Barton, Rachel Bell, David Pender, Genie Lee, Jasmine Clark, Anne-Mieke Ytsma, Jenny Lam and Katsuhiko Naguchi.

Also 14 April - 12 May

A window installation by Mia Straka, *Mind's I* is a tripartite narrative of exploration and discovery. The three series of work presented in *Minds I* act as mementos of hope, knowledge and growth. Since emerging from Unitec's BDes Jewellery programme in 2001, Mia Straka has established herself as a talented maker whose finely crafted jewellery navigates various personal currents which are closely aligned with her practice.

Correction:

We have been gently reminded by Graham Guthrie, one of the tireless organisers of the Sculpture on the Gulf exhibition that contrary to the report in last month's newsletter, all of the sculptures in the exhibition are by New Zealand sculptors - an aspect of the show that the organisers are very proud of. Next SOTG is in two years time and we'll do it (the ASP trip) again then.

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Coming soon ...

Quentin's Japan Journey

In November 2006 Quentin Whitehouse travelled through Japan and took in a blend of culture and history, with ceramics featuring strongly throughout his travels.

He is going to give us an evening's entertainment and education featuring: Cities, Food, Trains, Bicycles, Mashiko, Hamada, Tokyo, Kyoto, Matsuyama, Hiroshima, Castles, Shrines

Pencil in the evening of May 17th - we'll remind you in the next newsletter.

Buy Kiwi Made

An Auckland "Buy New Zealand Made" Showcase will be held at the Auckland Town Hall on Friday May 4th 2007 between 10am and 4pm. This Showcase is an opportunity for manufacturers of New Zealand made products to profile their products. This showcase is one of six regional events being organised as part of the Buy Kiwi Made programme endorsed by the Green Party's Cooperation Agreement with the Government. Exhibitors can find further information from Avenues Event Management on (04) 473 8044 or from www.buykiwimade.govt.nz/upload/44786/bkm-invite-pack.pdf which includes a Registration of Interest form. Avenues is organising the event on behalf of the Ministry of Economic Development. If you know manufacturers of New Zealand made products, please pass this information on to them.

Mural Painting

with Claudia Pond Eyley

Ever wondered how to go about producing a large painted wall mural indoors or outdoors?

This workshop covers all aspects of design, materials, surfaces, and the organisation and facilitation of participants and many "tricks of the trade".

We will paint a collaborative mural during this "hands on" 2 day workshop. Experienced muralist Claudia Pond Eyley has facilitated many commissions around Auckland.

The workshop is on the weekend of the 5th and 6th of May 2007, 12.30 – 6.30 pm and is being held at Artstation. Cost \$185. Max enrolment is 12.

Please contact Artstation (09) 3763221 or Email artstation@aucklandcity.govt.nz