



ASP NEWS September 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

STOP PRESS!

Amazing news

One of America's top anagama potters, Jeff Shapiro, is on his way here and will be taking a one-day school at the Centre on October 13th. It will be a memorable day and to make it all even more remarkable the fee will be subsidised by the Portage Award organisers.

We're expecting potters from all over the country to come to this. We'll take as many as we can but it would pay to get your names down soon.

There will be more information in next month's newsletter but in the meantime look at Jeff's website:

www.jeffshapiroceramics.com

.... it's full of inspiring images, thoughts and ideas.

Barbara Hockenhill School

Coming up very soon and filling fast. We can take only another five or so. This is a rare chance to see one of this country's most skilful hand-builders in action. Barbara has been potting for a very long time and was a foundation member of the Albany Village Pottery; she was still there at the end of that shop 25 years later. More recently she and her late husband Barry and their family set up a large workshop/gallery/cafe complex in Mangawhai, the "Smashed Pipi", which continues to be a lively centre for ceramics, and it is testament to the resourcefulness and dedication of her and Barry and the whole family (now three generations working in clay!).

Sunday September 23rd 10am - 4pm
\$35

Exhibition Update

At 5pm Monday we had sold 50 pieces from the Exhibition. Merit Awards went to John Parker, Brendan Adams and Steve Bailey. Highly Commended to Greg Barron.

Check the show out on our website:
www.ceramics.co.nz



ASP Exhibition Gets off to a Lively Start

President's Report - Michael Billington

It is hard to believe that it is September once again and the opening of our 43rd Fire and Clay exhibition has come and gone. On that note I would like to thank Anita Barlass for her outstanding efficiency in coordinating this year's exhibition. Many thanks must also go to Helen Perrett for her constant support leading up to the opening of the exhibition. Where you saw Anita you always saw Helen. I was impressed with the improvements made to the catalogue and the streamlined way in which it was put together and printed.

I would like to thank Renton Murray and Peter Lange, the committee, the Mairangi Arts Centre staff and our exhibition sponsors (CCG, Performance@Work, Tussie-Mussie) for their fantastic support of our exhibition. Without the dovetailing together of time, effort and forethought we surely would not be able to present such a high calibre event. When I looked across the gallery about 5 minutes before the opening I couldn't see the pots for people – so many people. I would say that there was an increase in the number attending the opening and an increase in the number of pots sold in the first hour. I would also like to thank the people who took the time to attend the opening, many of them coming quite a distance across town or from out of town.

Campbell Hegan as exhibition selector did a fine job. To decide on which pots to select must have been a very difficult decision. None of his decisions was made lightly and considerable time was taken. I noted that Campbell was very thorough with his feedback, making very constructive comments for each selection or non selection. Big thanks also to our graduating Diploma students for their entries and also to Elena Renker for her submission to the exhibition as winner of our very popular Domestic Ware exhibition.

Donations of Funds:

To add a more sombre note to my report I would like to mention bequests. From time to time people leave us money in their wills. It is probably something that none of us think about a lot, including building in provision for ASP. If you are in the process of updating or creating a will I would urge you to give ASP some thought. If the Centre is to continue to thrive and develop it is always necessary to attract more money. Over the years many people have been very generous by either donating money while they are still with us or bequeathing funds.

Many thanks for your continuing support.

From Duncan & Charade

In an unofficial review of the large group show of participants of La Borne S'enflamme these comments relating to our work were overheard:

"Oh my God, a severed foot, a rabbit with human feet, and a horse skull - and yet when I met her she seemed so nice." - for Charade.

"does he realise his pots are cracked, what was he thinking?" - for Duncan.

In St Amand some of the local curtain-twitchers, who after seeing Duncan and me around for a couple of weeks wanted to know if Yollande was employing foreign labour at the pottery.

We're finally trying to escape from France and have just bought tickets for Turkey. The firing we were part of went well, but most of the pots have come out grey for some unknown reason, I blame the vast amount of oak burnt. But we're on to a new project and are building a phoenix style wood kiln, just like the ASP. It's a really easy place to hang out, nothing happens before midday, and then lunch is at 2, and you give up work around 7 for a beer, then dinner. I've never worked so hard. (Duncan)

OK my turn, we've been building the kiln in the rain, very cold weather, if the sun comes out it's a miracle; dunno how the French ever get anything done; they drink all night and sleep all day, what a life, so we've built half a kiln, it nearly stopped, the neighbour was unhappy, we asked why? oh he's a nice guy blah blah, but then we were told that some visting dog at the pottery killed his daughter's rabbit, and this was the lovely free dinner that Justin and his friend found and cooked unaware where the rabbit was from; until the neighbour said I hope you enjoyed the rabbit dinner!!! Then the dog killed the hamster too, and later dug it up! OK we said laughing, ka kite ano (Charade)

Two emails:

Hi there. I came in a couple of weeks ago with some pots that my class of 6 and 7 year olds had made. I had a delay getting back to you, as children who were absent were sad they had missed out and begged to make pots too. So I waited for theirs. You said I might be able to get them glazed and fired in your small electric kiln. Would it be at all possible to get these fired in the next week? If I had them fired before next Friday I could include them in their work for the school art show, which



Committee Working Bee in Action

would be nice.....

Later: Dear Peter and Renton,

The kids were over the moon when they saw their pots glazed. They looked wonderful.

Thank you SOOOO much for all your help. Regards, Rosemary Cusack.

Peter's Mumblings.

The classes are flat out - my class did an "educational" gas firing last week, firing their work in the Centre kiln and taking notes in order to learn how to fire. It was a good experience for us all - it meant I had to concentrate more than usual and the firing was one of our best for a while. We are soaking the kiln for 20-30 minutes these days. We're still getting some bloating from CB3 and find that mixing it with PCW reduces that. Also bisque firing to 1000C reduces bloating. Potters Clay (Nelson) have undertaken to do a half and half mix specially for us, so that should help the situation. There are few problems more

depressing than bloat in a pot. They will call it the "ASP" mix if it works out. NZ clays seem to be fraught with problems these days - Mac's Mud is not running any more, and more Australian clays are creeping into the local market. Our copper red glaze went through a time of wonder after an extra 25% was added to

the bucket using cobalt oxide instead of copper oxide - the jar was mislabelled by the donor, so it was an honest mistake. As a result when the copper washed up the chimney instead of leaving a clear glaze behind it left a blue glaze, and the resulting colour mix from red to blue has been quite successful if a little unpredictable. Now of course the classes want to keep this glaze as part of our selection and we are not sure just how to do that, but we'll figure it out.

The job of running the Centre has huge variety from the highs of good firings to the lows of blocked sewers. It doesn't get worse than mucking around with a blocked cess-pit - I did it once 8



Renton up to his elbows

years ago, and I guess it was always going to happen again. This time it was during Renton's stint, and he and his team of 3 advisors peered together into the hole on and off for a good part of the day. I said "peered". It took three more lots of experts, a pump specialist, a drain unblocker and a sump-sucker to get things back to normal. We are below the

street sewer line and have our own pump - trouble is it gets full of sediment from clay and glaze and eventually it clogs. We are hoping to build a better settling tank system before the stuff even gets to the drains. I have tested glazes from drains in the past and they always come out shiny brown.

PS It's just blocked up again - we've had a TV camera up there, similar to an angiogram, and now have a Portaloo outside the office door. We need one more day and a couple of thousand dollars and we'll be back to normal. Very depressing.

Had an email from Scott Chamberlin, a distinguished Professor of Ceramics in Colorado, keen to come and work here next year for a few months. Google him, he's got some good sculptural pieces on the web. It will be fantastic having a ceramic artist of this calibre working in Auckland.

Finally - sad news. Just heard that Paul Tobin from Colville passed away this week. He was an important figure in the Coromandel potting scene, working with potters like Warren Tippett and Barry Brickell. He will be missed.

George Andrews School

Since people have been making pots, in one form or another, for over 5000 years, you would think that innovation was no longer possible. Like the person who is reputed to have said, at the end of the nineteenth century, that the American Patent Office might just as well close its doors since everything that could be invented, had been.

Then, probably inevitably, along comes someone who it seems has but one object in life and that is to prove

just how wrong you can be.

As soon as I heard the title of the workshop, I was on the phone to Renton. "Crikey, you're quick", he said. The idea of etching on clay just had to be explored but one thing became apparent half way through the first day - this idea had so many possibilities, there was no way we were going to do more than touch the surface in one weekend.

For as long as I have been involved with clay and pots (something over 25 years) one cardinal rule has been un-touchable - you do not put bone dry pots anywhere near water. Guess what - WRONG!



Helen and Michael setting up the show

Having put a colloidal silica slip pattern, Jackson Pollock-like, onto the pot and dried it, you then not only put such pots near water, you put them in it, you slosh them up and down in it and as if that wasn't enough, you fire water at them from a spray gun attached to a pressure pot!

This erodes the clay from around the silica slip resist, into some of which colourants had been added. The pot is then dried, and if necessary, it is dunked or sprayed again.

We had hoped to cover the subject of

printing on clay, but time ran out. One measure of the success of the workshop was how short the two lunches were. Nobody wanted to spend more time than necessary on the mundane process of eating.

George has promised to come back next year and re-visit the subject of printing on clay. My name is going to be top of the list.

Renton's Ramblings

Another newsletter (thanks Peter) means that another month has slipped past. This seems to have been DRAIN month. The glaze and clay drains have had too much put down them but we think that an out-of-control kohekohe tree has squashed a 3 inch pipe that takes everything away. We have pushed, prodded and dismantled and even had the camera up the spout. The drainlayer has now almost given up the search for a replacement pipe so we now have a bright green Portaloo for rather public use. One other shed project takes shape - this will be a tool shed to try to prevent the theft of tools and risky use

of grinders. But really, September is the show month at MAC. It is a good show and the selection and display is again really good. It is very gratifying to see some of the newer students getting their work selected. It really has the feeling of an elite show, so do get along and have a look. Classes are filling for next term and the Barbara Hockenhull school will be a good start for the new session. The clay shed is bursting and the toilets are now working so see you at the Centre soon.

ASP Cookbook

The Monday morning class (amazing morning teas) is challenging all ASP members to come up with their favourite recipes - we want to produce a cookbook in time for Christmas and Suzy from Monday's class (cake-maker of the year) has undertaken to co-ordinate this project with the intention of expanding it into a formidable volume. We need your input - email or mail your best recipe, a bit of background to it, maybe a reference to any ceramic connection. Get to it NOW! Time is short and the oven is on.

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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.

Wanted:

Medium sized gas or electric kiln (single phase), 5 - 10 cuft. Phone Bridget 09 4085532 or email: staffordpottery@paradise.net.nz

I am a teacher at Michael Park Steiner School in Ellerslie. This year our summer fair is on the Nov 10th - it is a huge affair and a lot of people come. I am the stall holder co-ordinator and am on the lookout for good stuff. Would anyone in your club be interested in a stall? They can contact me on 09 8464994

For Sale:

ASP electric wheels are coming up for sale in the next month or so - 5 are already booked but we'll have another 3 to sell. \$280 mark. Phone the Centre

exhibitions

Masterworks

"FLOW" Christine Cathie and Hana Rakena 30 August - 15 September. Both artists find their inspiration in organic shapes and the contours of the landscape. In Christine's work this translates to undulating waves and curves of glass, while Hana's work utilises fine 'groggy' clay walls to create voluptuous, hand built forms.

"Little Breaths" Gabriella Bisetto, 20th Sept - 6 Oct. Head of the Ceramic and Glass Workshop at the University of South Australia, Bisetto's work is exhibited and collected internationally.

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Preview Wednesday 19 September from 5.30pm - Artist talk at 6pm

Pots of Ponsonby:

"Sea Creatures" ceramic work from Helen Adams 26th August - 9th Sept
"Black and White, Warp and Weft" Pak-e-ha Kete and Scarves by Alison Francis 9th - 23rd Sept
"Great Seconds Days" 28th- 29th Sept

Edge City

Visit the website www.edgecity.co.nz to view a sample of new ceramic and painted work by Louise Rive and Chuck Joseph. Visit the green door gallery and studio at 65 Old Mill Road Westmere to see more. Open Saturdays 10am to 2pm and by appointment ph: 09 3763692 mob: 0212088583

Objectspace:

"ShowRoom": 8 September - 6 October 2007 - a version of the traditional furniture showroom puts the spotlight on the lesser-known side of contemporary New Zealand furniture practice to examine some current themes in contemporary furniture through the work of eleven locally trained designers or design houses.

"Mr Moorhouse's Garden": Ben Pearce. A window installation for Objectspace, Ben Pearce's metamorphic sculptural objects are painstakingly handmade and reminiscent of retro children's toys.

"Souvenirs of Pitcairn Island"

In this Objectspace Vault installation collector Adam Gifford has assembled a collection of rare Pitcairn Island wood carvings.

Brendan Adams:

We have updated our website which you may visit by clicking on: www.badams.co.nz

It now has an Online Shop Page with a small example of the selection of things you can purchase, and a "How it is Made" Page where you can view photos

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of how a piece progresses from idea to reality.

There's an Event Page highlighting upcoming ceramic and sculptural exhibition in which Brendan has entered details on his (and Charlie Seakins's) exhibition at Art by the Sea opening 6th October at 4.30pm, running until 22nd October.

Corban Estate Arts Centre:

"A gauntlet thrown down in challenge to all artists - be it sculptors, painters, potters, or jewellers to produce affordable pieces of jewellery or body adornment. The works will be made from materials not traditionally used for jewellery or adornment pieces e.g. found objects, canvas, wood, paper, clay...the list could go on forever!"

This show is an adornment showcase targeted at talented artists of all genres. Jewellers are invited to produce jewellery or works of adornment with materials not traditionally used. Artists of other mediums are invited to work with their current materials but with a jewellery/adornment focus.

Please keep in mind that the works need to remain within an affordable price range. Fill out Expression of Interest/Registration form and return to Lisa Rogers, Exhibitions Manager, CEAC, Box 21 526, Henderson, by 21st Sept.

TILE SCHOOL

with Tom Barter

Ever wondered how tiles are made? Join tile maker Tom Barter in a 4-afternoon beginners' class in tile making and setting. In this class the students will learn three basic ways of making tiles from soft clay. These include a press moulded tile, a carved tile and a hand-cut mosaic tile stepping-stone. The press tile uses a plaster mould to create multiple tiles that are the same. The carved tile allows for a simple one-off tile design, and the hand cut mosaic shows how to make a mosaic that is complex but has no broken tile or sharp edges. All techniques are simple but effective in making tiles for home or commercial use. The course will run on consecutive Sunday afternoons to give time to fire the tiles so the students have finished work at the end of the workshop. Students need to bring textured objects and carving tools to the first class.

Website: www.thomasbarter.com

Class limit is 14. \$120. 1pm - 5pm for each Sunday in November ... 4th, 11th, 18th, 25th.