



ASP NEWS

August 2003

The Newsletter of the
Auckland Studio Potters
Society Inc.
ASP Centre
96 Captain Springs Road
PO Box 13-195 Onehunga
Directors: Peter Lange,
Duncan Shearer
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	9am - 5pm
Wednesday	12.30pm - 5pm
Thursday	12.30pm - 5pm
Friday	12.30pm - 4pm
Saturday	10am - 4pm

Remember to pay \$2 per hour
up to a maximum of
\$6.00 per day

Chris Weaver

PLEASE NOTE THE DATE CHANGE

The new dates are: 9th, 10th, 16th, 17th August (1 week earlier). 10am to 4pm each day, shared lunch. Sorry if that completely mucks up your life but it was the result of a misunderstanding here at the Centre. If you've booked, paid and can't make one of the weekends please let us know and we'll organise a refund.

But we still have heaps of space left and if you miss out on Chris's demonstration you'll regret it. He is one of New Zealand's finest clay practitioners and a really interesting guy as well. The first weekend will kick off with a slide talk followed by Chris demonstrating his skills on and off the wheel as he throws the basic shape and then refines it. The second weekend will include a salt firing of his work, more demonstration of his making and assembling and finish with his piece-de-resistance, the wooden handles.

The salt firing that is happening on the 16th will have some space in it; more details about the firing will be available on the 10th. Another incentive is the planned feast on the 16th - anyone else see the TV programme 'A Cooks Tour' where a whole lamb was roasted vertically in a clay oven? Well that's what we hope to organise on the 16th - again more details on the 10th.

The most important thing is to clear your diary, the lawns can wait another week and ring the Centre to reserve your place, better yet, come down and experience the wonders of the new EFTPOS machine first hand.



Monday Morning's class firing, before and after

Fire & Clay

The 39th Annual Exhibition
of the Auckland Studio Potters

Mairangi Arts Centre

Receiving Day: Sunday, 14th September 2003

Judging: Monday, 15th September

Unselected work collected: Wednesday, 17th September,
before 4pm

Opening night: Wednesday, 17th September,
7.00 - 8.30pm

Jenny is currently overseas and so it's fallen to me to remind you about the exhibition. You will find in this edition of the newsletter your entry form, please put it somewhere safe, like in the same box that contains the pots you've chosen for the exhibition. September is only a month away, which in pottery terms is like saying it was yesterday, wet pots are staying damp for weeks on end at the moment. If you want to use the Centre's kilns in the next four weeks to fire your work, please book now as term 3 has started and our kilns will soon be at capacity. We will be needing assistance on the four days leading up to the opening of the exhibition, if you can spare the odd hour or two to help please contact the Centre so I can pass your name onto Jenny.

Duncan Shearer (sub-exhibition officer)

Centre News:

Duncan Shearer



There must be something addictive in the clay, or else our studio is mighty attractive, as the place seems to be alive with potters. The classes are heading towards record levels of enrolments, and the use by members and students of the facilities is heartening to say the least. So if you're ever stuck with a lose moment or two, then pop down, have a cup of tea (that's obligatory) and play with clay, there's heaps of company.

That will also give you an opportunity to admire the entranceway sculptures by Hans Meeuwsen, which have been carefully erected by Matt McLean. Leigh Mathews is also still helping out a huge amount with the wax booth (rapidly taking shape) and, weather permitting, the roof painting.

An important gripe from me to all those potters who think leaving behind a mess is natural when dealing with such a messy substance – it's not! The other potters, students and especially the cleaner don't appreciate cleaning up after you. So please leave the place in a better condition than you found it.

The group wood firing is slowly gathering momentum; at this rate the growth of the trees is slightly faster. But I'm sure that'll change once spring hits, the ground dries up a bit and the sound of chainsaws rips the air. If you've never experienced the camaraderie around the firebox of a wood firing now here is your chance. The thing to do is give me a call at the Centre and I'll explain the deal – which works out as cheap as a gas firing, but heaps more fun.

Peter Lange is due back on Saturday and will be giving the usual compulsory slide evening. Remember the Sake and Sushi evening last year, expect an ouzo and grappa evening this time, we can organise the taxi from here. So come along for an eventful evening on Thursday the 21st August from 7.30pm (ring first to confirm).

Bricks

Timing is everything in pottery, judging when to apply the handle is as much an art as shaping the loop. So it is with kilns, our small gas fired salt kiln is only 18 months old, but has seen plenty of action. A rough guesstimate puts the number of firings between 40 and 50. This has meant quite a bit of maintenance, like it has had 4 floor replacements, steel work reinforcing, 3 roof insulation replacements, and countless patches on the inside as the brick work opens up.

So its days are numbered. But (and here's where the timing thing comes in) we have just had donated to us 5 pallets of high temperature H45 bricks, plus a

pallet of high temperature mortar. These are going to build the greatest, longest lasting, and most impressive salt kiln ever. We can't officially say where they came from, suffice to say that every time you

drink from a glass bottle it helped the ASP build a new kiln. This also means yet another kiln building project – mummings of delight everywhere I hope. A design process is happening that will take months, but sometime when it's warm and sunny and the bog surrounding the ASP has dried out a bit (January) then we'll call for volunteers and get stuck in.



The new brick sculpture



Matt assembling the Meeuwsen

The Anagama kiln modifications

A hardy team of two builders have been making sterling progress in the face of terrible weather to rebuild the arches of the Anagama kiln. Mike Donaldson and Rhonda Jameson come every Friday, rain or hail, and work on popping up each arch section and relaying it, this time with more support in the form of heavy steel beams that supply tension to the arch to prevent it expanding again.

It's a scary job, sitting inside the kiln and using car jacks to slowly lift the former to remove the pressure off the bricks. The kiln creaks and groans, rubble and the occasional brick fall from the roof, it feels as if you're in a tunnel down a mine somewhere and it's starting to collapse in. But we're up to the firebox section now, and once that's completed we can re adobe the entire structure.

Jocelyn Logan & Judy Rae have also been helping out, but their end of the kiln was the chimney. It is no longer a metal chimney but a brick one, with double sliding dampers and a bit narrower. So no more glorious views of the glowing chimney.

A bit more work is needed on the inside and especially around the side stoking ports, but it won't take long. Then we need to fire it up again. So if you missed out last time, or want to have a crack at the noblest of firings then start making pots now (tip 1. – use white stoneware clays like Whitestone T). We also need your help in cutting and stacking wood, if that sounds arduous, it is, but think of the gym membership you won't have to pay for. Please contact Duncan at the Centre to start the list.



Arch poppers extraordinary

The Odyssey

Peter Lange

6 July

I'm in Germany today. A frantic dash from Istanbul to Munich and then a drive without compass or map to a small town near Basel via a route that none of the locals had ever heard of - seems I could have done it in half the time but I saw a lot of wonderful scenery through the Black Forest. Tempted to take a walk but settled for a slice of gateau.

The Turkish episode is now like a strange dream - got the sculpture done with 2 hours to spare before the opening and it was well received even with the concrete still wet and the ornamental terra cotta tea glasses still hot from the kiln. No time for photos of all 10 sculptures but I hope there will be a video some time.

On the next bus out of town to Gallipoli and two nights in a hotel on the beach at the location of the English invasion - swimming in beautiful clear blue water in conditions that could not have been more different 88 or so years ago. The Turkish people do not recognise the "Gallipoli" name - to them it is the Cannakale War and it was a most important step in creating the modern Turkish state. Gallipoli is a foreign name with Latin derivation and of no consequence.

In a few days we will head to La Borne and will visit Linda Lid one of ASP's former students and Bryce Stevens from Coromandel - both working to fill a 100 cubic metre wood fired kiln by September (to compare: the gas kiln at the Centre is about half a cubic metre), and then on to various potters in France and Italy. Tomorrow to a German Anagama firer who lives in a pretty Black Forest village and only smokes it out once a year ... maybe the forest wasn't

so black before he turned up.

24 July

I'm in an Etruscan internet vault at Orvieto - old fortified town north of Rome and full of history and museums full of old pots alongside shops full of new gaudy pots. Found one lustred bottle that looked interesting in one of the shops and took it to the counter to be quoted 14,000 NZ dollars, suddenly became all thumbs and just made it back to the shelf juggling it briefly on the way.

Been moving for three weeks after my Turkish interlude and we've visited Germany stayed with a friend whose father was one of Rosenthal's top designers, on to St Armand-en-Puisaye to stay with Linda Lid (an ex-ASP student) and Bryce Stevens (Coromandel) who are busy filling a 100 c.m. kiln to fire for 2 weeks in October. It is vast - I made 10 coffee mugs and they will be lost in there. I estimate 100 c.m. will hold 30,000 British Standard coffee mugs.

Down to Barcelona and a stay with Santi Cabassa who worked with me in the 80s in the Potters Arms - he sells bricks for a living, but his passion is Spanish village pottery and he and his mate have 3,000 old pots between them - up to 3 metres high. They have published an excellent book

on these pots - probably just in time as these skills die out.

Then to Cuneo in Northern Italy to stay with another ex-student Adriano and Laura who pot in the NZ style and make a good living. And right now in Vellano in Tuscany close to Florence, where I have a cousin who owns a villa in a hilltop village - amazing place, though surprisingly noisy with dogs, traffic, piano bar, but a good place to be based to see a lot of Tuscany, and now Umbria.

Tomorrow Venice and the Biennale; and maybe Budapest after that though that is an optional extra with time running out. There's a ceramic institute



near Budapest that hosts visiting potters - Christine Thacker and Brian Gartside have stayed there, and Duncan and I met the director in Japan last year. So a real mixture of pots and driving and churches over the last 3 weeks. It is very hot, in the 7 weeks I have been out of NZ I have had 30 minutes of rain, and not been out of shorts except for formal events. See you in a week or so.

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ASP New Members

Welcome to:

Rosanne Devereux

H Anderson

Francesca Costa

Melanie Paterson

Marion Gray

classified

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

Electricians:

Electrical Ltd are experienced in kiln installations. They have installed our Centre kilns and do a great job. Phone 6365031.

Material Suppliers:

Imported Australian Clay and Ceramic Supplies: Southern Ice porcelain clay and slip, White Diamond clay etc. frits, glazes, raw materials, stains, tools. Phone/fax for price list from Jan at 09 235 6283, or email at creativejoystudio@xtra.co.nz."

For Sale

Pyrometer (to 1400C). Analogue meter with 22 cm thermocouple probe. Nicely boxed. \$85 ono. Phone: Liz a/h 410 2255

Cobcraft kiln, 3.2 cuft, single phase, EMC controller. Phone: David Tasker 09 838 2979, 021 744515

10 cuft elecurn kiln, 3 phase with simple controller, includes elements and shelves. Phone: Val McArthur 07 855 6724

Treadle style Leach wheel, \$300. Ph: Lucas 636 0447

Wanted:

10 cubic to 30 cubic foot kiln, any condition OK. Phone: David Tasker 09 838 2979, 021 744515

Kiln shelves – up to 63cm X 45.5cm. Ph: Karin 09 407698, Collen 09 407 6153

Pens – the Centre needs your surplus pens. Some folk are just naturally good at collecting them, we are hopeless at hanging on to them, and they slip through our fingers faster than throwing a bag of Macs White.

Work Wanted:

Martina Rowley from Northern Island is looking for a pottery job here in New Zealand. She hopes to bring her family across

and is looking for a job, which will help with her application for a residency visa. She has 12 years experience in a leading Irish pottery and can be contacted through her email: wilton-rowley@tiscali.co.uk

exhibitions

Compendium Gallery

'Up to 1350 Degrees'
Paintings by Renze Bijker, Glass by John Penman, Pottery by Graham Ambrose
July 28th to August 16th

'Soda Glazed Wood Fired Coiled Sculptures' by Barry Brickell
August 18th to September 6th
5 Lorne St, City. Ph: 3003212

North Art

'Two Rivers'
Multi Material Sculptures including Pottery by Peter Oxborough, Paintings by John Oxborough
August 11th to 31st
Norman King Sq, Ernie Mays St, Northcote. Ph: 480 9633

Pots of Ponsonby

'Barbara's Bowls' by Barbara Skelton
August 3rd to 17th
Jan Cockell
August 18th to 31st

The Portage Ceramic Awards

Are coming up. This has turned into the premier competition/exhibition in New Zealand. It is prestigious to gain acceptance and remarkable if you win. For more information or for an entry form contact Lopdell House on 817 8087. Remember, the slide deadline is the 8th September.

Waitakere Trust Arts Awards & Lincoln Green Sculpture Awards.

Deadline for forms: 30th August; Delivery of work: 6th September. Contact Janet Holtrigter on 838 5733 for more details and entry forms.

classes

Bronze Casting

It's all go for November. The dates are: 8,9,22,23. The cost is: \$140. The time to sign up and pay up is: NOW. If you already have your name on our list then please confirm by paying, or another student will claim your position. We are strictly limiting this class to 10 so those who want to gamble and are feeling lucky – go try the horses, we're only interested in sure bets. Bronze casting is an amazing experience, one that although fairly process driven, produces work that is extremely tactile and permanent. There's a solidity about bronze that is reminiscent of most potters early pots. Frank Watson is the tutor and he is very good at teaching both beginners and those who have already had a go.

Glaze Club

Wednesday September 3,10,17,24.
Here is an opportunity to experiment, to explore bold new regions of colour and texture, to go where no potter has glazed before. Glaze Club – a meeting of members and students who want to develop their pallet of glazes. For four weeks you will come to the Centre and mix, test and discuss glazes with like-minded people. In groups of two or three you will be given a framework of tests in an area you are already interested in. These will lead in a natural progression from base glaze experiments through to colour tests.

Each success or failure will be a way of refining your search. Results will be shared amongst the whole group with photos and notes scrupulously taken. What we will provide is the initial notes and forms, test tiles, glaze materials, glaze making equipment, firing and a convivial environment (did I mention free tea and coffee?). You need to come with enthusiasm and \$50. One lesson will be provided as an initial discussion of the basics, but the idea behind the course is for you to learn through experimenting, and to learn off each other. Please contact the Centre NOW to confirm your place.

WESTERN POTTERS SUPPLIES

FOR ALL MATERIALS AND EQUIPMENT

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

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