



# ASP NEWS June 2006

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

## Words from The Prez

*Michael J Billington*

Saturdays continue to be a 'hive' of activity at ASP with 'the raku girls' gathering regularly to create their magic. I find it fascinating to see the finished results. I have noticed some quite nice kitchen cooking pots being sacrificed for the cause – Briscoes will be pleased.

I am proud to say that I was one of the first to have a 'hands on' (literally) experience with the new 'blue' extruder. Mike Donaldson has been experimenting and I helped out. This is the V8 of extruders and isn't for the faint hearted! You can't miss it on the wall on the left hand side of the studio.

The new salt kiln is awaiting its Arch. We are very lucky that we have so many willing volunteers for the building of this new kiln. I have learned a lot about 'bricks' during the process – I didn't realize bricks could hold so many secrets. We made sure that the kiln "looks alright from the road" (Peter L), this is a major criteria in all kiln building it must survive the 'road test'. Please also note that this kiln has an added feature – 'Jocelyn's Tunnel' as it affectionately named (aka. Diesel port), which means it has both diesel and gas heating capabilities. Soon it will have its arch and I have the feeling it is going to be a busy kiln.

Judy Rae is doing a fantastic job as Librarian / exhibition coordinator. The library is a growing resource and has a huge amount of useful information. Please use it, but just make sure you fill out the borrowing sheet and return resources by the due date. I have borrowed some tapes to watch at home – perhaps there should be a warning on the 'Isaac Button' tape

about not doing this at home. Perhaps wearing a tie and smoking a pipe will improve my pottery.

Organisation for the upcoming exhibition in September is well underway. Judy Rae and I have met recently and things are well in hand. The Mairangi Arts Centre (MAC) coordinator (Eleanor) is very enthusiastic and positive about the exhibition. This will be the 42nd exhibition at Mairangi Bay. Start making those pots. We are very pleased that Brendan Adams will be our selector this year.

On a final note I must say that I personally am grateful for such an effective committee, the last meeting (my first as new President) aptly demonstrated to me the power of collective thinking and how people at ASP are great at 'getting the job done'. Many thanks for this as it's all about collective effort. I look forward to the next meeting.



## Members Slide evening 23rd June

Come along hear about Anne Hudson's recent trip to Peru and Dubai followed by Renton Murray's recent trip to America. We've been including snippets of their trips in recent newsletters, but turn up and you'll get the whole story including some amazing photos. The evening will start at 7pm and break for tea and coffee between the two guests, koha to cover the biscuits.

## ASP Exhibition

The 42nd Annual Exhibiton is scheduled to open on Wednesday the 30th August at the Mairangi Arts Centre. So start making pots NOW. Time is running out and receiving day will be here before you know it. Keep an eye out in next months newsletter for the entry form.

## The New ASP Salt Kiln

Is progressing well, after a slowish start last Saturday levelling the base of the walls, the team of about a dozen members really got stuck in and the kiln quickly gained height. To borrow a phrase from John Campbell – it was a 'marvellous display' of cooperation to bring the bricks over from the farthest reaches of the car park, make up mortar and then lay them, all whilst keeping each course level and true. As the last dregs of daylight disappeared the chimney was finished off. What remains now is the metal cage around the bricks and then springing the arch. This part is always the most interesting as it's almost an act of faith to knock away the arch former and wonder whether all your handy work was in vain.

## Centre News:

*Duncan Shearer*

It's been a busy month with classes full and a flood of firings through the kilns. We have a new extruder in the studio now, courtesy of a kind donation from one of our members. It's called Big Blue and is made by the same American manufacturer as the slab roller. This is one big squeezer – capable of extruding hollow forms such as cylinders and boxes 11.4 cm wide. We are still figuring out the best way to utilise the machine and what dies we need for it, but it certainly opens up a whole new realm of possibilities – drop in and check it out.

We have recently added to the library 5 new books covering firing and glaze technology and critical writing about ceramics. If you have heard about or seen a book that you think the ASP library should have then let us know and if we don't already have it, we'll look into getting it. Judy Rae has certainly turned the library around and if she calls you because of an overdue book then please do your best to get it back ASAP as other potters are waiting for it.

## Dubai Exhibition

*Anne Hudson*

On April 4th this year a group of New Zealand artists held a group exhibition at the Majlis Gallery, Dubai. The exhibition was the result of a long-term friendship between Anne Hudson and owner of the gallery Alison Collins. We were approached at the end of 2005 to put together a New Zealand show. The gallery requested a mixture of pottery, glass, jewellery and paintings. The artists involved had approached the Majlis Gallery independently or through Anne.



The Majlis Gallery is an old wind tower home in the heritage area of Dubai called the Bastakia. This area is located in Bur Dubai adjacent to the Dubai Creek an inland water way busy with old but still working dhows and little ferry boats called abras. At the end of the 18th century the Shah of Iran declared a tax on the pearl merchants of the Bastakia region on the northern shores of the Persian Gulf so the merchants moved their operations to the town of Dubai. There was no air conditioning in those days so they built a tower over the living quarters, which funneled the wind; from whichever direction it was blowing. It circulated cool air below and the hot air escaped.

With the discovery of oil in Dubai and a period of rapid growth and development these merchants were well placed to capitalize on the situation and soon moved out of the Bastakia into modern concrete homes with real air conditioning. Many of the old wind tower homes crumbled into decay and some were demolished for new buildings. In the late 1980s Prince Charles was visiting the area and mentioned that he thought they ought to be restored and protected. His ideas were accepted and the buildings were taken under the wing of the Dubai Municipality and eventually have been restored. The outcome is a charming group of buildings filling up with galleries, boutique hotels, and cafes. Alison Collins of the Majlis had lived



with her young family in one of these homes and ran a small gallery from her home. With the restoration projects she had to move her residence but was granted permission to open a gallery and so the Majlis Gallery was born.

Anne Hudson, and Peter Collis took ceramic work.

Stephen Bradbourne glass, Richard Adams and Lisa Wisse of Christchurch painting and Julie Collis, Koji Mayazaki and Maria Thomas jewellery and Anniemieke Farmilo pounamu framed stone landscapes.

Emirates Airline provided us with discounted airfares, DHL shipped the pottery and glass and Potters Clays, Nelson sponsored a ceramics workshop. Friends of Anne accommodated the artists in their homes. Five of the artists flew to Dubai for the event. The local Australian and New Zealand Group (ANZA) generously advertised our show through their newsletter and emails. As a result the opening night was very well attended despite the gridlock traffic jams on Dubai roads. The gallery cannot serve alcohol but provided a great spread of finger food. One local gentleman was observed heartily tucking in and then leaving without a cursory look at the artwork. After 8pm it became a private party, the doors were closed and we then managed to quench our thirsts with something stronger than mint tea.

Peter Collis held a three-day workshop at the Dubai International Art Centre. The workshop was over subscribed and many disappointed potters were turned away. The Art Centre is run along the line of the ASP but teaches several art classes. They have over a thousand members of about fifty different nationalities. The pottery had not changed much other than location since Anne left six years ago. A new Community Art Centre is about to open in an amazing shopping mall called the Mall of the Emirates. If you get tired of potting you can go skiing or shop at Harvey Nichols. The old Art Centre is desperately trying to ...

To be continued in July's Newsletter (or come along to the Slide evening on 23rd June)

## Scribblings from America

Renton Murray

The rambling yarn I last spoke about is now upon you – so perhaps you should turn the page now. Well thank heavens the last ring out of the wood kiln was right on. The firing was good and we had very few seconds. A few pots really pleased me and the rest were saleable. Lots of rubbing off galleries and lids forever – why do I make so many lidded pots?

After turning the studio into a showroom – rolling away into distant corners all the debris and glaze buckets, we hosed the floor, cleaned the large windows and polished our benches and tried to get some sort of display happening. And then after “the tour” staff dinner on Friday night we opened the door on Saturday morning and sold pots. Perhaps not quite the frenzy of our previous trips to Almelund, but we sold very well. Rosie sold nearly every pot she had made, her decorating style and the colours she uses are quite unique for salt glaze and the buyers were enthusiastic, generally speaking we were getting NZ prices but in US dollars or more.

I didn't risk my “blue attack” as these slips can be tricky – certainly if they don't get enough salt. So the more common wood fired flashing orange proved really popular and some (new for me) yellow and blue glazes worked well and sold well.

After 2 days of talk, talk and sell, sell we were exhausted but happy. After days of accounting and working out expenses we tidied up and left Jeff with a working pottery again, healthy bank accounts and a stocked showroom.

1500 miles to cover to Maine with an incredibly overloaded Subaru Legacy with 3 large suitcases on the roof, Scott Goldberg, his large black poodle looking, but actually a Portuguese Water dog took us nearly a day to pack it all in. Two and a half days driving got us to Maine, via Chicago but no time to visit friends or architectural delights this time.

So we finished our US trip with kayaking, seal spotting and Eagle watching and good meals with good friends. It was

really good to have the time and freedom to focus on our own work for a change. I thank ASP for the chance to be away for that length of time. It still amazes me that all these wonderful experiences and contact with overseas potters that have now become good friends would not have happened without the largesse of the Fletcher Corporation. Their yearly exhibition is sorely missed. Now back to NZ and it's good to find the ASP in good shape and all classes full.



## Beginners' glazing

If you've ever looked into a bucket full of glaze or at your newly bisqued pot and wondered 'what do I do now?' then this course is for you. This short course of 2 Wednesday nights will introduce you to the basics of how to glaze your work and covers the following topics:

1. Different glazes for different temperatures
2. Mixing glazes and their preparation
3. Applying glazes using different methods
4. Mix and match your glaze combinations
5. Different glaze decorating techniques

It will be a combination of demonstrations by the tutor and hands on practical experience. We hope to fire most of the work in the week in between and analyse the results and try new experiments in the second lesson.

This is the first part of a series of glaze/decoration courses that we hope to present throughout the year in the gap between Absolute Beginners classes. Each will have a different focus and tutor and we will only take 12 students for each course to allow for active participation.

When: Wednesday 5th and 12th July from 6.30-9.30pm

Cost: \$30 (doesn't include firing or glazing charges – these are paid for through the normal system), bring your own bisque. To secure your place, first email or phone the Centre and then send us payment of the course fees.

## WESTERN POTTERS SUPPLIES

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- 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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## From the Brick Yard

Peter Lange

Popping in to the Centre is a wonderful experience when you know that none of it is your responsibility and the act of helping yourself to whatever is on the table is part of the ritual and in fact expected of you. The morning teas are fantastic this term, particularly in the classes consisting of mainly women (have to be careful of spelling here ... reminds me of when my son put out a flyer promoting his punk band, written by the drummer – big mistake – which said “Stiff Kittens is a new band on the scene and we have already attracted a following of manly young women”).

Meanwhile out in the real world I have finished my session at the big workshop and had to face the reality of cleaning up – bricks create a huge amount of dust and the colour gives it away. Normal dust as housewives know can build up to 2mm before it needs to be dealt with, but red brick dust shows up straight away, and, it turns out, sticks to every known surface from greasy machinery to the water in a goldfish bowl. Then when I shifted four of the works to Renton and Rosie's rural retreat, the truck got stuck and turned their verdant driveway into a quagmire (like taking art works to the Western Front to cheer up the troops) meaning more repairs and tidying up, but now I am back in my garden shed and happy enough with that. Once I figure how to get half-tonne pieces out over my back lawn I'll be set. In the meantime I am making them anyway in order to force a solution.

Congratulations to Chris and Elles – their new baby Bruno is healthy and of course beautiful, and, reading between the goos and the gaas, looking forward to his first shift on the anagama kiln. Well done you two.

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## classified

### For Sale:

Wanting to buy (budget constraints apply). Used/second hand kiln shelves and props

Kiln dimensions are 500 width 700 depth Will look at any smaller shelves and any size props call Lorraine Barnett on 816 8008 or email bigtrees@orcon.net.nz

Firebricks - standard, ex. condition. For kilns, barbecues, chimneys. \$2 ea. Ph. Graeme, 473-9210

Elecfurn kiln, electric 3 phase, 400 volt, 18 amp, 5 cuft. Comes with controller. \$2,500. Ph: Rex on 2924768 (evenings)

Cowley electric wheel \$250 o.n.o. Ph Gwennyth Wintour on 6310403

## exhibitions

### Pots of Ponsonby

Our new member Theresa Watson shows her figures until 25th June, and then Onlie Ong's new work will be on display.

Although Viv Keenan's window is finished we still have some of her delicate heart shapes, and similarly there is still some of Jill Fanshaw-Kato's work available - she has reduced her prices dramatically - by 2/3 but possibly the remainder of her work will be leaving Pots of Ponsonby during June.

Also just a reminder that although the Jeanie and Andrew Van der Putten have returned to Bali, their work is still able to be bought from Pot of Ponsonby.

### Objectspace

Vonney Ball, 12 June – 8 July

Vonney Ball's Window Installation features a diverse group of slip-cast earthenware vessels which have their foundations in a classical aesthetic. Her interest in European art, history and architecture has informed the shapes, forms and imagery she has developed in her practice.

New Black, 19 May – 15 July

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Peter Shand's impressive collection of black basalt porcelain and jasperware spans the development of this form of 'useful' ware, begun in 1769 by Josiah Wedgwood and Thomas Bentley, to contemporary editions produced for Wedgwood in 2001 by Nick Munroe. The collection features highly decorative classical revival pieces alongside works with cleaner more modern lines, some considered so radical at the time of production that the designs did not go into manufacture until the 1930's.

Objectspace is at 8 Ponsonby Rd Auckland Open Tuesday to Saturday 10 to 5

### Masterworks

John Roy: new work

May 25 - June 17 2006

"Each of my sculptures is individually hand-made using coils of earthenware clay. In this process the piece is built up over several days allowing each layer to firm before adding more coils. Often more complex forms will take up to six days to build. To get the desired effect in the surface decoration works are often fired several times.

I like to use figurative and iconic symbols in my work as I feel people can connect more easily with something with which they are already familiar. The viewer can interpret the work drawing upon their own personal experiences - in effect telling their own story."

Ponsonby Rd, Ph:376-6216

### NorthArt Gallery

"BEYOND THE PALE"

A Contemporary Ceramics Exhibition.

Ande Barrett-Hegan, Bronwynne Cornish, John Crawford, Steve Fullmer, Campbell Hegan, Peter Lange, John Lawrence, John Parker, Richard Parker, Christine Thacker, Anne Verdcourt, Chris Weaver, Merilyn Wiseman.

Opening: 4-6pm Sunday July 23 (All welcome), exhibition July 24 – August 20

Norman King Square, Northcote Shopping Centre, Ph:4809633

### International Perspectives on Ceramics Today

An Afternoon Symposium with Garth Clark and Mark Del Vecchio

Presented by Auckland Studio Potters in partnership with the Auckland Museum and Objectspace

Saturday, July 15, 2-30pm - 5-30pm

\$10 on the door

Auckland Museum, APEC Room

2.30pm Introduction

2.35pm Garth Clark: Answered Prayers-State of the Art

3.20pm Mark Del Vecchio: The Pot in the 21st Century

4.05pm Coffee / Tea

4.30pm Discussion

5.30pm Ends

This is a once-only opportunity to hear one of the most eminent authorities in the world on a subject he is very qualified to address and there will be time available for a Q&A session at the end. Clark is here for a private holiday but made himself available for this one session.