



ASP NEWS May 2007

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

THIS THURSDAY!



Japan - geishas and cellphones

Quentin's Japanese Adventure

7.30pm, Thursday 17th May ASP Centre, supper provided

Quentin Whithouse is presenting an evening of images from his recent journey of 14 days visiting cities and countryside in Japan. Ceramics appear along the way: Hamada's area, Mashiko, potteries, city galleries, shrines, culture, bullet trains, guest house stay, travel hints and more

May start a new wave of New Zealanders going over to see this fascinating country. Bring your family and friends.

Centre News

Peter Lange

Renton is off to the US, Jo-Anne is back from Vietnam, I'm back at half-speed, Tony Bacon in filling in for a few days – do not bet on who will be manning the Centre when you pop in, but we get through the days and the work seems to get done, ends tie themselves up, people come and go and make varied impressions and cups of tea. We (all right, I) had a disappointingly oxidized firing recently – an hour of inattention with an overpowered kiln can do that – but our firing record is pretty much 100% and that is remarkable. We are painstakingly slow with the bisque firings and very fast with the glaze firing (to 1300C in 5 hours 50 minutes including stacking) but usually they are well reduced.

Ande Barrett-Hegan has just started her module with the 13 Diploma students – first up “textures”, including some accidental research after Renee dropped her wet clay tests on to the gravel path on the way to the kiln. That included dog

continued on back page

Renton's Ramblings

By the time you are reading this I hope to be “basking” in the snows of Minnesota. Warmed no doubt by last minute bisque and glaze firings, before the 15th Annual Mother's Day Sale weekend of the “St. Croix River Valley Potters Group”

I hope Peter has managed to whip the printer into behaving itself and hopefully a willing crew has pitched in and helped him and Jo-Anne fold and send out this newsletter - a big help.

Talking of help...the working bee went really well and although a few of the regulars were unable to turn up (rather short notice) other faithful helpers, the committee and some new faces came and all worked really well together, Peter was very brave and didn't complain too strongly when at long last the old green monster kiln was cut up. We now await a bobcat to clean the site and then we will have more car parking space. We were well fed by Michael – his bacon soup is a legend and the recipe should be included with the glazes but perhaps only to the helpers. It was incredible to see the difference to the Centre when I arrived the Monday after. Those who turned up: Suzy Dunser, Peter Lange, Gael Baldock, Graham Ambrose, Al Wheldale, Peter Scott, Rhonda Jameson, Angela, Joelle March, Lois Jameson (and Beth), Helen Perrett (and Roxy), Frank Checketts (builder), Renton Murray, Tony Lowe, Mike Donaldson, Shirley Calvert, Aylex Ivceovich, Rex Morse and George Taylor.

My stay in America is only for just over 2 weeks to help out Jeff Oestreich, and hopefully sell some pots and have a bit of a holiday. Unfortunately the Bob Dylan conference/exhibition at the Wiseman Institute finishes the day before I arrive (bad planning) but I hope to tour the galleries a little after the sale and I believe Jeff has access to the “private” basement pot collection at “The Wiseman” (Frank Gehry design). He should have, after all the “gifting” he and the other St Croix potters have done over the 15 years the Pottery Trail has been happening. We all gift a percentage from the total sales.

So this time I intend to have a more relaxing time than last year and the invitation to kayak down to Taylor's Falls (not over) will be grabbed by the paddle – proper kayak I hope and not one of those ghostly slow Indian ones.

No pots will be made but I am hoping to kickstart ourselves at Hillside Pottery upon my return. Peter's brickworks will I think be gone from our front paddock – what will the sheep rub up against then?

I hope to be back in time for the next newsletter, they roll around very quickly. Happy potting and please don't stress our Peter, we can't do without him. Renton.

My Impressions of Australia.

Duncan Shearer

I'll start with the obvious - it's an awful lot like NZ, with the attitude of the people, the look of the place (OK - at the moment it's a lot browner) and the way everything works. So little things jump out at you, for instance, asking for a "dooner" when you're cold results in a duvet being thrown over you.

Sydney is a brilliant town to wander in. It's got a great collection of parks and a stunning harbour, the beaches aren't too shabby either. I was lucky to be able to stay at Anne Hudson's place and used it as a base for daily forays into the city. The Powerhouse Museum is probably the pick of the crop if you want to see an amazing collection of objects, from contemporary ceramics to imported English porcelains.

I also spent time in a small mining town called Broken Hill. This 120 year old town has an impressive hill backing onto the railway made entirely of mine tailings. It turns out that the original hill that gave the place its name was dug away completely in the search for lead, zinc and silver and the enormous pile of tailings is what resulted. What is truly bizarre is that this tailings hill is almost exactly the same size, shape and location as the original hill. And to top it off, its all about to be re-processed to extract left-over minerals. So the final hill will be twice broken. The local houses all owe their architectural heritage to the tin shed. Corrugated iron is the material of choice and the dents and dings in the veranda roofs (which are usually supported by the most substantial ironic columns) were apparently caused by a freak hail storm back in 1922. I was lucky enough to see the outback under both a burning hot sun and 3 days of drizzling rain.

The conference in Gulgong was once again excellent. A different mix of "Masters" this time, with more emphasis on throwing and nothing on firing. Again the best place to be was in the pub after dinner, but due to some odd planning decisions the "Masters" were whisked away at 9pm to their motel in Mudgee, leaving just the delegates to drink the town dry and socialise.

The slide shows covered a wide variety of approaches to studio practice, but were let down by the number of technological glitches that the digital age has brought - bring back the humble slide! The town's various galleries and shops all

played their part and there seemed to be an exhibition opening at least twice a day somewhere. A lot of wood fired pots still appearing (some looking suspiciously the same as last time) and the delegates' exhibition/market was a very good way for others to see your work.

Janet Mansfield's place was invaded by the 350 odd potters for the last day and 7 temporary kilns constructed in a competition burn off.

The Kiwi effort was shaped like a Kiwi riding a bike, facing up the hill in an attempt to funnel the slight breeze into the firebox. It was a stunningly hot day and by the end everyone was red and dying for a cool beer back in town.

The greatest benefit from these conferences is the contacts mad, and old friendships rekindled. If you get the chance Gulgong is still a must for NZ potters to attend at least once.

And lastly Owen Rye is still really keen to come over and teach a workshop in NZ - he would be worthwhile and would do an amazing slide show as well - he seems to be a little at a loose end and would be quite flexible about dates.

The Rascal Ware Foot Fetish,

by Georgette Ore

Junior Bucks, Mosley Bunkham and Don Pilcher have a collective ceramic experience of about 92 years (the 2 belonging to Mosley) so you'd think that by now they are immune to cheap tricks and stolen aesthetics. But they are also men and they have a passion for exotic feet. They make no apologies and you don't want to press them on the matter because they get very defensive, especially Junior. Since he writes the cheques, one needs to know when to drop it.

Still, the seashell thing. Honest to God, you talk about sucking the hind tit of a foreign culture. The truth is that there are a number of cool things you can do to dress up a pot. Lots of people get a little weak in the knees when they see them, and I say a little weak in the mind when they use them. Hold your stomach - here's a short list: using river stones for the knob on a lid, frying the living bejeesus out of the clay by hanging the work on the bag wall, torching a copper saturated glaze when cooling, adding a marble base and three zeros to the price and double smoking a talc body. The list goes on and you can add your own.

I first saw the seashell stilt on some pots made by Shoji Hamada on Okinawa in the 1960s. I gather it was a common

and ancient practice then. Shells do seem like a gift from God to all the potters. They are naturally resistant to high temperatures and wood or salt vapours, sized for an array of pottery shapes, moderately decorative, wildly abundant and free for the taking. If you travel to Florida in February to gather your shells, the trip is in part tax deductible. That's the part that seduces Pilcher. In a pinch, Junior will send Mosley out to the kitchen of the local Red Lobster to grab a few dozen shells, remnants from the bouillabaisse.

Seashell stilts reduce the distance between artistic impulse and aesthetic nirvana to almost nothing. What's more, it's an aesthetic that requires no practice and allows for almost no evolution or improvement. The first time you use it you have accomplished the ultimate in "attractive and eye pleasing" solutions. You'll never get any better at it. Further, the stilts cover a multitude of sins like poor glaze application and careless firing. It's choosing fortune over finesse. That kind of sloth is addictive. The proof of this tide of addiction is the growing frequency with which potters use shell marks like a hickey on the sides of their jugs. At least on the foot we sneak up on the ultimate, a coda to conclude our knowledge and appreciation of the vessel. But these shell brooches fairly scream, "I got laid." And so they did - on their sides, next to the fire box.

Pardon my use of the word "vessel". It seems popular to use that word when one needs to pump up an argument - a sort of literary marble base and always worth a few zeros. The fact that the strategy is so common says volumes about our pottery world.

Going back to my guys and their foot fetishes - they can't give it up. It comes from the "hunt", that too male thing where they will trample the good, searching for the perfect. They think it's the coolest thing in the world to find an aesthetic Shangri-La, hidden until handled and then, once touched, it lives in their memory like the love of a woman who seldom speaks. That would not be me!

From: www.ceramicstoday.com/articles/rascal_ware1.htm

ASP New Members
Welcome to:
Sarah Harrison
Colin MacDonald

ClayEdge 2007, Gulgong

Jocelyn Logan- Part One of Two

Back in December, sitting in a wheelchair at the BCDO, I told Chester Nealie that next time he saw me would be in Gulgong and I would be walking. On Sat 14 April I hopped off a bus into the red dust outside the world-class Cudgong Gallery and there was Chester who gave me a big hug.

I made the bookings lying in Auckland Hospital in November, and the prospect of going to another Gulgong conference helped me through the months of re-learning to walk. We were all, in fact, lucky to be there. In 2004, Janet Mansfield said that would be the last one, she was getting too old to keep doing it. ClayEdge 2007 was organized by a large committee (it takes a lot of people to replace one Janet) and the event looks set to continue for another 21 years and beyond. I recommend you start saving now for 2010.

Chester and Jan gave a great welcome to the New Zealanders, inviting us all to their property, Goanna Ridge, where we saw kilns, pottery, Jan's textile art, an almost empty dam, emus we could feed grapes, and the wonderful house they have built with their own hands from wood cut on the property. There were 9 potters from NZ: 3 from Christchurch, the Waiclay "girls" who gave a great presentation, and from ASP, Duncan on the first stop of his World Tour, Helen Yau, accompanied by William, and me.

ClayEdge was the usual intensive week of meeting other potters, listening to lectures from both International & Australian "Masters", watching demonstrations by each of them, exhibitions, social events, chatting in the pubs and cafes, just enjoying a sunny autumn walking round a compact little heritage gold-mining town, beautifully preserved.



The community got in behind, every second shop in town having a pottery exhibition in its window. Because of the exhaustion caused by the stroke I didn't see everything, but here are some of my personal highlights:

#Queensland woodfirer, Andrew Bryant's stand-up comedy routine based on potters' materials. This was the hit of this conference to equal Peter Lange's slide-show in 2004. They are still talking about Peter in Australia. You can also still see the mark of the tunnel-kiln firing we did in 2004 on the parched ground at Red Hill. I found a few shards of Peter's little conveyor-belt people lingering at Morning View, as well.

#The launch by Owen Rye of Gail Nichol's book, Soda, Clay and Fire. (2006, American Ceramic Society. Contact them for copies, not Gail.) All the ASP people were there & had a photo op.

#The kiln-building competition at Janet Mansfield's place. About six teams of six people were given 100 bricks a team. They had to build a viable kiln

from those & anything they found in the environment. Rules included "No stealing other teams' bricks" and "No bribing the judges." None of this was taken too seriously, with Chester going round openly soliciting bribes as he judged along with Owen Rye. Our own Duncan helped with the "Kiwi Kiln" in the shape of a kiwi riding a Harley & wearing jandals. Nasty Aussies were heard to insist it was an "echnida" and one snide Canadian hung around at kiln-lighting time asking "What time does the kiwi go extinct?" Queensland, under Ray Cavill, produced a dog of a kiln, Daniel Lafferty's team a mini-anagama in the shape of a fish. This had pyrex eyes (from an op shop) which stood the heat remarkably until a little surreptitious water-squirting was done by another team. The great Yuri Wiedenhofer (when are we bringing him over here?) led a team that scorned using its bricks at all. They made adobe and collected empties. The result was an exciting beehive-shaped bottle-kiln (made of real bottles) which glowed in the night and will remain as an environmental sculpture.

#West Australian, Fleur Schell's lecture about her cartoon-like porcelain creations, which she intends to use as illustrations for a children's book. Fleur and her husband also run a residency programme in their elegant stone building in a beautiful old industrial suburb of Fremantle. Five minutes to the sea or river for a swim. See details at: www.sodaresidency.com

In part two next month I will cover the guest potters, my new heroes, and more.

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

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House and pottery to share at Matakoho. Phone Dave Wolland 09 431 6740

exhibitions

Pots of Ponsonby

"New Zealand Made" - New Years Work from our Member Potters and Jewellers until 14th May.

"Keeping Abreast"- Ceramics for Breast Cancer Awareness, from Leonie Clapham, 14th - 27th May.

New Jewellery from Carly Goffe and Shelly Cartmell - Pacific flavoured Jewellery 27th May - 10th June

Masterworks:

"Vessel"- a Group Exhibition 3 - 23rd May

West Coast Gallery:

Iron Lion Zion paintings by Jeff James 28 April - 20 May the old fire station, Piha

Edge City

Now open Saturdays 10am to 2pm. The green door at 65 Old Mill Road, Westmere. Gallery is open by appointment at other times - phone: 09 3763692 Please go to www.edgecity.co.nz to see some of the work that is currently for sale.

Corbans Estate:

"Tokens From the Game" Brick Sculpture by Peter Lange. 24th May - 6th July

from front page: hair as well as gravel. There's a potter in Christchurch putting horse hair onto red-hot raku pots for interesting flashing effects.

Renton and I have been putting together plans for weekend workshops and schools. So far we have pencilled in:

A one-day Judge's School at the time of the Portage Award.

Tile-making school - Tom Barter

A School with John Parker - a coup!

A figurative modelling class with Toby Twiss later in the year.

We regret that not one of these amazing prospects has a firm date yet but we'll let you know.

We have entry forms for the Portage Award at the Centre - first thing to note is that entries have to be in by 17th August, so get stuck in. We'll keep you up to date.

Don't forget the ASP Functional Award coming up in August - a new venture worth supporting with good prizes - get making. Entry forms coming.

Hope to see you at my exhibition opening - there will be soup and bread to help your trip home. It's outside - dress for that, it might rain, it's rush-hour, bring a Hi-Ab if you want to buy anything.

Odds and Sods:

Pots of Ponsonby Co-operative (recently featured in Viva) was created in 1981 as a retail outlet for a group of Auckland potters, enabling them to display their own work, and develop a relationship with "the buying public". The group has changed and developed in the years since, with a jeweller being introduced in recent years as well. The 12 - 13 members of the co-op manage the shop themselves on a daily roster basis. As well as their own work, there is a diverse range from other selected artists, along with an interesting card selection.

The group organises fortnightly window displays, and 2 or 3 exhibitions a year, inviting other potters/artists both local and international to participate.

The shop is open 6 days a week and is situated at Three Lamps, 298 Ponsonby Road, Ponsonby, Auckland.

376 0145. Hours: 9.30 - 5.30 Monday to Friday, 10am - 4pm Saturday

Email contact: sumich@clear.net.nz
tomcurran@clear.net.nz

Watch out for some exciting and unusual additions to the CBD as part of Auckland City Council's 2007 Living Room series!! Eight visual and performing art interventions make up the programme that began in April and will conclude in June. Visit the website www.aucklandcity.govt.nz/cbd and click on Living Room events. A map of locations of the projects is available for downloading on our website.

If you haven't already visited the Objectspace website you can view it on www.objectspace.org.nz

My name is Irene Poulton and I am a ceramic artist living in Perth Western Australia. I have recently had a book published by Crowood Press London titled "Fired Up with Raku", with over 300 glaze recipes and input from 10 other raku artists from Australia and Europe, UK and USA. The book is small in size, useful in a studio situation and not expensive, with over 100 full color images. I have my own web site <http://members.iinet.net.au/~shaper>

Library News

Judy Rae

The library is being very well used and books are being returned promptly now, thanks. It means that more people can enjoy them. However there are many (41!) missing and there will be a list of these in the next newsletter. In the meantime go through your shelves just in case one of our books has settled there. Fourteen books have been donated to the library from Elizabeth Greevey's estate - thank you. There are several new books which will be popular:

500 Animals in Clay - Lark Books

Naked Clay - Jane Perryman

500 Cups - Lark Books.

Check out the shelves - they are in alphabetical order by author

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