



Mother's Day Afternoon Tea at the Centre

Centre Report

Nadine Spalter

Term 2 has started and is busy as ever. We are a vibrant and growing pottery community and it is wonderful to see this resurgence in clay happening!

Because we are so busy, we have to tighten up on a few areas so that our studio can continue to function well.

The Bisque Shed: From the 15th May we are clearing out all of the Term 1 work. These pots will be put outside for 2 weeks, after which time they will become available for glaze tests.

Glazed work: if Term 1 work is not collected by the end of May, it will become an artefact to be discovered in a few hundred years' time when archaeologists unearth Pikes Point.

Number 2: Wet cupboards are for wet work, and there is actually quite a lot of dry work in the wet cupboards. These pieces will be taking a bath on a regular basis so that we can make space for wet work.

Missing batts: Please take the batts back to the studio once you have transported your work into the kiln shed.

Finally, to all our members using the studio – please clean up after yourselves. It makes such a difference to come in after the weekend to a clean studio ready for the new class.

We have had lots of wood firings happening at the centre. Suzy did a salt firing with the Diploma students, which ended up being rather a long night but great results on the whole. Matt McLean is taking this term's Diploma class, so we should be seeing some interesting work in the studio!

We are trialling a new kid's class this term with Julia Watson, to run on Monday afternoons from 4 – 5:30pm. If you're interested please book online, we will be keeping this class to just 10 children.

Our domestic ware exhibition 'Nourish' will open on Tuesday evening 27th June at Allpress Studio. We are seeking wine sponsors for this event, if you have any contacts or thoughts about this please let me know. We are really looking forward to this exhibition, remember it is self-selected, so put your best work in. Have a great month! - *Toby and Nadine*

CALENDAR

*Please send calendar items to
suzy@dunser.com*

Pokepoke by Yukihiro Taguchi

Until 18 June
Te Uru Gallery
www.teuru.org.nz

Midfire Group meeting

Sunday, 25 June 10am-12noon
ASP Centre - All welcome!

Death of the Brickworks

Emily Siddell and Mark Goody
Until 25 August

Artists' Talk Saturday 10 June, 11am

Te Toi Uku - Clayworks
8 Ambrico Place, New Lynn
facebook.com/TeToiUku/

Nourish (p2)

ASP Members' Functional Ware exhibition
Opening Tuesday 27 June, 6-8pm
Allpress Studio, Freemans Bay
facebook.com/AllpressStudio/
www.ceramics.co.nz

Essential Matter

Brendan Adams, Tanja Nola, Suji Park and others
Until 9 July
TSB Bank Wallace Arts Centre
www.tsbbankwallaceartscentre.org.nz

Smoke on the Water

Austr. Woodfire Ceramics Conference
28 June – 1 July 2017
Cooroy, Sunshine Coast, Queensland
www.smokeonthewater.com.au

Rahu Road Pottery Workshop: Taming of the Kiln

Sat-Sun 8 & 9 July 2017
Rahu Road Pottery, Paeroa
www.rahuroadpottery.co.nz

Centre Notices and Events

From the President

Suzy Dünser

Greetings all... I don't usually write a column because most of the things I feel need to be mentioned make it into the newsletter in other ways. However, there are some things going on in the background these days I would like to mention.

The Committee has begun considering the changes that have happened over the last few years, their impact on our society and teaching centre, and how we best respond to these and plan for the future.

Some of the issues include the increase in interest in learning pottery by the general public; the associated number of students and members using the studio and kilns; use of clay in non-traditional ways by fine artists; a continuing increase in demands on our members' time from their "real" lives; a renewed interest in the future of ceramics by Creative New Zealand; and a desire by New Zealand Potters (our national organisation) to review their operation to become more relevant to all people in New Zealand working with clay.

Some of these issues are optional for us to engage with, but others are having an effect on the ASP whether we like it or not. We will be putting together a survey sometime in the coming months to try to get a better understanding of who our members and students are, what their priorities, concerns, and desires for the ASP may be. However, in the meantime, if you have any thoughts on these issues you'd like to contribute, please e-mail me at suzy@dunser.com - you don't have to wait for the survey, and I would be grateful to hear from you.

Special Interest Groups

Suzy Dünser

If you have an interest in a particular area of ceramics, or a specific technique, chances are other ASP members do, too.

There are currently two established groups of this kind at the ASP, each of which meets regularly at the Centre (about once every 6 weeks). The **Raku Group** holds group firings on a Saturday, and the **Midfire Group** meets on a Sunday morning to discuss glaze tests done since the previous meeting, and to troubleshoot any issues that have arisen for people working with Cone 6 glazes.

Both groups are open to new members at all times - there is no requirement of prior knowledge, just a desire to learn

more. If you are interested in joining, or learning more, please ring or e-mail the centre to be put in touch with someone from the group.

A third group is currently being organised around the need to take down the anagama kiln behind the studio, and to build a new wood kiln to replace the old small one in the carpark area - you may have seen the notice about this sent out earlier this month. We will be organising a date shortly to begin taking down the anagama kiln, so if you are interested in participating in these projects please e-mail suzy@dunser.com and let me know. It will be a good way to connect with other members interested in kiln building and wood firing, and to help you form small firing groups for using the existing and future kilns.

And... if you'd like to start a new group, ring the office or write to me and we'll get the word out to see who else has also been wishing for someone to work and share ideas with.

Re: Ceramics Hui at CNZ

Suzy Dünser

At the end of April, Humphrey Tait, the Craft/Object Advisor at Creative New Zealand, organised a "ceramics hui" at the CNZ offices. This meeting was facilitated by Anna Miles, and included some, but by no means all, of the people who have an interest or influence on the future of ceramics in New Zealand. We have not yet got the compiled notes from the meeting - to be honest my brain was a little fried by the end of it, and I would need those to write intelligently about the discussion. So until next month... Thanks for your patience!

CLASSIFIED

Bonsai Project: Hi, my name is John Lyall, I'm an artist, and I have a project... I also grow bonsai... I have designed and had Dave Stewart make some five sided cascade [tall] pots... I would like to remake these and do some 7 and 9 sided pots... Anyone want to collaborate with a view to going for big awards? Plus I get to put strange little trees in the Beautiful objects. John Lyall: lyall.j@icloud.com

Keith Blight

It was sad to hear the news that Keith Blight had died earlier this month. He was a very active ASP member for many years and exhibited regularly in our shows and national exhibitions as well. Stylistically he was his own person, preferring slab work, with pieces up to a metre tall and often decorated with a palette of bright vivid colours. They were extremely well made, meticulously finished and many will be out there in Aucklanders' hallways and sitting rooms as feature pieces, commanding attention. He was helpful and generous with his teaching and advice and ASP fund-raising auctions. He has not been around the ASP for a while but we need to acknowledge his input to our society over many decades. Our sympathy and best wishes go to his wife, Nancy and his family.

- Peter Lange



Diploma News

Joelle March

Throwing module with Suzy Dunser: Part Two. The Soda/Wood firing.

After learning new throwing techniques, this module culminated in an eagerly anticipated soda/wood firing. We met at 7am and started the fires burning.

The fire box was stoked as we watched the chimney.

The embers were emptied.

The pyrometer and cones were watched.

The hours passed.

This is not for the faint hearted, it's hot and laborious work, but we knew it would be worth it... But then we struggled to get to temperature and spirits were fading so the big guns were called in. Thank you Peter Lange for sharing your time and expertise. Peter injected a new life, he orchestrated his worker bees calling "stoke", "riddle", "embers" and we knew what we had to do. We raked out the embers a record 11 times! After 18 hours time was called, we weren't going to get to target temperature. We finished firing at 1.30am. Damp wood was to blame.

Two days later we returned with nervous trepidation to take down the wicket and unload the kiln. We were pleasantly surprised! The results were better than expected, everyone had some amazing pieces emerge. All the hard work had paid off!

Next... sculpture with Matt McLean.



Pokepoke at Te Uru

Suzy Dünser

Yukihiro Taguchi's exhibition "Pokepoke", a celebration of the possibilities of unfired clay, and its exploration by a visiting Berlin-based artist. The exhibition comprises live video, stop-motion animation, photographs, drawings, and unfired clay in various guises.

Yuki came to the ASP twice during his visit to New Zealand - you may have seen him around with his clay-covered camera. I got a bit more involved than expected when he asked me to throw a vase using clay he had dug in Titirangi (mercifully mixed with some Macs Buff), but aside from that I was teaching the teens' class so didn't see the clay's journey to my wheel until I got to the exhibition.

Pokepoke is on at Te Uru until June 18th, and is sure to make you smile - it's for all ages, potters and others alike - go see it!

Glaze Leaching Test

Lifted straight from the amazing informative digitalfire.com website

All glass leaches to some extent when it comes into contact with water (or acids and bases), especially if the contact occurs over a period of time or the liquid is hot. This is evident by a change in the gloss and/or texture of the glass surface over time. Glazes can pass a test of acid attack (e.g. lemon juice) yet fail the attack of bases (e.g. detergents). These simple tests can be done by anyone. After each dry the specimens and compare the non-leached and leached surfaces for difference in color and gloss.

Vinegar Test: Fill a glazed container half full of vinegar and leave it for several days. If the vinegar turns yellow, this is an indication of lead release.

Dishwasher Test: Take two identical items and put one in your cupboard and leave one in the dishwasher for two months.

Soda Ash Test: Mix 50 grams of soda ash to one liter of water, bring to a boil in a stainless steel pan, simmer glazed specimens for 6 hrs checking every half hour to add more water.

Lemon Slice Test: Lemon juice is more acidic than water (actually it is even more acidic than vinegar). Place a lemon slice against a glazed surface and leave it in contact for several days. Make sure that it is in close contact with the surface and stays wet (put plastic wrap over it to keep it from drying out and a weight on top if needed). Look for differences in surface color, texture or character.

GETTING ALL FIRED UP

John Robertson

Over the last couple of years I have been establishing a home studio at Point Wells using TradeMe to buy wheels, an extruder, kiln and other workshop bits and pieces. In getting set up, everything went relatively smoothly except for the kiln and the point of this article is share some of the information that I discovered on what is required to "get all fired up" with an LPG kiln.

Some legislative background – all gas appliances, kilns included, are covered by the Gas (Safety and Measurement) Regulations 2010. (GSMR) This legislation places an obligation on the supplier – whether they are an importer or a local manufacturer – that the appliance has the correct certification and is registered on an on-line database. So if you were to purchase a new gas kiln, it would be important to insist that you are provided with this certification.

In my case, I purchased a second hand kiln that was made well before these regulations. My kiln is an older FE fiber, 2 burner, 9 cubic ft. kiln. There is some scope under the legislation, that in the absence of any certification, your gas fitter can pipe out the kiln providing he is competent to assess the kiln's safe operation. However, as the gas fitter is required to personally sign off on any work he does on the kiln, my local gas fitters would not do any work on the kiln without certification as they were not competent to do so - primarily because they had not previously worked on any kiln installations. Its not that they were incompetent gasfitters, rather their lack of prior experience with kilns ruled them out from issuing any certification.

Consequently, I needed to engage a gas fitter with a broader range of competencies and experience – what's known as an Approved Practitioner -to assess the kiln and vouch for it's safe operation. I engaged Brett Oldfield at Combustion Control and his workshop modified the original burner set up so that each burner had it's own flame safety cut off device – essentially separating out each burner with its' own on/off valve and electromagnetic cut off valve. Brett, as an Approved Practitioner, then issued an Appliance Endorsement certificate that gave my local gas fitter the confidence to pipe out the kiln and issue a Gas Safety Certificate.

In the Auckland City area, you do not require a building consent to install a kiln as the gas fitter has the legislative authority to sign off on the kiln's installation and providing he is satisfied with the installation, he will issue a Gas Safety Certificate.

Additionally, my LPG supplier required a copy of the Gas Safety Certificate before any gas was delivered.

Now that all the certifications were in place, I naively



Copper reds and tenmoku on white clay, fired to Cone 6 in reduction in John Robertson's gas kiln

assumed that the kiln would rocket away to temperature. No such luck and what followed was a tedious process of reworking some of the original, local gasfitter's work. Note, the new gasfitter required a copy of the kiln certifications. After several terracotta firings to get to know the kiln, I decided to fire to cone 6 (reduction) and have been pleasantly surprised with the outcome. John Britt's book, *The Complete Guide to Mid Range Glazes* has been a great resource.

Installing the kiln turned out to be a larger and more expensive process than what I had anticipated but as I'm operating in a residential area and for my own peace of mind, I'm pleased that I have all of the legal and safety installation criteria satisfied.

I hope this information is useful if you're thinking about installing an LPG kiln. You are welcome to contact me if you would like any additional clarification or information: jgwrob@icloud.com

ASP CENTRE

Opening Hours

Monday - Thursday:

12.30pm - 5.30pm

Friday: 12.30pm - 4pm

Saturday: 10am - 4pm

\$3 per hour (includes after class time)
up to a maximum of \$9 per session

Centre Directors:

Nadine Spalter and Toby Twiss

Phone 09 634 3622

NEWSLETTER

Editor: Suzy Dünser, 021 383 932

Please send copy or photographs to

suzy@dunser.com

www.botpots.nz

Tel: 09 271 2626 Email: botpots@ihug.co.nz



Botany Pottery Studio Ltd.

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