



ASP NEWS March 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

Porcelain Workshop by John Dawson

The first hands-on workshop for the year is happening on the 25th and 26th March, 10am to 4pm and will be taken by John Dawson. John (brother of Lex) who has been a regular summer visitor over the last few years and gave a demonstration here in March 2004. This time he is keen to hold a hands-on workshop to help members get to grips with porcelain. If you've seen his regular exhibitions at Masterworks Gallery you will be familiar with his work; John specializes in throwing this notoriously difficult clay into beautiful flowing forms that all originate from domestic ware shapes, like bowls and jugs. During the workshop you will learn all about the tricks and techniques that John uses to manipulate the clay, controlling it when it gets egg shell thin, joining it together and most importantly how to prevent those maddening cracks.

Participants can choose to use porcelain (which we sell for \$55 per 10kg), or use a cheaper alternative like Nelson White (\$39 for 20kg). We are restricting the school to 12 students and you will need to have had a go on the wheel before as you won't be taught basic wheel skills. The cost for the workshop is \$85, bring a shared lunch and tools. Book Now.



The sixth firing of the ASP Anagama Kiln

Duncan Shearer

This firing was a complete contrast to the last one – no rain made a big difference to the ease of loading the kiln (no leaping the moat around the kiln), although the firing was delayed a couple of weeks due to a storm that did soak the wood. We panicked a bit with how many pots we could muster – but in the end we had a handful left over and about 300 inside the kiln. A good keen group of stokers soon filled the firing roster and at 8am on Friday morning the kiln was lit. The advantage of the new wood storage sheds was pretty obvious from the get go as the kiln was hungry for all the dry wood.

Stoking at night was again the highlight as the stoking rhythm is increased and the flames start shooting out of the chimney and firebox door.

During daylight on Saturday we toned it down a bit but the kiln was still climbing in temperature and by midnight on Saturday we had melted cone 11 at the front and flattened cone 8 everywhere – if we continued for the next 20 hours like this the whole kiln would be reduced to slag. So we found the heaviest logs and stoked the kiln like crazy – and pushed in the dampers, everything possible to choke the kiln and drop the temperature a bit. The visiting German potter Wiebke was on duty during this phase and was most impressed when after three hours of heavy stoking finished and we finally looked into the kiln we found a thick mat of carbon cobwebs obliterating all the pots in the front – so thick hanging off the arch they looked like incandes-

cent Pohutukawa roots dripping down into the kiln.

Sunday dawned and again we toned the firing down and aimed to bring it back up to temperature to melt down all the embers we had built up. By 9pm Sunday night we had burnt all the wood that was for the Anagama firing and so



closed the kiln down confident that at least we had managed to flatten every cone 11 in the kiln.

This firing was the last one that we had stocks of lovely seasoned and dried mill slab – for now on we have to rely on cut up pallet timber and the problem of nails again. We ended up burning about 976 cubic feet of wood, or in metric 28 cubic metres, or about 7.5 cords a lot of wood whichever way you look at it.

The kiln was drawn on Saturday midday and as the pots emerged we realised that we had fired the best load yet. The clay choice and type of work was starting to all click with the kiln. Some pots had the most intense reds and oranges – more common coming from the soda kin than the Anagama. Lovely drippy ash glazed pots were well treated by the side stoking efforts. Nothing had moved too dangerously and everyone can be proud of his or her efforts.

Centre News:

Renton Murray

Term 1 is rolling along; all the classes are at maximum with only about 2 spaces in one class which we thought wasn't going ahead. The beginners' class on Wednesday night with Chris is very popular and already his 2nd term is full. And of course that means that the kilns are doing their best with global warming, certainly Duncan and fellow pyromaniacs tried their very best with a 3 day Anagama wood burning extravaganza. The results though were special and produced some lovely pots.

The workshop or 'studio' looks great now we've banished Duncan to the back room and his old space has been seized as a maintenance area. If you haven't been along to the centre lately – please pop in, kettle always hot, weak tea on hand and revamped library is very enticing.

On a personal note, I am both nervous and excited about my imminent departure to coldest Minnesota and our work stint there. Talk about all your eggs in one basket, 6 or 7 weeks work all in a wood kiln with no chances of glaze tests, let alone clay body tests. The Kiln is a bit of an odd one, cross draft (uneven) and only one spy hole. Last time we were there I took the hammer and chisel to the back wall, only to misjudge and put the new spy right where the prop was. Kiwi 'can do' didn't do.

Tony Bacon will be taking over on a temporary basis, I wish him well with 'the till' but he's a natural on the computer thingy and an accomplished potter, so I'm sure the Centre will manage without me. Happy Potting.

p.s. Don't forget to book for John Dawson's weekend workshop, it's filling well and only has five places left.

p.p.s. 'Bat etiquette regime' – please clean (scrape at minimum) them before returning to sink area and don't forget to clean your bench area before leaving.

p.p.p.s. If anyone has ideas for another visiting potter/workshop let us know.



From the Williams Family

It was the day the gardener came to walk among the flowers And as he walked he picked a rose, the rose he picked was ours.

Let me start with giving my apologies to you all for the period of time it has taken in replying after my last final round email.

We were informed by the hospital back in November that the leukemia had gone into remission and that made us feel comfortable.

However we had been given the horrifying news on the 7th December that it had returned, Jenny was asked by her consultant what she wanted the hospital to do for her?????????....

Our question was what can be done? Well the consultant said that there are two options, one is to have another type of chemotherapy, the other option was just to live her life to its fullest without the horrible drugs.

Jenny as always was adamant that she give it her best shot, she started with chemo and if there was any hope whatsoever then just do it. Well the chemo worked for a short period of time however the horrible thing came back with a vengeance on Christmas day.

Once Jenny heard that there was no more that could be done for her, she took a shift from her own living in life to making sure that she would work on everyone around her, and make them feel comfortable and at ease.

In so doing she spoke of her life and how much she enjoyed her family and friends, also her accomplishments in bringing up a loving family of two children and three grandchildren, she said that she couldn't have asked for more, she was as we all know a very honest and caring person, who would not tolerate fools or inconsistencies, one of her best known sayings was to Tell a half a truth is to tell a half a lie.

Jenny made a decision to call the family into the hospital and spoke to us all about her death and passing and how she would like for it to be. Firstly she was adamant that Thailand is a place that she loves for its climate and friendly people and that she did not want an ordinary burial, as it's too cold under there and she really loved warmth. Her second request was to play two songs of which she called her funereal songs, Imagine by John Lennon and I am woman by Helen Reddy.

Well again, once Jenny had made her decision on cremation she then

said that there must be some form of protocol that goes along with it so she asked me to approach the Thai temple and ask the monks what we should do and how you go about it. I met with a friend Sam from the Royal Siam restaurant in Royal Oak, he has an affiliation with the temple and I told him of Jenny's request. Sam got straight on the phone and rang a friend of his who knew of a monk that was visiting NZ from Bangkok and organized for him to visit Jenny, this was a very moving experience for us all. The monk was at the hospital less than three hours after her asking about protocol.

From the moment the monk met with Jenny he talked her around from talking about death and dying and more about living for the moment, he also gave her lessons on meditation to assist in alleviating physical and mental anguish. If Jenny asked the question again he would calmly say that it was not a process that one needs to be aware of, he said to her that she would be well and for her to concentrate on only positive thoughts. I thanked the monk for all he was doing and all he could say was that it is his job and it's not a problem, he also emphasized with me that Jenny would be well.

Over the next 3 weeks we had more and more monks looking after, not only Jenny but my entire family, they taught us all how to live for the moment and not to feel grief, as this would reflect back to Jenny and would do no good for anyone.

Well on the 24th January Jenny passed away quietly at home, she had the last say telling everyone to go to bed and get some sleep.

It was at this time that the monks came in and took control; they were superb. We took Jenny's ashes to the place that she has her apartment in Thailand as per her wishes and released them to the four winds for her to keep traveling.

Jenny spoke to our grandchildren and said if at any time you feel you need me; look up into the sky and the first star you see will be me, I will always be there for you.

Matthew and Lacroix are now saying that Grandma is planet hopping, I totally support that.

Thank you all again for all your help.

Jenny is well.

Raymond, Melissa, Daniel, Matthew, Lacroix, Jacob.

From the brickyard:

Peter Lange

I've missed my cups of tea at the Centre so I've arranged urgent things to do in the area a couple of times lately and got my quota back up. It's full on there nothing stays the same week to week but the newest thing takes the cake – a grunty stereo for Duncan's studio so that he can have house parties at any time. Uunst, uunst, uunst it goes. And the surface of your tea vibrates along with it. He wants better lighting for his studio but I'm not sure the strobes and swooping spotlights he's looking at will be that great to pot by.

Went down to Driving Creek in Coromandel for the opening of the DCR Glass Furnace. Built by a young and very fit Czech glass blower, Jan, the furnace (fuelled by old fish and chip oil) is now operating 24 hours a day and he is blowing at regular times during the day. There's even a small grandstand to watch him from and he performs various techniques including using wooden moulds to blow into. His work is a lot more ornate than most NZ glass workers and not my bag, but probably will sell well to the tourists. It's really busy down there these days and it's essential to book for the train trip. Barry is looking a little overwhelmed by the busyness of the place but he's pretty happy because he actually has a lot more time to make pots. I hope to go down some time during the year and work with his DCR



bricks as they come out of the pugmill. He wants a brick s***house so I'll make a few asterisks to take down with me.

Sorry to report that Charade and Wiebke, your ASP representatives at the pool table at the pub that night, let the side down when they were soundly thrashed by the local fishermen. Duncan and I would have defended their honour but we couldn't raise the \$2.

The "Art and the 60s" Tate Show at the Art gallery sounds pretty cool and happening. Why not be one of the in-crowd, get your flares out (you can burgle some of the material from the flares to add an extra few inches to the waist) and get hip (or a replacement) and head down to where it's at. It was a pretty special decade for British Art and for a lot of other things too and it was also

the time when the studio pottery scene in this country was about to explode. I remember going to St Ives in the late 60s, had a paddle and an icecream, and probably passed Bernard Leach outside Sainsburys with a mutual lack of recognition.

I need support from Auckland pottery enthusiasts at the Conference at Taupo – get your registrations in soon! Book your motel or backpackers right now. It will be a full weekend and there will be lots of information and demonstrations. Ah Leon from Taiwan is a big star in the US and it's a real scoop to get him here. Greg Daly, of course, is the ultimate glaze expert and the NZ demonstrators will round out the programme. It won't

be this close to Auckland for a year or two so make the most of it. The plans for a "Pumice Kiln" are very advanced – we're drawing on the back of a second envelope already. No idea what temperature pumice melts at but it's already been through a bit of a thrashing in the original eruption.

I'm still cutting and gluing bricks – I'm a bit grumpy because the ones I cut into an arch brick arrived in bad shape; seems the clay going through the factory at the moment is pretty gutless and they are slightly stronger than weetbix but not much. Might pour milk on them to see if they crumble.

I've had a young German woman potter, Wiebke, staying and helping me a couple of days a week and she's a really good worker, very easy to get on with and keen to get experience in NZ potters' studios, and particularly with wood firing. If anyone out there wants some help in exchange for a bed and board I would recommend her. Give me a ring 6306942.



AGM

Due to the NZSP conference the Auckland Studio Potters Annual General Meeting will be held on Sunday the 30th April, 10am. Any motions for consideration should be sent to: The Secretary, ASP Centre, PO Box 13 195, Onehunga by 30th March. The usual and excellent inducement of coffee and croissants will kick the morning off. The next newsletter will have nominations for committee forms.

Crater Clay

If you are going to the NZSP Conference 'Crater Clay' it would be useful for you to contact the Centre - we need a team of supporters for Peters newest kiln idea and the Potters Olympics are on again and Auckland needs to kick some proverbial.

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

exhibitions

NorthArt

New Faces, New Work

Exhibition of selected work from last years Diploma class.

Opening at 5.30pm 17th March to 8th April. Norman King Square (next door to the library), Northcote
Ph: 4809633

Pots of Ponsonby

Exhibition – 'Island' by Jeannie Van der Putten

A collection of batik cotton designed by Jeannie and made in Bali. Stone, wood, woven palm and bamboo village craft. Pottery from the Huia and Bali studios
Opening 11th March at 5pm to 1st April

Objectspace

Chandelier

4 March – 1 April

Crystal and glass chandeliers ever since their development in the eighteenth century have been associated with brilliance and extravagance as well as artistic and technical innovation. Chandelier features the work of 7 glass makers, Gael Baldock, Crystal Chain Gang (Jim Dennison & Leanne Williams) Sharon Hall, Garry Nash, Pam Oliver, Lynden Over and Mark Shafer who explore the qualities of glass and illumination in their new and fully functional light fittings.

Chandelier was initiated as a professional development opportunity for New Zealand Society of Artists in Glass members and selected by Liz Sharek, Louis Le Vaillant and Objectspace staff from submissions by NZ SAG members. Chandelier takes place in conjunction with the NZ SAG's biannual conference, The Object as an Eloquent Statement.

Play by Leanne Clayton
27 February to 25 March

In Samoan culture you are not just one person, you belong to the Aiga (family), the group, the community. In her installation Play Leanne Clayton arranges her screen-printed calico teddy bears in playful combinations to emphasise the relationship of community and culture. Each screen-printed personalized design on her bears contains its own story of repetition, process and the bringing together of old and new ideas from Samoan and European cultures while also making reference to issues of colonization, cultural difference and adaptation.

Big Bad Wolf and Friends
28 January to 25 March

In the Vault is an evocative selection of hand-knitted soft toys collected over a fifteen year period from charity and opportunity shops by Justine Douglas. The collection features dozens of familiar and new characters from childhood that have been individually interpreted and crafted by their skilled creators. The dancing elephant in a tutu, the big bad wolf and three little pigs finger puppets and the extended family of garden gnomes conjure up memories of childhood experiences and long lost companions.
8 Ponsonby Rd Auckland
Open Tuesday to Saturday 10 to 5
Ph: 376 6216

Masterworks

John Dawson

A new series of work exploring bottles and vessels.
Preview on 5.30pm, 20 March
21 March to 1 April

Chris Weaver

Going with the Flow

"In this series of work I have been exploring the marks and forms that are revealed by slicing through wet clay with a heavy cord."

30 March to 13 April

77 Ponsonby Road, Ponsonby, Auckland
Ph: 378 1256

NZ Sculpture OnShore 2006

2 - 12 November 2006

Fort Takapuna, Narrow Neck, Devonport
Friends of Women's Refuges are pleased to invite submissions for NZ Sculpture

OnShore 2006, their 6th outdoor sculpture exhibition to raise funds for Women's Refuges. This has become the pre-eminent art event held on the North Shore of Auckland.

We are interested in exhibiting works of different sizes and prices, suitable for domestic gardens and corporate settings. A domestic scale garden is being designed to provide a backdrop for more intimate works.

Artists are invited to submit proposals for selection by curator Helen Schamroth through the website www.nzsculpture-onshore.co.nz.

We look forward to receiving submissions from interested artists by April 28th.

International Ceramic and

Pottery Fair

ARGENTONA (BARCELONA) – SPAIN
4th 5TH and 6th AUGUST 2006

The International Ceramic and Pottery Fair of Argentona (northern Spain, near Barcelona) is the most important market fair in Spain because of the great quantity and quality of craftsmen which participate. About 75.000 people are expected, being visitors, dealers and other professionals. The fair is open for any audience: individual or families, amateurs or professionals: artisan shops, galleries, wholesalers, etc. The organization offers his special attention to the professional visitors.

Internet site: www.museucantir.org



The New Salt Kiln

We're still waiting for all the kiln plans to turn up, but in the meantime we are pressing on and calling a meeting for any one who's interested in this project on Wednesday the 22nd March at 6.30pm. Grab yourself a bite to eat on the way and assemble at the Centre to discuss designs and timetable when the various jobs need to be done. If you've never built a kiln before – here's your chance to get at the design phase and see the project through. If you have built a kiln before then we need your expertise to make sure we get it right.

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