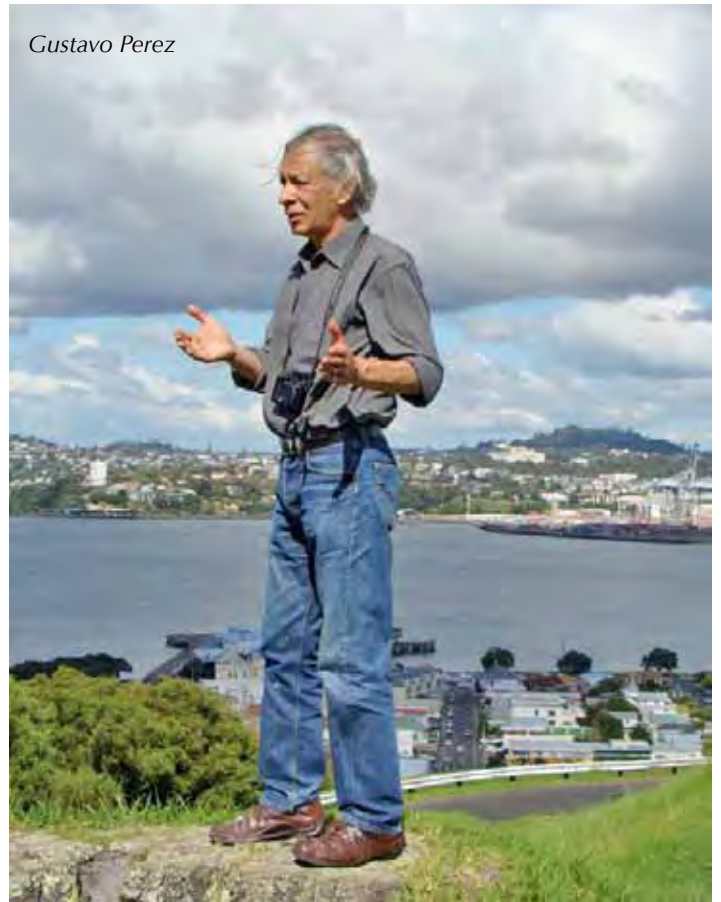


Linda Christianson



Gustavo Perez



Our new Life Member

The AGM of the ASP approved by acclamation the motion put to the meeting that

Trien Steverlynck

be granted Life Membership of the Society.

The reason this photo is slightly blurred is because that is how most photos of Trien are - she never stops still, she's like a whirlwind around the Centre. She thoroughly deserves the honour - she makes the rest of us Lifers feel a bit like old front row forwards accidentally caught up in a hundred yard dash.

Her hard work around the Centre is largely additional to the small amount of time for which she is paid, endless hours at home with accounts, organising the BCDO, organising the Conference - and now off to Belgium for a break, taking her laptop with thousands of bytes of ASP data to sort out. And not small bytes either.

Well done Trien - we love you and we're grateful for your hard work.



The Big Smoke

What an amazing weekend! (from these photos it may look like it was a fishing competition). The last-minute increase in registrations took some of the financial stress away, and then it was up to the demonstrators and the organisers to put on a show. And they did! The generous support of Unitec should not be overlooked either - they gave us the premises free of charge and hosted Tavs, the hi-tech UK demonstrator.

There was so much to do and see. Jo-Anne had been to a big conference in Sydney a year or more ago and came back thinking "I can do that!" even though the format of that conference that attracted her, of overlapping hands-on demonstrators with academic and lecture-type presentations, had not been tried here so extravagantly before. She did it - and it worked well. Impossible to see everything but that is far better than being bored. Every hour seemed to produce a new side-show and with good numbers attending the conference, all the presentations were well supported. There was food galore and a couple of kilns to remind us that we were pot-makers, even though not a lot of useful ware came out of them. At least they provided a camp-fire ambience.

The band we had booked for the Saturday night cancelled a few days before, but I was able to persuade my original choice of band, Humble Souls, to fill in, and they were fantastic. Five young talented Samoan musicians - they made you feel great and there was a real Auckland/Polynesian feel to their performance.

Backing up in my ramble - the powhiri on the marae was the perfect scene-setter, introducing many, particularly the overseas guests, to the culture and hospitality of the tangata whenua. Then a bus trip to local galleries using a double-decker bus and a well-produced "Gallery Guide" (still available from the Centre and there are a lot

contd back page

Barry, Peter, Gustavo, Rosie and Renton
at Barry Brickell's almost completed gallery.



Two views on the

52nd National Ceramics Exhibition

From Helen Perrett:

It's been an interesting and exciting National Ceramics Exhibition. It's a large show of one hundred and ninety one works made by ninety five different potters from across the country. One thing, other than the venue, that has made it an intimate show is having it staffed by ASP volunteers who have been rostered on three times a day. All have been willing to talk about the work and engage with the public and the public have really responded to this opportunity - feedback has been very positive, both from the volunteers and the visitors.

It was always going to be a challenge staging the National Exhibition in a church, and particularly being the first exhibition in this venue, but it seems to have gone very well. It's a site that has its distractions - the coloured arched windows, tongue and grooved walls, no proper exhibition lighting and so on, but it also has attractions - a fabulous location in a busy suburb, and the unexpected bonus on the first day of the exhibition of the Mt Eden festival, which saw 526 visitors almost overwhelm our volunteer show minders, Midori and Donna. But they did the most amazing job - not least of which was actually counting that many people! Sales have been steady too, as I write this we have sold 25%, which is nice when the economy is rather gloomy - nothing like a nice pot to cheer you up.

John Parker's experience in scene creation was a great boon when we realised we had no way of hanging wall pieces - ASP's door collection which had languished in the back of a container for years was given a swift spruce up - someone was smiling on us - we had exactly the right amount of doors for the wall pieces. We also got generous and expert help for the lighting, thanks to Unitec.

There was certainly a wide range of ceramic types on display - something for everyone, as John said in his speech. The winning piece, was one of the smallest things in the show. Biggest thank you goes to Anita Barlass, what a brilliant organiser and designer, always calm, always good humoured - we had quite a few challenges to deal with, lost days and lost keys, but got there in the end. If you haven't seen the show it's on line on the NZSP website.

From Suzy Dunser:

Selecting and judging a show is always going to be a case of "Damned if you do, damned if you don't." How selective to be, and which pieces to keep in and which to leave out, are subjective decisions that will necessarily vary from person to person. There are pluses and minuses to both selective and inclusive shows. For the 52nd National Ceramics Exhibition, currently on at the Mt Eden Village Centre, selector John Parker chose to be inclusive, and has presented the show as a survey of the ceramic work currently being produced around the country. That people were reasonably selective themselves in the pieces they submitted is evident from the quality of work in the show. Yes, the gallery is quite packed, and anyone hoping for a minimal white space experience will be disappointed, but it's well laid out, and you get to see so many different things as a result - even a reasonable number of functional pots. As a maker of mostly functional things myself, it was great to see the directions other people are pushing vessels in. (Also, as an aside: it was interesting to see how many of the pieces that could reasonably loosely be called functional were bowls.)

Having the show in the newly renovated building has posed some challenges for the organisers. These may well be teething problems that are inevitable for the first exhibition in the space, but right now it's up in the air whether the central location

in Mt Eden makes up for the difficulty in reconciling the various simultaneous uses of the space (it is also still used as a church). If you've been thinking about going to see the show, now is the time - the more visitors we have, the better chance we have to establish the Centre as a gallery space for future shows. The exhibition is on until 11am on 21 May.

From Gustavo Perez

Hello Peter,

Wednesday midnight and I am finally back in Mexico City. The trip was OK, but of course much too long.

My clock says it is Thursday afternoon ... in Auckland. And I must say I have this frequent feeling of not being yet completely here, my soul should be still somewhere in the endless Pacific Ocean.

Just to tell you again what a fantastic experience this trip was. Thanks to you, Ro, Trien and everybody I met in these days.

And we'll meet again, somewhere, Gustavo.

From Michael Doolan

Dear all

I really enjoyed my time with you all at the conference, and thanks for making things so easy for me. It was a pleasure to participate in your event and I really enjoyed the level of discourse it provided.

I'm hoping that you garner some valuable feedback from the conference, and that all your efforts help improve the popularity of ceramics in N.Z.

Congratulations on such a great event and again, many thanks! Michael

From Tavs Jorgensen

Dear All

Thank you so much for a really enjoyable and well organised event.

It was great to see such enthusiasm and commitment to the subject of ceramics, you seem to have such great people behind the event and the various organisations which helped to support it.

Thank you also for the book, I'm looking forward to reading it so I can learn more about the history of studio pottery in Auckland.

I am slightly embarrassed about my ridiculously short stay in New Zealand, but this time it just couldn't be helped due to prior commitments. I really hope that I will be able to come back soon and spend some proper time to see your country and engage further with the ceramic community and Unitec.

Thank you again for all your hospitality and the opportunity for me to contribute to the Big Smoke in Auckland 2011.

All the best

We are setting up the roster for this year's

"SATURDAYS AT THE CENTRE"

It's good fun, it's easy, you get work done, you meet all sorts. Please get in touch if you can spare a Saturday every 3 months or so.

Suzy and Lois at the opening of their exhibition



Hamada's pots after the earthquake



Chalk and Cheese

It was wonderful to be involved with advising on the exhibition "Chalk and Cheese" featuring two first-time exhibitors, Lois Jameson and Suzy Dünser, at the Depot in Devonport. A greater contrast was not possible in almost all ways - pots, techniques, creative approach, upbringing - but the show worked really well and received great response, with a useful number of sales too.

Lois's mind is not easily categorised and the range of work reflected that - her amazingly free and courageous (or maybe innocent) approach to clay has meant that she has produced a lot of work that defies known rules and which made an impressive first (and, at almost 80, her last?) show. Lois is well known around the Centre as "Our Cleaner" but of course many of us are aware of her huge talent and creative energy. She features in a chapter in our ASP book and tells there of what led up to this very important event in her life. It was good to have lots of family and friends there to celebrate it with her. Suzy, on the other hand, is younger, with plenty of time for more exhibitions and that is good news because this is a very accomplished start. Her forms are controlled and superbly thrown for a relatively new potter, and the glazes are luscious and seductive, with a liquid depth to them. Teapots are tough, and Suzy has produced some very successful teapots along with bowls and bottles and jars that have a soft, plastic feel even though the surfaces are quite perfect. So there is an interesting combination of precision and hand-made softness at the same time. Her green glaze is probably now her personal millstone. Two such different people, age, background; two such different minds; different approaches to the same material. A very good exhibition. And we couldn't do without either of them at the ASP.

Peter Lange

From Aaron Scythe

a Kiwi potter (until recently) living in Mashiko

Thanks a lot for the email. The NZ pottery scene might be in bad shape but after the quake I think it would be impossible to make a living in Mashiko. A lot of shops are still shut, nobody comes to Mashiko anymore, it seems no-one knows how long it will last. But even before the quake a lot of potters were taking part time jobs or even quitting pottery altogether - it's been harder here to make a living, year in, year out. Even the potter I am staying with has had a cancellation of a show in Tokyo. From what I heard in Mashiko most of the wood fired kilns fell down; only anagamas seemed to survive. I would love to do a workshop if it is possible, even to meet with NZ potters would be great to get a feeling for things. I haven't left Japan for 14 years and haven't been to NZ for about 20, so I am sure it has changed a lot.

When I get started in NZ I wonder what sort of pots I will start to make - but it seems I am babbling again. It would be great if I could do a workshop or anything of the like and can't wait to meet with you all someday soon.

Thanks again, Aaron.
PS. The Herald is running a story on me and the family so you might see it.



Hamada's famous noborigama kiln



Lois Jameson's "Diver's Helmet" at "Chalk and Cheese"

Suzy Dünser's pots at "Chalk and Cheese"



The Big Smoke



Carla Ruka demonstrating her sculpting skills



Volcano kiln



Around the camp-fire



Below: "Humble Souls" warming up



Brief review of the ASP AGM

Held at the ASP Centre at 10am on 17th April 2011, attended by 25 members.

Started with breakfast of croissants and coffee.

Election of Officers:

President: Peter Lange

Vice-President: Suzy Dunser

Treasurer: Roy Burgoyne

Secretary: Michael Billington

Committee members: Mark Griffin, Vince Kobylarz, Stuart Newby, Helen Perrett, Peter Scott, Nadine Spalter, Susan St Lawrence.

Welcome to new members Roy and Mark.

Reports were read from the Treasurer

(financial report available on request), the President, the Centre Director and the NZSP rep, all of which were unremittingly positive. It seems that the ASP continues to be in good heart under the present administration and committee. In spite of pleas to make the next year a quieter one than the last it seems there are lots of plans being hatched, so it looks like we'll continue to be busy for a little while.

The book "Playing With Fire", an edition of 1000 copies, has already sold 380 copies in the first month so that's a great start. Looks like you might have to be in soon if you want to get your copy.

Our website continues to be upgraded; our sewerage system is still under review; the electricity supply is being monitored after a couple of failures. Tony and Mike do a wonderful job of maintaining the place and Lois, of course, keeps it wonderfully clean.

Most heartfelt thanks were offered to Renton, Jo-Anne and Trien for their continuing hard work running the Centre and a strong alcoholic token was presented to Wally, Lex and Graham as they retired from the Committee. Jo-Anne was presented with a Gustavo Perez bowl for her hard work organising the Conference

Thanks for everyone's support. *Peter Lange*

From the Director's Desk

Renton Murray

It's taking a while to recover from the last month at the ASP. Not just on a personal level of tiredness but at the Centre itself. With all the activities of the Masterclasses and the Conference I must admit that the Centre and its core activities have suffered slightly, but I feel we gained tremendously. The Conference was really, really good, and the "girls" did an amazing job of the organising (and the boys did pretty well also). Too many helpers to thank by name... but Jo-Anne and Trien are standouts. I think we'll have to run very low key events for a while, so helpers can recover. There is a feeling of burnout amongst the loyal troops. So next term looms ahead with full classes and hopefully full glaze buckets (my apologies) and an empty kiln shed to start off with.

The Materclasses deserve a mention ... with both classes full the Centre was really humming along. Great food too. Gustavo was not feeling well at all but he managed to rally himself and put on an inspirational performance and 15 lucky students gained a lot I'm sure. He covered a lot of ground and has left behind a great variety of soon-to-be biscuited examples of his talents (where will they be displayed?).

I'm not too aware of the Peter Collis school - it went past in a blur. It was full, it was very lively, busy and noisy and creative, so that is all that we can expect. We could have more of these classes I feel.

John Dawson is about to return to the UK, leaving behind the Diploma and the Tuesday evening class; they all enjoyed his teaching and we hope that he will repeat some of this next year. Rachel Carter takes over the Tuesday evening class and the rest of the year lies before us ... phew I feel like a lie down.

Many many thanks once again to all the helpers and the workers. A great time was had and the ASP and the NZ Society put on a great show.

Lasting Impressions: Drawings on Clay

opened on 9 April at the Fine Line Gallery in Matakana. The show features work from ceramic artists who are all drawing or using graphic images on clay: Brendan Adams, Jacqui Brown, Ann Crane, John Dawson, Annie McIvor, Helen Perrett, Joanne Raill, Carol Stewart and Susan St Lawrence. The work is varied and thought-provoking, with imagery being used to different effects: to emphasise or disguise the nature of the clay, convey thoughts, or simply for its own sake, enhanced by the shapes and quality of the vessels or tiles it was placed on. The show is on until 8 May, and is worth the drive up - not quite an hour from Auckland, plus there is an excellent ice cream shop attached to the gallery to help revive you when you arrive. The Fine Line Gallery is at 17 Sharp Road, 7km from Warkworth towards Matakana, and is open from 10am-5pm daily.



Brendan Adams's work at the "Lasting Impressions" exhibition

The Starving Artist had to grab-a-seat to Wellington in order to get sustenance this month. The lure of the fabulous European Masters exhibition at Te Papa plus the bonus of the Peter Stichbury and Crown Lynn shows was irresistible.

After Air NZ's pathetic offering of a biscuit OR a packet of crisps with your cuppa on the 7am flight, the Wellington Sunday Marketplace (8.00am-12.30pm) in front of Te Papa was heaven. Food choice was tantalising, fresh, delicious and affordable. A request for two cups of tea got "That'll be \$3.00 please", "No, I said TWO cups of tea", "We only charge for the teabag, not the whole box!" was the bemused reply. The market scores a 10 out of 10 plus a bonus point for setting (Wellington harbour was sparkling) and one for not being opportunistically greedy with tourists.

Inside Te Papa the European Masters was pure delight. The 96 works from the Stadel Museum in Germany, spanned the dynamic and transformative years of the 19th and 20th centuries. It is a collection of mainly French and German artists from that time and

included many great names - Monet, Renoir, Degas, Marc, Picasso etc - as well as many not-so-well-known, which was a treat. Hard to say which was my favourite, but the 'Dog in Snow' by Franz Marc was one of them. You can see a short commentary on this painting and the show on www.youtube.com/user/tepapamuseum#p/u/6/22UO4foLJ44.

Next was Peter Stichbury on the top floor. A mixture of some of his own work and some of his collection from his time at Leach Potteries in St Ives and Cardew in Nigeria, it was insightful into Peter's life and it was lovely to see him honoured like this. Two women were spotted sitting engrossed in front of a grainy b&w film of a young Peter mixing glaze. I reckoned they HAD to be potters, which they were - from Arizona, visiting a kiwi potter friend in Nelson.

Te Papa gets a 5 for fairly ordinary cafes - downstairs much better than the gloomy Milne and Choyce-type one upstairs. It gets 3 bonus points for recognising Peter Stichbury and another for the shop showcasing Peter Collis in the front window. However it loses 6 points for running out of catalogues.

To finish off, the Crown Lynn show at the City Gallery was made up of groups of private collections. John Parker's was there with three additional creations of his own. The show was a bit of a nostalgic quiz game - remember who had that dinner set/jug/cup... a thoughtful reminder though, of the large part Crown Lynn played in all our lives.

The day was topped off with dessert and wine at the Lido Cafe. A high-end score for the berry crumble with bonus points for the gorgeous warm evening and mellow jazz band. Bliss.

Great news!!

Some room in an ASP class.

With Renton moving to Thursday and John Dawson heading back to the UK there is now a new class starting on Tuesday evenings with Rachel Carter, maker of extraordinarily beautiful thrown ware. A great class to learn throwing plus contemporary design skills.

Bot Pots

Tel 2712626
botpots@ihug.co.nz
www.botpots.co.nz

Botany Pottery Studio
2 Bishop Dunn Place
Botany South
East Tamaki

Mitre 10
Megastore

Bishop Dunn Pl

Bishop Brown Pl

Te Irirangi Dr

Clays
Stains
Shimpo equipment
Tools
Kiln firings
Pottery classes
Sculpture classes

Bot Pots

WE PROMISE SATISFACTION

EASY TO FIRE • CONSTANTLY BETTER RESULTS
KILNS FOR EVERY PURPOSE: 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 and fax: 0-9-233 6690
Email: FEKILN@IHUG.CO.NZ
Internet: www.furnace-eng.co.nz



From front page:

of shows still on). Finally on the Saturday morning the conference proper was underway and the next two days provided a very full programme. Carla Ruka skillfully making her terracotta figures (in some pain too with RSI); Paul Maseyk throwing and decorating in his captivating and thoughtful way; Mike O'Donnell entertained and drew folk into his fascinating world of tales, myths and legends; Gustavo Perez warmed to his task (he, too, was not well for the first few days but did us proud) throwing beautifully textured vessels and sharing his ceramic and creative philosophy; Linda Christianson charmed everyone with her down-home, straightforward and direct use of clay and her infectious enthusiasm; Michael Doolan was gentle and very generous with his techniques and he too shared a lot of his thinking about ceramic art.

And then there was Lewis from Guam and a lovely couple from Taiwan, Yi-Hui and Jia-Haur, Tavs from the UK, Joy and Clarissa from Australia, Moyra, Jude, Nicola and Denys from NZ. A very long and interesting list.

Many thanks need to go to the organisers, the tight five: Jo-Anne Raill, and Trien Steverlynk (conference), Jackie Brown (bus trips), and Helen Perrett and Anita Barlass who set up the exhibition.

Thanks are also owed to John Pirtle who spent the whole weekend filming the event, and to Mark Griffin who put so much time into supplying technical assistance, fiddling with a huge variety of appliances and not putting a foot wrong. Susan St Lawrence and Ann Crane put a lot of effort into setting up the excellent Student Exhibition.

There were lots of others too, billeteers, exhibition helpers, stokers, kiln builders, sales desks, but not enough space to record every one. So many people worked so hard and some are still pretty exhausted even a week or two down the track. Post-Conference Syndrome is a modern ailment that can be cured by lots of home-made cakes and catching up with Coro, and taking comfort in the fact that it will be at least 10 years until the next one is held here. *Peter Lange*

Question: What do you get when you cross the Godfather with a philosopher?

Answer: An offer you can't understand

CLASSIFIED

For Sale: Kiln - configured for natural gas but easily adapted for LPG, 11.6 cu ft. Uses 18" X 22" shelves (not included). Stainless steel hood, flues, burners, pipe connections and oxyprobe included. Built of the highest quality high temperature insulation bricks, not glued or mortared for maximum flexibility. Refractories in perfect condition. \$1,500 Tel: Campbell (Auckland) 4820534

For Sale: Leach kick wheel, medium height, very good condition. Offers Phone Jean 09 2980126

EXHIBITIONS

You are invited to an exhibition of new work from a
CANCELLED TOKYO EXHIBITION
by Kelvin Bradford
April 16th - 25th
10am - 4pm
Puhoi Ceramic Gallery
132 Ahuroa Road Puhoi
ph 09 4220171

Cookbook adjustment:

Suzy Dünser

I've been made aware that there is a tiny flaw in the Creamy Chocolate Fudge recipe in the cookbook, namely, that there is no note stressing the importance of accurately weighing out the amount of marshmallows. (But there is a reason the recipe says 90g and not 100g.) Fortunately, if you do make the mistake of thinking it doesn't matter if you add more marshmallows, the resulting chocolate toffee is pretty popular with children.

So here is a little lesson in fudge technology, in ceramic terms. The three main ingredients of the fudge are the condensed milk (the flux), the chocolate (the fudge former), and the marshmallows (the stabiliser). Basically you need just the right amount of marshmallows to keep the fudge from running, without making it go too hard. If you have a gram scale, and use it with the same rigour as for mixing your glazes, everything should be fine. Conversely, if you are a confident baker and hesitant about mixing glazes, let this be a reassurance that there is really nothing trickier about making glazes... you just have to wait slightly longer to get the results of your tests back.



coromandel
EASTER EXHIBITION 2011

16-25 April | opens Saturday 16 April, 4.30pm

Barry Brickell • Wailin Elliott • Mike O'Donnell • Jenny Shearer
George Sempagala and guest Janet Smith

Hauraki House Gallery Kapanga Road, Coromandel Township
Gallery hours: 10am - 5pm daily

ASP CENTRE

Opening Hours

Monday - Thursday: 12.30pm - 5.30pm

Friday: 12.30pm - 4pm

Saturday: 10am - 4pm

\$3 per hour

(up to a maximum of \$9 per session)

Centre Director: Renton Murray

6343622

NEWSLETTER

Editor: Peter Lange. Phone 6306942

Please send any copy or photographs to
lange52@clear.net.nz

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.



CCG
INDUSTRIES
"Supplying NZ Potters Since 1961"

CLAYS
30 specialist bodies

STAINS
for glaze & slip

UNDERGLAZE
30 assorted liquid colours & underglaze pencils

GLAZES
transparent, white & coloured earthenware & stoneware

EQUIPMENT
wheels, extruders, slab rollers, sieves

FRITS
a comprehensive range of Ferro frits

RAW MATERIALS
a complete range

KILN FURNITURE
bats, props & cones

TOOLS & BRUSHES

Please contact us for a current catalogue

Phone 09 475 5224
25 Triton Drive, Albany Auckland
email info@ccg.co.nz website www.ccg.co.nz