



# ASP NEWS August 2008

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

Tony presents AI with the winner's prize



## ASP Domesticware Award

The Second Annual ASP Domesticware Exhibition opened last Friday with the presentation of awards, a glass of wine, and speeches by the judge, Duncan Shearer and the sponsor Tony Bacon. The Premier Award of \$500 went to Al Wheldale for his large, handsome and confident terracotta platter in a copper blue glaze. Five other awards of \$100 went to :

Simon Leong – 3 charmingly wobbly saltglazed cups

Margaret Sumich – a fine salt glazed teapot (good pourer)

Suzy Dunser – a lovely copper red jug

Gretel Halstead – a small pinched delicate blue bowl

Rachel Carter – three finely thrown bowls in pastel colours.

Duncan gave his thoughts on the selection and a consistent theme that came through was the use of clay as a plastic medium, along with evidence of the human hand. Rachel's bowls for example looked flawless until you looked closer and discovered a slight deliberate wavering of the rim line. Her work was also used as a good example of a "set" – in this case the only link between the three bowls was the form. They all sported different colours and as well Duncan observed that a set of 4 or 5 may not have worked as well as the 3 did.

The turnout was not huge, about 40 or so, but the weather was, of course, foul – it was an enjoyable and educational evening. The Committee is going to investigate ways of expanding the format in the next year or two, perhaps use the

Ballantynes Award in Christchurch as an example. We are very grateful to Tony Bacon for his support – he, and many others, are concerned that functional work is being overshadowed by the sometimes flashy and overbearing sculptural cousin, and he's put his hand up to lift its profile, within ASP circles at this stage, and perhaps in time for the enjoyment of the general buying public.

## Evening with Rick

Potluck social evening this Friday night (8th) at 7pm... a chance to meet Rick, chat with him and watch some DVDs he is bringing with him about his work and his garden. Bring drinks if you want, or we will have some on hand at cost (or tea and coffee for free) - you bring a shared snack and we will provide everything else ... good company, a table and entertainment. See you there.

## Clay Economies

At Objectspace for the month of August

This is an amazing show ... eclectic, curious, smart, tasteful, industrial, technical, tacky, esoteric, repetitive, refined, basic ..... a real celebration of the versatility of clay. So we are organising a TOUR of the EXHIBITION, for Saturday 16th August at 11am, led by Richard Fahey the curator. Make sure you're there.

Sometimes you go to a show that makes you proud to be a potter and part of a broad clay community – this is one of those. Many "Award" shows leave you puzzled, disheartened and even slightly embarrassed; this exhibition with its generous inclusion of commercial pots, folk pots made cheaply in countries as varied as Vietnam and Turkmenistan, Chairman Mao memorabilia, toilet pans, great NZ wood-fired work, sculptural installations and lots more, has you leaving the gallery feeling excited and inspired. It's strange how dozens of ghastly 1970s mugs with faces on them, once they are collected into a large group, transform into a strong assemblage with all sorts of connotations, responses and memories.

Alongside the exhibition there is a book, "Clay Economies", being launched and sold (\$25) which is a slim volume of interesting essays by four non-practitioners who have a keen eye for sociological, political and historical aspects of the NZ clay industry, with a fair emphasis on studio pottery. It is not a catalogue of the show but a "contemporary multi-authored analysis of this historically important form of local cultural production ...". Curator Richard Fahey, sociologist Dr David Craig, curator and writer Moyra Elliott and Australian curator and writer Christopher Thompson have all written academic but readable essays that are at times hard-hitting and even occasionally wryly humorous. It should be an important addition to any potter's library and we look forward to having a couple of copies at the ASP.



Salt-firing in a fibre kiln - a new kiln for each firing

## Students' Exhibition:

Friday 15th at 7pm - come and support our Centre students as they show their work for the first time. You will be surprised at the work coming out of our classes.

## WE NEED YOU!

Anita Barlass

As a theme for the annual raffle at the Fire and Clay Exhibition we thought a hamper of delicious homemade goodies would reflect the spirit of the times, so we are asking for handcrafted treats: preserves, chutneys, pickles, sauces, mustard, booze, jams and the non-perishable-like made by your own fair hands - or at least not from the supermarket. There's a container in the lunchroom and if we have too much bounty we can save things for the annual BCDO raffle.

Sponsorship ..... if you have contact with any organisation or individual who could offer a donation of money and/or services to help present this excellent event it would be much appreciated. Our overheads are increasing (mainly advertising, transport and catalogue), so if you can help us out in some way please contact ASP. All sponsors donating to this cause will be mentioned in our exhibition catalogue.

## Book Reviews

Fiona Lander

Three new books have come into the library, well worth reading and lucky me I got the first read!

1. Glazes Cone 6 1240 degrees C.  
by Michael Bailey.

This book is very easy to follow. It systematically presents a number of base glaze recipes and gives a very well illustrated presentation of the outcome as different oxides are added to the base glazes in varying percentages. This covers a transparent, crystalline, satin, matt, clear, and opaque glaze selection. This book will be very useful to those of us wanting to make sense of a complicated subject. I love the range of colours that can be achieved and the only thing to note of course is that this is not a temperature fired to at the Centre in general firing. Since writing the above, I have managed to try out some of the recipes, and whilst there have been a number of disappointing results there have also been some very successful ones! Definitely worth trying if you are happy with going through and testing first. The results are often very close to the coloured tests shown in the book, but as always there are some which hardly resemble the book's picture!

2. Colouring Clay by Jo Connell

The idea of colouring clay and us-

ing this as the main form of decoration appeals to me! The book is full of photographic examples of fantastic pieces made in this way. Jo Connell provides a picture of the work and then discusses how the different potters are inspired and go about producing their work. Although some technical advice is given, it comes across as more of an inspirational book, and I certainly finished reading it wanting to give coloured clay a go!

3. Throwing Pots, by Phil Rogers:

Phil Rogers, has a pottery in Wales and has hosted many potters and pottery workshops. He sets out to write a book which will instruct and still inspire. He acknowledges that trying to learn how to throw from a book is tedious at the best of times, and that it is very difficult to replace hands-on-tuition.

As I've only recently started throwing I was very keen to see if this book, cut the mustard! Phil goes through the throwing instructions in a very well structured way. Every now and then he adds in little cautions, which are obviously common mistakes, many of which I was able to identify with, so this was great! Especially as he offered advice on how to correct these.

I liked the fact that each section ended with a summary, and that Phil Rogers has definite opinions on different aspects of the throwing process, and isn't afraid to voice them.

## Renton's Ramblings;

I haven't put pen to paper for a while. Peter does such a good job, it hardly seems an asset to repeat what he has already reported on. But anyway the Centre continues to move forward and classes are at what we used to call full. Historically 14 was a full class but the last few terms have seen some classes at 18. Too many really but mostly one or two have a day or night away, and it always seems a shame to turn away a budding potter. Apart from mysterious programmes the kilns are behaving mostly without incidents, but it takes an eagle eye to spot earthenware clay amongst the stoneware racks and bisque in the glaze area.

The outdoor kilns have had a sudden awakening and the small 'Simon' salt kiln had a run up to temperature using old chip oil, and the Phoenix has had several Duncan/Charade/Aylex et al firings with good results. Quite amazing really to fire a kiln of that size with just a few trailer load of Penrose pallets.

The last members' evening of the India

part of Duncan and Charade's journey was great. It was very well attended and went very smoothly with no last-minute trips to Mangere Bridge to collect a vital USB lead or whatever was needed the previous time.

Digital technology sometimes seems so involved and time consuming – bring back slides I say.

The Domestic Award has gone and the students' exhibition comes up next week – it's an idea of Chris Southern to show other students what happens in the other classes and to give students possibly their first attempt at showing their wares.

The Rick Rudd school filled up very quickly and we are already pencilling him in for another weekend (if you're reading this Rick - take note).

The Mairangi Bay show will be on us before long and the new container is making life easier for us with the plinths.

See you at the Centre soon.

### Interesting web-sites

For some strange folkart:

[www.wherartmeetstheheart.com/richardcarpenter.shtml](http://www.wherartmeetstheheart.com/richardcarpenter.shtml)

For the finalists and prizewinners in the Taiwanese 2008 Biennale (including Peter Collis and Onlie Ong):

[www.redblackdesigns.com/biennale2008/en/works.html](http://www.redblackdesigns.com/biennale2008/en/works.html)

For a national competition of functional pottery presented by the Market House Craft Center: [www.art-craftpa.com/sfpn2004.html](http://www.art-craftpa.com/sfpn2004.html)

### The first 50 years

There's been a useful response to the request for help with this project, so we'll go ahead with an application for funding - if any member has any historical material, anecdotes or funny stories please start sending them in or get in touch.

### A poem

by a Chinese woman poet named Guan Daosheng in the 13th century:

*You and I are so crazy  
about each other,  
as hot as a potter's fire.  
Out of the same chunk  
of clay, the shape of you,  
the shape of me. Crush us  
both into clay again, mix  
it with water, reshape  
you, reshape me.  
So I have you in my body,  
and you'll have me forever in yours  
too.*

This is from the book 'When Red is Black' by Qui Xiaolong, Soho Press 2004. Sent in by Elena Renker.

### President's Report

Michael Billington

I trust that you have all survived the terrible weather that has been thrown at us recently. The month of July recorded 27 out of 31 wet days. It is hard to believe that last summer was so dry and I was worried about keeping my garden watered. I drove down to the Waikato this weekend and I have never seen the river so high. In places the water was lapping the edges of the road at Meremere. Throwing pots is quite a good thing to do in wet weather (as long as you are inside), but not very nice if you are loading kilns outside and there has been a bit of that going on at ASP over the last few weeks.

I would like to congratulate Al Wheldale for his win at the Domestic Ware Exhibition on Friday night. Al has had a meteoric rise to fame in our circles. I can well remember his first tentative steps a while back and sitting beside him at the wheel giving him some basic tips. The next thing we know he is producing pots that are earning him merit prizes

and outright wins. I do note that Al has been tenacious in his desire to learn as much as he can and has very early on in his career found his "thing". It is obvious that he doesn't sit around and "watch the grass grow".

My congratulations also to the Merit Award winners in the exhibition. It was very clear to all who attended on Friday night that the quality of entries has improved and that this event is going from strength to strength. Many thanks to everyone who participated. A special thanks to Tony Bacon whose generosity and genuine interest in domestic pottery has enabled this event and plans are afoot to take this event to an even higher level in the not too distant future.

Don't forget that the annual "Fire and Clay" exhibition at Mairangi Arts Centre is fast approaching. Plans to create entries for this exhibition should be well underway. I know it is a bit unnerving for some having to submit pieces for selection but that is how we are able to ensure that the event is of high quality. If by chance your pots are not selected, please see this as an opportunity to grow as a potter by requesting formative feedback. I can speak from my own experience on this one!

Finally I would like to mention this year's Big Clay Day Out. This event is our biggest activity for the year and helps us boost our finances to add ongoing improvements to our Centre. Two years ago we didn't have an auction and many of our members were quick to point out that it had been a highlight for them. If you attended last year's BCDO you would have noted the return of the auction. Due to a lot of hard work from Wally Hirsh the 07 auction was the most successful yet. We will hold another auction this year and have invited our Les and Sonya Andrews Award recipients, Otago Diploma graduates and Centre tutors to submit work. ASP will keep you informed as plans unfold for the BCDO.

**Don't forget the ASP tour of the "Clay Economies" exhibition.**

### Collective nouns:

Suzy Dunser  
a spy of coneheads  
a dunt of crackpots  
a conflagration of pyromaniacs

## WESTERN POTTERS SUPPLIES

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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.

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2. Paragon Touch 'n Fire Kiln, DTC 800C Digital Controller

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Phone Karen on 575-7120 (daytime) or 575-7850 (evenings) or email:  
karen@mosaica.co.nz

### Wanted

Sculpture tutor wanted at Hungry Creek.  
heck out: <http://www.thebigidea.co.nz/modules.php?>

### Free to a good studio:

Large bread rack; holds lots of ware, is on good wheels and is free to take away.  
Phone Lee 476 4549/021 1507065

## exhibitions

### Corbans Estate Arts Centre

T(ERROR)-Habeas Corpus Collective  
(Bernie Harfleet, Jude Nye, Dustin Rabjohn & Donna Sarten)

Mixed Media Installation

1st August – 7th September 2008; Opening Thursday 31st July, 6pm

Every day, the media warns us of terrifying acts of aggression and impending dangers. The risks to us personally, nationally or globally become difficult to assess with this mass onslaught of

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information. Consequently we live immersed in an anxious menacing environment over which we seem to have little control.

T[error] delves into the real and implied effects of terror in our daily lives both locally and globally, exploring the differing forms of generated fear, atrocities and invasion of our minds, bodies and nations.

### Objectspace:

See Page 1

### Masterworks Gallery

New at Masterworks Gallery this month is turned wood work by Ben Pearce, ceramic platters from Marilyn Wiseman and a large historic Tower by Emma Camden.

Also during July and August Masterworks Gallery will be exhibiting work by some of our most popular artists: Galia Amsel, Bronwynne Cornish, Peter Deckers, Benjamin Edols and Kathy Elliott, Andy Kingston, Mark Mitchell, Chester Nealie, Alice Rose, Ann Verdcourt and more.

### Gus Fisher Gallery

Shortland St: "New Vision: The New Vision Gallery 1965-76"

11 July – 16 August 2008

Floor talk: Saturday 16 August, 1pm  
Ceramics commentator and curator Moyra Elliot describes developments in New Zealand ceramics during the 1960s and 70s – the era of New Vision.

### Piece Gallery, Matakana

"PLACE" Nine artists from all over New Zealand will exhibit their interpretation of the traditional table setting. Included are Raewyn Atkinson, Stephen Bradbourne, Mike de Haan, Jenny McLeod, Ross Mitchell-Anyon, Martin Poppelwell, Jenny Shearer, Katherine Smyth and Christine Thacker.

The clean lines of porcelain by Wel-

ington ceramicist Raewyn Atkinson will mingle with Martin Poppelwells creations. Waiheke Island artist Christine Thacker interweaves ceramics with painting, while master potter Ross Mitchell-Anyon graces us with his exquisitely hand crafted and sought after ceramics. "Place" runs until Sunday 24 August. is a contemporary space displaying works from many of New Zealand's finest applied artists, additionally featuring group and solo exhibitions throughout the year. A diverse selection of work is collected together, including ceramics and domestic ware, jewellery, cast and blown glass, wooden pieces and Dilana rugs.

### Pots of Ponsonby

At last! Our new website is up and running! [www.potsofponsonby.org.nz](http://www.potsofponsonby.org.nz)  
We have spent some time making sure that all our members are represented with a short statement and photos on individual pages. Each member has also contact details if you wish to contact them.

As yet we haven't been able to organise any "open studios" as the website has taken all our free time, but this will happen in the future. Do go to the site and have a look - the pictures on the Homepage will give you an idea of each person's work.

### Lopdell House

Peace of Green - the Magical World of John Green; until the end of October.

I visited the offices of the SPCA today.

It's so tiny, you couldn't swing a cat in there.

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