



ASP NEWS April 2008

The Newsletter of the
Auckland Studio Potters
Society Inc.
ASP Centre
96 Captain Springs Road
PO Box 13-195 Onehunga
Directors: Peter Lange,
Renton Murray
Phone: (09) 634 3622
Fax: (09) 634 3626
Email: asp@ceramics.co.nz
Web: www.ceramics.co.nz

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

AGM

Coming up at 9.30am (coffee and croissants) for 10am (official meeting) on Sunday 20th April at the ASP Centre. This is the one official chance of the year for members to get together and learn about the performance of the ASP over the year - we deal with finances, classes, NZ potters news, elect a new Committee, and on top of this there is time for general discussion and unofficial input from the floor. It would be good to see you here, we need confirmation from you so that we know we are on the right track.

Jim Cooper

The Jim Cooper exhibition, "Sgt P", at Whitespace Gallery (Crummer St, Ponsonby) is amazing!! This is one ceramic show you all must see. It is extravagant, a crazy homage to the Sergeant Pepper album cover, full of oddities and exuberance. Nine Beatles, several nurses, Buddha, ringmasters, Dylan without arms, a panorama of peculiar figures. You leave there feeling good. Do get to it.

Richard Stratton Print Workshop

Rachel Carter

On Easter Sunday 40 odd members turned up at ASP to hear Richard Stratton talk about Printing on Clay. Thinking it was to be a demonstration rather than a workshop we had turned up all glitzy and clean only to find that Richard was keen for us all to get involved in the making as well. So we all got on the slab roller and rolling pins and prepared some rough slabs to try out his technique on.

The technique is as follows: Take your photocopied image, soak it in water. Dab the image in ink made from linseed oil and stain. Rinse the excess ink off your image. Place the image on your wet clay form and press with a roller. Remove the wet paper and you should be left with a perfect print. We managed this with varied amounts of success but we now know all the little points that Richard has worked out over the years, such as you need to use good quality Andrew's Linseed Oil to make your ink with.

Richard designs his images on the computer using Photoshop. The secret is then to use a photocopy of the image rather than a print. It is the toner of the photocopied image that repels the water allowing you to apply oil based ink to the image only.

Richard then went on to discuss his time-consuming work. Each piece is a perfectly hand/slab-built form inspired by antique tableware. He attaches little flourishes, press moulded from antiques he collects and casts. The first step in his decorative process is to put down a coloured base with his own china paints and terra sigillatas. Then he applies his print. His current theme is Chernobyl. The images are very disturbing and are in conflict with the beautiful classical soup tureens he is applying them to. The form is then bisque fired and then re-fired up to six times as he layers glazes, enamels and lustres.

It was an interesting way to spend Easter Sunday.



General News

Peter Lange

The members' evening featuring Stuart Newby's walking trip through Italy really got the itchy feet going. The group he travelled with covered a lot of ground in a month, ate a lot and learnt a lot. The photographs were great and it was curiously enhanced by not having pots cropping up in every photo.

Tony Bacon gave us a less strenuous walk through the new ASP web-site and got an enthusiastic response from those present. This is now a really first-rate facility for the ASP and he has done a huge amount of work on it. There is more information about it elsewhere in the newsletter.

The interview with Peter Lange for the TV6 "TalkTalk" programme seemed to be set in some strange Victorian bordello but the content was enough to compel the dozen or so viewers who happened on it when it originally went to air.

The Jim Cooper Sgt P exhibition had a weird and convoluted (except in my mind on my morning walk) connection to the Christchurch conference. It's just that watching the remarkable Simon Carroll, at the NZP conference in Christchurch, making and assembling the parts for his large "vessels" reminded me of the opening crescendo chord in "A Day In The Life" track off the album, in which oddball and discordant sounds slowly increase in volume and gather together in a chaotic mishmash until miraculously at the very last second the whole lot comes together in a resonant chord that is at once a pleasure and even more, a huge relief. We are trying to get him to give us an evening talk at the ASP on his way through Auckland. The one he gave in Christchurch was entertaining, emotional and memorable. It should happen about the 20th April but the problem is that at that time of the month we have only email with which to get the details out to you, so if any of you are not on the internet please keep in touch with the Centre. We should know more after the 14th April.

We have a new spouting on the studio building. Got a quote for \$3000 or more, and then our whiz-bang handymen Tony and Mike decided to save us money and they completed the job in a couple of days for half that price - but then their labour was donated and that resulted in huge savings. Thanks for that you guys.

Our new big 30 cuft electric kiln is here and installed and all we need now is the work to fill it. We have to juggle kilns now because we have too many kilns for our power supply so have to be careful about which combinations we use in case we blow a fuse. But it's a beauty - good for big terracotta sculptures, loads of bisque ware and a great way to clear the racks when they overflow.

Cantaclay '08

49th NZ Potters Convention - Helen Perrett

The convention opened at the Christchurch Townhall at 9.30am on Saturday with some introductory speeches and then straight into the demonstrations. I started out watching a session on the technicalities of paper clay by renowned Australian ceramicist Graham Hay. He explained the way he made it, how to use it, talked about its many benefits and the health issues (mould - add detergent or bleach and store it long term in dry sheets) and constantly urged us to look on the internet for the wealth of articles there. His website is huge and generous with loads of information and links. His work is inspired by architecture and plants amongst other things,

and is in collections all over the world.

I then caught the second half of UK potter Simon Carroll's slide show. And wished I had seen it from the beginning. A fascinating speaker, very open about everything but I was particularly taken with all of the influences on his work; he drew ideas from a huge range of sources and when we returned to the demonstrations after lunch I spent the rest of the afternoon watching him make stuff. He threw work in sections to be later assembled into vase and jug forms. He doesn't make pretty work, couldn't call it beautiful or handsome either, but what I liked about it was the exuberance, energy and above all; confidence. Strong lines, bold edges, textures, fingermarks, nothing hesitant or tentative. It's decorative but in the way a Picasso plate is, sort of grabs you by the throat. It's gutsy stuff, from the heart and I keep thinking about it.

Also demonstrating was Judi Smith from Taupo who showed us how to plastercast faces to use for mask making and Ross Richards from Christchurch showing how he makes his domestic ware. I watched him assemble a delicate zoomorphic teapot and despaired - I can't do neat, and his joining was so relaxed but immaculate. Sigh. Exquisitely crafted. The range of styles was really interesting, Simon Carroll had clay everywhere including over the front row of the audience, Ross didn't even have a stray dot of slip on the tarpaulin under his wheel. And here's a tip from Ross - he drew lines with a cheap felt pen on the teapot body to get the spout and handle aligned and for his slip designs. So simple and yet so effective. Don't think Simon drew lines - except in the sand - hoping there will be a chance to hear him speak at the ASP.

Didn't hear Howard Williams speak on the Fibonacci Series or the lady with the hot rock massage techniques because there was so much going on. A full-on weekend.

From our Australian member

Anne Hudson

Dear ASP friends, I am sorry to not have been in contact earlier but every day at art school I think for some aspect of my ASP experience. I have enrolled for a MFA (ceramics) at the National Art School, located in Darlinghurst, Sydney. Last year I completed the honours course and despite my misgivings I think the experience has served to inform my work. The MFA is pretty much self directed. There is one other ceramics MFA Student and about another 20 at various stages of the course in other disciplines. As a full time student I am provided a lovely studio, wheel and use of kilns and materials all for a very reasonable \$1500 per year. The method used is atelier in that students learn through studio practice. I have a supervisor, Merrin Essan, who has taken over the HOD from Bill Samuels (Bill has retired to the Blue Mountains). My secondary supervisor is Won Seok Kim (not two sock: his joke) a Korean potter who is a master thrower but plays with multiples and installations which is the direction I want to explore in the next couple of years. Marsh and I had an amazing trip to Antarctica in January which I am using as a launching pad for my work. Needless to say icebergs are on everyone's minds this year and the community consciousness is producing blue porcelain all around me. I intend to throw conventional pieces but display them in a re-contextualised fashion. Maybe frozen in ice or underwater, you will need a snorkel to see them.

I am extremely grateful to all my teachers and the diploma for the wonderful resource of skills I can call on. Being at art school and studying a bit more theory and philosophy has



From Anne Hudson's exhibition

built in 1840, which is now the art school. Down the road is St Vincents hospital, the Holocaust Museum, a methadone clinic, two hospices, a park full of homeless people, and the courts with a collection of alcoholic aboriginals. The local transvestite people are major art works. The art students are very tame compared to all this and as an expat, Eastern Suburbs housewife doing a masters in art I feel very grateful for the life I have. It is all a fine balance.

Love to you all, Anne

Definitions

Flashlight: A case for holding dead batteries.

The shin bone: a device for finding furniture in the dark

Pots of Ponsonby

Margaret Sumich

After 27 years of trading on Ponsonby Road, the co-operative craftshop Pots of Ponsonby closed its doors on March 31.

This iconic shop is one more victim of increasing rentals. Although there have been financial difficulties for the business in the last few years, we, the members, have remained committed to keeping hand-made NZ pottery and jewellery in the public eye.

We all share a sense of disappointment that we cannot continue to do this, but are determined not to close on a sour note, but rather celebrate more than a quarter of a century of trading!

In 1981 a group of potters got together and decided to open a co-operative shop at 124 Ponsonby Road with 12 members.

From Penny Evans:- "I was offered a shop in Devonport - at that time we had a North Shore Group going, and we were inspired by the formation of the "Artisan Centre" group which included other North Shore Potters. Along with Joy Wheeler, Jane Pepper, and Robin Paul we decided to look in Ponsonby rather than pursue the Devonport idea.

124 Ponsonby Rd was a paint shop, and after 3 weeks hard work and a complete renovation that meant we were almost ready to open, John Parker got in touch to tell us of a group of Oratia-based potters may be interested in joining us. So Wendy Ronald, Jan and Chris Cockell, and Tony Bacon came aboard, followed by several others."

The changing group moved to the present shop at the Three Lamps end in 1986 where we have remained for almost 22 years. We still operate with 13 members: 11 potters (including several husband and wife teams) and 2 jewellers now as well as the potters.

From the almost original members Jan Cockell and Barbara Skelton are still in the group: in all more than 60 craftspeople have passed through "Pots" - not including the present members.

With the closing of various other Co-operatives, members joined us because of their wish to have contact with the public, as well as the freedom to show new and experimental work in a sympathetic environment - as well as to have control over



Anne Hudson's antarctic expedition

liberated my thinking a bit. I may as well use the opportunity of being here to test a few boundaries. Last year's project started that. It was called "Accumulation and Containment". I will write a little paper sometime about the ceramic world here and my thoughts on the discourse.

Hope all's well. I miss you all and hope one day I will be back. Meanwhile I sit in a cafe across from the old convict jail



Pots of Ponsonby crew

the way their work is displayed.

In the heady days of the 80s, trading was robust, and the “opening nights” for the many exhibitions are legendary.

The collaborative teamwork needed in organizing displays, and exhibitions enabled us to successfully exhibit national and international artists.

The co-op members also played supportive roles in the annual Fletcher Challenge International Ceramics Competition and contributed to the rich craft tradition for which NZ is famous.

For the future we shall have open studios together – maybe an exhibition, and we shall continue with the website: www.potsofponsonby.org.nz where we can be contacted individually.

It seems that one door closes, and another opens!!

Form and Fire

Christchurch Art Gallery until 10 May

This was the selected exhibition of the NZ Society of Potters and the opening was on the Friday night before the NZ Potters convention. Speeches were made and awards presented before we shuffled into the exhibition space, which was a large darkened room with pools of light bathing several tables, the largest table being extremely large, a point of debate for some.

I was drawn, as I always am, to look at the more sculptural pieces and Kate Fitzharris’s delicate figures were as charming as ever. Our own Diploma course graduate, Renee Boyd’s distinctive work was immediately recognisable across the space and ASP’s Helen Yau picked up an award – Ballantyne’s Award for Non Functional Pottery which was exciting too. I particularly liked Fran Maguire’s large carved forms which were very elegant and looked extremely tricky to make and I enjoyed Seiji Meiajima’s elongated chair form. There were loads of lovely bowls and things too. An interesting mix of work, you’ll be able to view the shows on the NZ Potters website. www.nzpotters.co.nz

Another ceramic exhibition ‘Canterbury - Fired Up’ on at the Canterbury Museum, reflected the work of local potters and the Form Gallery in the Art Gallery had a display of works by the four convention demonstrators - a lot to see which was a rare treat for lovers of ceramics.

Passion for Fire

Suzy Dünser

I was lucky enough to make it to Coromandel on March 19th for the premiere of Jim Elderton’s film, *Passion for Fire*, at Hauraki House. Jim may have

thought he was making a film about two potters, but I would argue that *Driving Creek* was the real star of the show, revealed through story of its creator, Barry Brickell, and through the eyes of Bob Kingsmill, who came to visit and work there for a number of weeks.

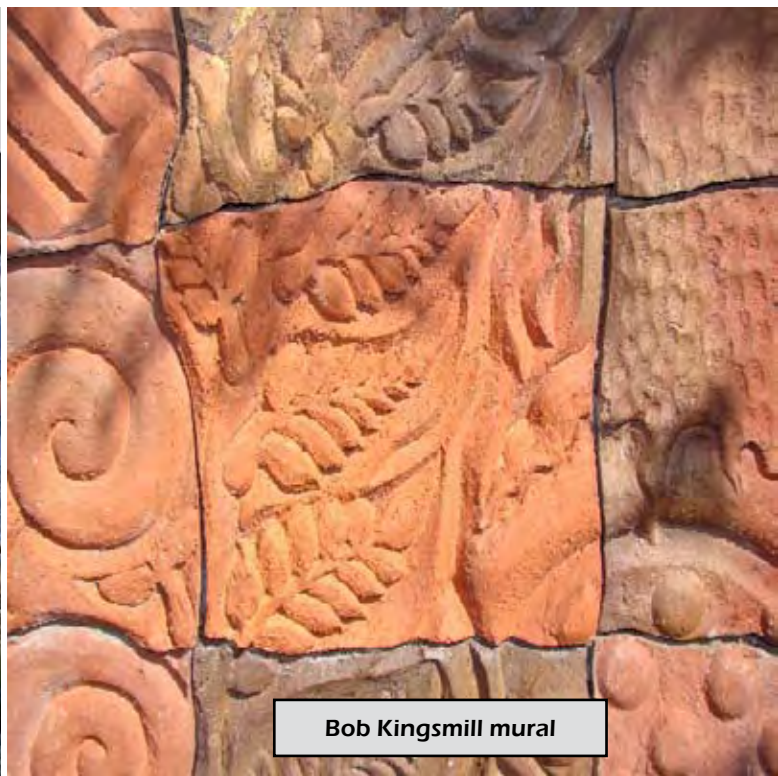
The film follows Bob’s journey from his native snowy Canada to subtropical New Zealand, from a solitary landscape to sudden close quarters with other potters. He wonders how welcome his presence will be, but deals with it in the best way possible – he gets to work.

This is the recurring theme of the film: that behind the very visible tourist attraction the train has made it, *Driving Creek* is working pottery, with people who are focused on their craft and work together to keep everything running smoothly. The mutual respect and connectedness of the people at *Driving Creek* is shown in their daily interactions with one another.

The phenomenon of the train is also explored, and we get a history of its evolution – from a means to get clay down the mountain, to a seedling transporter for Barry’s native bush regeneration project, to a tourist attraction carrying up to hundreds of people a day through the bush, up to the Eyefull Tower and a magnificent view of the Firth of Thames.



Barry and Jim Elderton



Bob Kingsmill mural

And, inevitably, and as much as he would like to stay out of the spotlight, we get some insight into Barry Brickell himself – his background, his experiences since starting the pottery, and how he sees it all continuing.

Bob, meanwhile, is working away at a large mural, which will eventually be wood-fired in a marathon session led by Erik Omundson. This will be the first time Bob has wood-fired a piece without glaze, and as it turns out, he has to leave

before the tiles are out of the firing! So he doesn't get to see the finished work before he leaves. But at the end of the film, the completed mural is shown at the entrance to Driving Creek, mounted on a wall built especially to hold it.

The film was enormously well received by the audience, and deservedly so – it captures the spirit of Driving Creek, documents Barry Brickell's achievements there, and, through Bob's narration, lets us all feel as though we've been a part of the experience. I feel a great sense of appreciation and gratitude to Jim Elderton for making this film.

The Coromandel Easter Exhibition was also on at Hauraki House, and the gallery was opened for the evening so we could view the exhibition before the film. There was a wide variety of work and techniques in the show, but one could be forgiven for feeling a bit of a time warp – stoneware in general, and specifically wood- and salt-fired domesticware, were well represented by some very impressive pieces. These were contrasted by Chris Ingraham's and Wailin Elliott's figurative sculptures and Tom Elliott's meticu-

lous wood carvings. One of the more charming pieces in the show was "The Barrik" (named by Jim Elderton) - a jug of Barry Brickell's that had fused during the firing to a mug by Erik Omundson (pictured left).

You can see some photos from the exhibition, as well as of Bob Kingsmill's mural at Driving Creek, at: http://gallery.mac.com/tom_dunser#100039

Anagama

Peter Lange

The ASP Anagama is an important kiln – in the light of its smoke output there are arguments for and against its location in the suburbs, but it is in a convenient situation for our members and the potters who use it are pretty aware of the issues. However there are a couple of other areas that could be thought about:

The cost. It is not a cheap kiln to fire. The costs tend to be hidden beneath a huge pile of generosity by individual members, and this list changes from firing to firing, but essentially there tends to be one person (used to be Duncan, recently Mike Donaldson) in charge of wood cutting and stacking, and another busy soul in charge of organising the roster, stacking the kiln and firemaster. Recently that person has been Jo-Anne, So the load does tend to fall a little unevenly. That is not to say that there has been even a whisper of complaint – these observations are being made by someone who is only casually interested



in the event, but who watches the way things unfold and worries about these things for some reason. I would estimate that if you include the cost of having the Centre open for 3 full days (24 hours a day) and add to that the organisers' unpaid time, plus the firing and stacking time put in by many members, the total cost of firing the kiln would be in the thousands of dollars, let's say \$3000 for argument's sake (in Japan it would be nearer \$20,000 with their expensive wood). So, if all things were fair, each pot should cost the potter an average of \$15, and the range might be from \$2 to \$80. On top of that of course is the unquantifiable benefit of learning how to deal with the beast, an educational experience that is rarely available in this country (it was galling when one of the participants refused to pay her \$10 charge, even more so when the largish pot she fired was "liberated" from the bisque scrapheap and wasn't even made by her!). There is probably no accounting system known to mankind (or even Roger Douglas) that could distribute these costs equitably, and the kiln will continue to be fired under the same system and it will continue to work out OK. Cooperative exercises are rarely neat and tidy – like the potters themselves, and in the end the success of the firing and the occasional cracker of a pot are the payback.

The wood. The firings using only pine from old pallets have been notable for their mixed results with pots ranging from exquisite to uninspiring.

The most successful ones are those using lighter coloured clays like Nelson White or those with light slips on the surface. Iron-bearing clays tend to come out dark and heavy – occasionally there is evidence of iron from nails. One of the variables that would be worth experimenting with is the wood supply, so there is a plan to fire one of the wood kilns with only eucalyptus wood. We have already found an excellent source of fallen timber but there will need to be a lot of work done to get it into suitable shape for firing with. It would be fantastic if there were a source of non-pine slabs that could be used in a test firing. Problem is we're talking tonnes of wood here and without forking out lots of money it's going to be difficult to test this one. There is a move afoot to test the theory in the Phoenix kiln so we'll let you know if this is a valid observation in a couple of months. It's just that I recall fondly sitting in an armchair, drinking wine

and feeding exotic-sounding wood like larch and beech into a small kiln in Italy for only 8 hours and getting lovely rich green ash glaze effects on the surfaces of the pots. Congratulations to all those who organised the firing, particularly Jo-Anne and Michael, and good luck with the next one.

ASP Website Launched

The new ASP website is now officially on-air. Mike Billington launched the site at the ASP social function on 20th March. Tony Bacon took the assembled multitude on a guided tour of the site, which has been the result of many months of work by Tony, ASP staff who provided much of the content, and ASP members who helped with photos, feedback and testing.

Access to the site is the same as it has always been: www.ceramics.co.nz/index.html. To encourage you to have a good look at the site, we have created a competition. The site contains three deliberate mistakes. If you identify all three, email your findings to

tony.bacon@sthw.co.nz.

All the correct entries will go into a draw, and if your name is drawn you will receive a voucher for the ASP weekend school of your choice, valid until the end of 2008. Entries will be accepted until the end of April 2008. The judge's decision is final.

You will need to look quite closely at the site to find the errors. They are not immediately obvious, but once you spot them, they are clearly wrong.

If you have any comments or suggestions about the site, email them to Tony at the email address above.

Neologisms

Suzy Dunser enjoys words (also baking and potting) and, using the Washington Post annual neologism contest as a model, we decided to invent some of our own ceramic neologisms.

Some from the Washington Post:

Coffee (n.), the person upon whom one coughs.

Flabbergasted (adj.), appalled over how much weight you have gained.

Abdicate (v.), To give up all hope of ever having a flat stomach.

Esplanade (v.), to attempt an explanation while drunk.

Willy-nilly (adj.), impotent.

Negligent (adj.) describes a condition in which you absentmindedly answer the door in your nightgown.

Oyster (n.), a person who sprinkles his conversation with Yiddishisms.

Frisbeetarianism (n.), The belief that, when you die, your Soul flies up on to your garage roof and gets stuck there.

Here are some of ours - please feel moved to make up your own and send them in:

Undunted (syn. Halsteadfast) – determined to figure out why your pots keep cracking

Plattertude: A plate with a particularly jaunty profile.

Pugnacious – mentally prepared to deal with the clay baths

Kilnjoy – a downpour the day of the salt firing

Salitude - when the teacher is left firing the kiln after the students have all gone home to watch Coronation St.

Conetentious - debate about the final firing temperature.

ASP President's Report

Michael Billington

Anagama Firing

It became very obvious to me in the small hours of a recent Sunday morning that I am definitely not as young as I used to be. I don't know what possessed me to put my name down for a double (graveyard) shift for the Anagama firing. The fire was a voracious one and demanded a brisk pace from the many willing volunteers. We are very lucky at ASP to have a large number of people who "turn up" to help for such events. I have noticed that some organizations really struggle to find volunteers for similar events. I would like to officially thank the people who helped out over the "Anagama weekend".

Classes:

ASP is truly blessed with the high calibre of both management and teaching staff. In fact they are obviously so good that we have an over-subscription to classes. It is wonderful that so many want to be part of our skills programme. Rest assured that the Committee is looking for ways to cater for this trend. If you are unable to get into a class the first time don't give up and try again for the next term. Once you have a place in a class make sure you pay your fees promptly to secure your place.

Membership:

We encourage all users of ASP facilities to become members of our society. If you become a paid up member you will receive a discount when you purchase your clay or take a class. Our membership fees have increased (you will have

noticed I am sure) but in comparison with other organizations I feel they are still reasonable. Becoming a member gives you a strong voice in the process of reviewing our membership services. If you have some suggestions please let us know.

Pots

There are many poor unloved pots that get abandoned at ASP and some remain orphans for months. Unfortunately at times the management staff has to "cull" these pots and (sob) send them to the "grinder" (ASP version of the grim reaper). Many of the homeless pots are beginners' work and should be kept as a marker of your progress. So if you think you have a pot at ASP that should be living with you – please look for it next time you are at ASP. We also need them to be taken for reasons of conserving space

Saturday Potters

We welcome people coming in on Saturday to our studio. The fee is \$3 per hour with a cap of \$9 per day. Please make sure you pay for this usage because it helps us to cover our costs. The studio is cleaned ready for the next teaching week on Fridays and I would ask that all Saturday users do a good job of tidying up after themselves leaving the centre ready for the new week. Mostly this is OK but occasionally I feel a bit sorry for our cleaner and the Monday class members.

Many people have asked about Sunday opening and we are happy to review this if there is a significant demand. The main worry is security and finding additional people to watch over the centre. We also have to consider extra costs in power and cleaning. For now Saturday is the day.

To conclude my report I will add that the ASP is going from strength to strength and we are very fortunate in that we attract people who are dedicated

and resourceful. I am sometimes at ASP when evening classes are in progress and I note that there is a buzz of conviviality and productivity. I say "good on you" for nurturing that creative instinct. This urge for self expression quite obviously overrides the power of "Coronation Street", "Desperate Housewives" and "ER". I can hear the VCR's whirring now.

Clay

We have decided not to buy our clay from Nelson Clays any longer.

There have been ongoing disputes with the manager there and the prices have been so unpredictable, with on one occasion, an unnotified and unexpected 47% increase in price.

A 30 bag pallet of terracotta had 5 bags of terracotta and 25 bags of some other sandy-coloured clay, all with the same label. It's a bit like buying that punnet of strawberries because they look so delicious only to find that the bulk of them on the next layers down are a load of rubbish. It's been such a struggle to get the manager to acknowledge the mistake that it's easier to use the clay we've been given and simply stay away from Nelson Clays in the future. I gave a short presentation on

our problems at the National conference, and it was met with a chorus of similar stories.

So we'll probably be buying a lot more Australian clays. Certainly white clays are unreliable in this country right now and the Aussie ones seem to be pretty good. The price is becoming competitive too, because of the increase in price for local clays.

There has even been a move towards US clays by some. They are pretty reliable too but the price is still a little off-putting.

It's a vexatious business and all we can do is keep on the lookout for answers.

Diploma Class Trip

The diploma class made a pilgrimage Out West last week – we met for the day at Andrew and Jeannie van der Putten's house and studio in Huia. We looked at their collection of pots over coffee and green tea, then went down to the studio, where Andrew showed us his slipping, decorating and glazing techniques. After extensive photographing of Carol's slip-clad finger and discussion of the merits of lead ("the MSG of glaze"), we returned upstairs for a shared lunch and a bask in the sun gazing out at Huia Bay... The diploma course can be tough, but not always!



Same clay?

WESTERN POTTERS SUPPLIES

FOR ALL MATERIALS AND EQUIPMENT

- casting slips (white, terracotta and stoneware)
- ceramic colours
- glazes (transparent & opaque)
- clays
- on-glaze, glaze and body stains
- raw materials
- enamels
- tools
- kilns and equipment

UNIT 4/43a LINWOOD AVE. MT. ALBERT
PO BOX 60126 Titirangi Ak7
Phone (09) 815 1513 Fax (09) 815 1515
quentin.w@ihug.co.nz

WE PROMISE SATISFACTION
EASY TO FIRE - CONSTANTLY BETTER RESULTS
KILNS FOR EVERY PURPOSE from 0.6cu.ft. to 30cu.ft.

POTTERY, CERAMICS, RAKU, PORCELAIN DOLLS, ENAMELLING, CHINA PAINTING, CRUCIBLES, GLASS KILNS FOR FUSING AND SLUMPING.

All kilns are available in FULL FIBRE (layered or Stack Bonded); FULL BRICK; or FIBRE & PARTLY BRICK.

Suppliers of slab rollers, banding wheels, kiln and raku burners, ceramic fibre, kiln bricks, fibre cement, anchors, shelves, props, pyrometers, controllers, elements for most kilns (reasonably priced).

Write for more details to:

FURNACE ENGINEERING (1986) Ltd
Razorback Road RD2 Pokeno 1872
Phone: 0-9-233 6690
Fax: 0-9-233 6690
Email: FEKLN@IHUG.CO.NZ
Internet: www.furnace-eng.co.nz



SEE YOU AT THE AGM

Only 5 months until the ASP Annual Exhibition and just 8 months until The Big Clay Day Out



classified

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

Wanted

Hi there ... I am currently a student at the Nova Scotia College of Art and Design in Halifax, Canada and am embarking on an independent study in Greece in May and June. I was to return to Halifax to produce a body of work in ceramics in response to my studies. However my husband, who had been living in Toronto the past year for work, won a principal percussionist position with the Auckland Symphony and is moving tomorrow. I was wondering about the possibility of moving to Auckland for July and August and being able to rent studio space there for my projects. Is there space available at all there? If not, would you be able to recommend somewhere else that may be suiting?

Thank you for your assistance,

Amy Dixon

gourmetdesigns@yahoo.ca

For sale:

Electric kiln constructed principally from stainless steel. An air ram lifts the body of the kiln. the body is complete but the kiln has never been finished, let alone used. It comes with everything needed to get it running with perhaps some minor exceptions. Perhaps there is something missing; perhaps not. If there is something missing, it will be very minor. The kiln was designed to run three phase at 15kw but could of course be modified. It is complete with an EMC 483 electronic controller. the exterior dimensions of the main body of the kiln are: 2030 wide x 1100 front to back x 1200 high. Allow 300 off those dimensions for internal measurements. above the 1200 dimension are three sloping hatches for observation and loading. The kiln needs a room about 3.4 metres high to open fully. It also comes with a forklift adapted to load and unload moulds etc. Someone liberated the compressor for the air ram, but compressors are cheap.

The kiln was adapted from a proven design. It cost at least \$25,000 for all the bits and assembled would be at a guess a \$40,000 kiln, but any offers will be considered.

paul_annear@xxos.net

exhibitions

Masterworks

John Parker

Reconstructing China: "The Return from Fuping." 7 - 30 April 2008

April will see an exhibition of new ceramics from John Parker with a progression in form influenced by his recent trip to Fuping, China.

John's renowned use of white will here be complemented by new innovations, grooved feet and ceramic stands.

Northart

Peter Collis - "Exploring the Bottle"

Until 20th April

Waiheke Community Art Gallery

18 Apr - 12 May 2008

Natural Selection III is a ceramic invitational exhibition, where a senior practitioner invites a guest exhibitor. Includes Graham Ambrose, Vince Kobylarz, John Parker, Frank Checketts et al.

This month's recipe

Baked Risotto with Roasted Vegetables And Tomato

Ingredients

FOR THE RISOTTO

1½ cups Arborio rice

Olive oil (~2 Tbsp)

1 onion, chopped fine

2 Cloves garlic; crushed

150 ml White wine

3 cups vegetable stock

Salt and pepper to taste

1 tin chopped tomatoes 6 sundried tomatoes, finely chopped

½ - 1 cup grated romano cheese

FOR THE VEGETABLE LAYER

5-6 courgettes, thinly sliced lengthwise

4 capsicums (red or yellow),

1 onion, thinly sliced

olive oil

1 cup grated romano cheese

See the **LARGEST** range of **KILNS** available:
pottery or china painting - electric - gas - fullfibre

All with our 12 months unconditional guarantee

**THE ELECTRIC FURNACE
COMPANY LTD.**

73 Wiri Station Rd, Manukau City
PO Box 76-162 Manukau City
Phone 0-9-263 8026

Cheapest spare elements with guarantee for any make of kiln.
Also other spare parts, temperature controls, pyrometers etc.
We manufacture gas burners and blowers.

Instructions

First, make the risotto. Heat the olive oil in a saucepan and add the chopped onion and garlic. Saute until golden then add the rice and stir well. Cook for a minute then add the wine and cook gently until absorbed. Add the stock half a cup at a time and simmer gently, stirring often until the liquid has been absorbed into the rice. Continue adding stock and stirring in this manner until all the stock has been absorbed. (If the rice is not fully cooked at this point, continue with more stock or water until it is.) Pour in the chopped tomatoes and stir again till mixed. Season with salt and pepper. Turn off the heat, add the sundried tomatoes and grated romano.

Saute onion in olive oil until golden. Preheat the oven to 200°C, using the top element or griller. Lightly oil 2 baking sheets. Lay the courgette slices on a baking sheet and brush/spray with olive oil. Place the capsicum halves cut side down on the other baking sheet. Grill both trays of vegetables until the courgette slices are just starting to brown, and the capsicum skins are blackened. Turn the courgettes over and grill the other side. Remove the blackened blistered capsicum and place in a plastic bag to sweat for 15 minutes. Remove from the bag and peel away the skin. Slice the capsicum into strips. To assemble, fill a greased baking pan (~220 x 320mm) with the cooled risotto, pressing down gently. Spread the sautéed onion slices over the risotto. Layer the capsicum and courgette over in diagonal stripes. Sprinkle grated romano over top.

Bake at 190°C for 15-20 minutes, until heated through and cheese is melted. Garnish with fresh herbs such as parsley sprigs and serve.

**CLAYS
GLAZES
CHEMICALS
STONEWARE STAIN
AND MORE**

Everything for the potter at:

CCG INDUSTRIES LTD

Unit 2, 25 Triton Drive, Albany

Phone 09 475 5224 or 09 475 5004

MONDAY-FRIDAY 8:30 am-5pm