



Above: The Great Mugging team, after a successful attack along Ponsonby Road on 10 October. Below: Part of the Students' Exhibition in the Pool Room Gallery



From the Centre

Toby Twiss

The last term - we're on the countdown to the end of the year and it's getting a bit crazy in the Centre with both Fire and Clay and The Big Clay Day Out coming up. Diploma students are getting ready for their end of the year marking, and there's also the Portage awards.

I haven't even mentioned the fact that people are going to start thinking about Christmas presents and it's gonna turn into madness, complete madness. From what I hear the studio on one particular Saturday had a day with 30 people working here. The holidays have also been a hive of activity.

You will notice that the kiln shed has

got a new layout with the cone six, the greenware and the cone 11 racks all having been moved one bay over to the left, making preparations for the new kilns (that are on their way to us now) to be installed. Please look carefully, making sure that your works are on the right shelves.

Please remember that for our events to run smoothly we need as many volunteers as we can get. Please talk to Trien or myself if you can spare some time to help - it will be greatly appreciated.

Anyway can't stop, gotta get on to the next job. - Toby

CALENDAR

Please send calendar items to
suzu@dunser.com

Titirangi Potters 20th Exhibition

Opening Thursday, 29 Oct 6:30pm
Upstairs Gallery, Lopdell House
www.upstairs.org.nz

Claybenders (p4)

Current and former Diploma students, guest exhibitor Peter Lange
Opening Saturday 31 October, 2pm
Depot Artspace, Devonport
www.depotartspace.co.nz

Hands Up - Kate Fitzharris

Opening Sunday 1 Nov 3-5pm
Masterworks Gallery, Newton
www.masterworksgallery.co.nz

Portage Ceramic Awards

12 November - 7 February 2016
Te Uru Gallery, Titirangi
www.teuru.org.nz

Auckland Festival of Ceramics

Clayathon - Various locations
Saturday, 14 November
For more info: www.teuru.org.nz/teuru/assets/File/Festival%20of%20Ceramics%202015_publication.pdf

Ceramics and Paintings by Campbell Hegan and Ande Barrett-Hegan (p6)

Opening Sat 14 Nov, 2-5pm
Front Room Gallery, Pt Chevalier
www.badams.co.nz

Empire of Dirt and Fallout

14 November - 19 December
Objectspace, Ponsonby
www.objectspace.org.nz

Waiclay

14 November - 31 Jan 2016
waikatomuseum.co.nz/exhibitions-and-events/view/2145882629

Elena Renker - Open Day (p6)

Sunday 15 November 10am-4pm
248 Okura River Road, Albany
www.elenarenker.com

Fire and Clay 2015 (p2)

Opening Tuesday 17 November, 6pm
TSB Bank Wallace Arts Centre
www.tsbbankwallaceartscentre.org.nz

Mt Eden Open Days (p6))

13 potters at 2 Mt Eden locations
Sat-Sun 21-22 Nov, 10am-4pm
16 Carrick Place and 109 Grange Rd
Facebook: Mt Eden Open Days

Centre Notices and Events

The Big Clay Day Out

The Big Clay Day Out will be on Sunday the 6th December - still a couple of months away, but we've already started preparing for another successful BCDO. Once again this will be an event for everyone to join in, celebrate pottery and have lots of fun.



The pot sale is always hugely popular, and people come from far and wide to buy good quality ceramics at affordable prices. As always we will need your help with manning the different activity stalls, cooking delicious food, serving drinks, selling

your pots and bringing along friends. So put this date in your diary and register your name at the Centre if you are interested in helping.

Cookbook and Mudtools (again)

The cookbook didn't get very many recipes submitted, so we'll try again next year - earlier - thank you to those who did submit recipes and photos! They will be saved and used. The Mudtool order deadline has been extended to 13 November - email suzy@dunser.com. The website to look at is <http://baileypottery.com/potterytools/sherrillribs.htm>

Thank you... To all of our members who contribute so much to make the ASP what it is. This month particular thanks go to one member, who chooses to remain anonymous, for a significant donation (and not for the first time!) that will help us to improve our facilities next year.

Health and Safety at the Centre

Louise Rattenbury

The Committee has adopted a new Health & Safety system to ensure compliance with the new legislation coming into effect early next year. If any members would like to review the Health & Safety manual/policy document then you are welcome to view it at the office (I'm sure there won't be a big queue). If you have any questions or concerns regarding Health & Safety please feel free to see me or talk to Trien or Toby. A few of the issues covered by the new Health & Safety policy that all members should know about are:

- If you would like to work at the Centre outside of business hours, i.e. when classes are not running or on weekends, please make sure to discuss this with Trien or Toby first.
- If you are spraying glaze on to your pot please make sure to turn the spray booth extraction unit on.
- Any time you are working with dry clay or glaze ingredients you should wear an appropriate mask to protect yourself.

My old tutor (and by this I mean previous not that he is old) often told me that if you take care and attention to your pot when turning and throwing you shouldn't really need to sand it at all. Well, if you're anything like me and not like you-know-who it becomes necessary to sand pieces, not because of lack of attention but because of lack of skills/craftsmanship. Please don't sand bisqueware, and especially not greenware, inside the studio, as the dust is harmful to your health and the health of others in the studio. Any sanding should be done outside and away from where the silica dust could be inhaled by anyone else in the studio or tracked back into the studio. If you sand be sure to wear an appropriate dust mask to protect your lungs. (At a minimum keep your mouth shut and let your nose filter - it does this quite well.)

Please clean up after you have finished in the studio by wiping down all surfaces you have been working on. A special mention here to Chris Southern and his class (I'm told Ann takes charge of cleaning and locking) for doing such a great job of cleaning the studio after class. Whenever I come to the studio on Tuesday morning the place is immaculately clean. I wish it was like that all the time. Keeping the studio clean reduces the amount of dust and the risk to your health.

Ask Uncle Bernard...

Q. The glaze on my pots comes out all patchy and thin. Is the kiln being fired properly?

A. The kiln is being fired perfectly. Your glaze has not been applied properly. Two possible reasons for this:

1. This could result from inexperience with the spray-gun if you are spraying the work. It's surprising how much spray you need to build up a reasonable thickness of glaze. One coat can look like it is good enough but if you look closely you can see the grain of the clay coming through and you need to keep going quite a fair old time longer. To look the same as a dipped glaze you need to really spend a lot of time spraying. On the other hand spraying is a great means of applying a variety of thicknesses, and possibly getting a range of colours on the one pot. It's down to practice and experience and a bit of guesswork. Each spraygun is different as well.

2. When you are dipping your pots and this occurs it is
(continued on p4)

FIRE & CLAY 2015

Opening: Tuesday 17 November, 6pm
18 November to 13 December

Exhibition Talk
Saturday 28 November, 11.30am with
Suzy Dunser

AUCKLAND STUDIO POTTERS

The Pak Homestead, TSB Bank Wallace Arts Centre
72 Hillborough Road, Hillborough, Auckland
www.wallaceartscentre.org.nz
Open Tuesday to Friday 10am-5pm, Saturday & Sunday 10am-5pm
www.tsbbankwallaceartscentre.org.nz

Duncan Shearer, Bottle 2015

Diploma Corner

"Moodling"

Written by Marcella Perdomo-Jordan

Illustrated by Sue Collins

Happy springtime from the Diploma students. ☘ We are heading toward the end of the year and for those of us preparing for our assessments, things are getting very busy. Our sculptural module with Greer Twiss is over halfway done and proving to be very interesting. I'll save discussing it until next month when it is finished. For this month, I thought I'd talk about a new dimension of activities that have been added to the Otago Polytechnic ceramic arts Diploma programme this year by the our director, Rob Cloughley - our Moodle coursework.

Moodle is an online learning management system originally developed by an Australian company to help educators create online courses. Moodle is an acronym for modular object-oriented dynamic learning environment, and is used by teaching institutions worldwide, including by Otago Polytechnic. Starting this year, there is extra Moodle coursework required for ceramic arts Diploma students. The purpose is to get all of us from around New Zealand to collaborate and learn from each other. Prior to this, we would normally have had no contact with any of the other Diploma students outside of our local teaching site. Although this is required coursework, it is not graded so it does not add much pressure to our normal courseload. The work is varied and includes things like listening to online lectures and posting our comments, interacting with ceramic blogs like Moyra Elliot's Cone 10 Descending, posting images of our studio module work in specific skill areas (pinch & coil techniques, wheel throwing, slab & mould construction, surface treatment, etc.), investigating sustainable ceramic practice, posting images and comments about gallery visits, posting glaze research and recipes, etc. Some exercises are mandatory for everyone to do, and others allow us to choose from a list of tasks. While writing up one of my chosen research tasks, I thought the information might be helpful for other non-Diploma folks at the ASP. In this exercise, I chose to research website creation. Since my husband has spent his career in the IT sector and created a cloud-based business management system, I took the easy way and "researched" over a cuppa with him. ☺ Here is an excerpt from my Moodle coursework regarding websites:

"What is the best free platform to use, or do you need to use a website designer?

Wordpress is the best free platform for website creation. It allows you to independently design your own website with only basic computer skills, mainly, the ability to upload photos/documents and follow instructions. Thousands of IT people from all over the internet regularly maintain and put new content onto Wordpress. There you can choose from an extensive selection of design templates and graphics, provide social media links, create photo galleries, etc. You basically just point and click, and drag the components you want onto your website. Then you only need to focus on writing your word content and choosing your photographs. You can also upload videos. Many web designers use Wordpress themselves. A web designer can put it together for you on Wordpress, or give you guidance on how to use it (e.g. help with choosing templates, etc.), and can also design custom logo and graphics. A web designer using Wordpress could take your website to a slightly different level, but this is not really necessary. Your average web-browsing viewer would not likely notice the difference between a website created by a web designer, and one created by a layman well-practised with Wordpress.



What will be the hosting costs if any?

They are minimal. Some places do it for free - it changes all the time. Most of them are ~\$10/month. There are free ones out there, but those will have limited storage space. Then if you want more information on your website, you have to upgrade to get more data capacity and pay for it. Do a Google search using "website hosting" and there will be a 'ba-gillium' hosting sites out there. You want one that hosts Wordpress, but most of them do. In fact Wordpress likely hosts sites too. Most of the time when you register your domain name ("_____.com", or whatever you want your website called), you're registering on a site that also provides website hosting. To find a domain name, do a Google search with "domain name registration." The most known one is GoDaddy.com. Most people end up on GoDaddy.com for their website hosting as well. FYI, if you want a domain name not already chosen by anyone else on the Internet, it costs about ~\$10 per year. However if you want a domain name that is already held by another person/organization, you will have to negotiate with them directly to purchase it from them before you then go onto your annual domain name fee. This initial purchasing cost can be anything from several hundred dollars right up to \$1,000,000 (paid for the domain name "business.com").

What will be the design costs if any?

Typical local web designers can charge up to ~\$1000 for a pottery website. Or you can go online to a site called Elance.com which has a catalogue of IT professionals from around the world available for hire (US., India, Taiwan, etc.). They are listed by area of specialty with their resumes, portfolios of their work, and their hourly rates for the work they do. Therefore you can hire a web designer from Elance.com and get your website created for as little as \$100. However going this route means that you could lose that face-to-face connection and understanding which you would more likely get from a relationship with a local web designer. Or you can have a go and try making your own website on Wordpress for free."

This was all news to me and I found it very interesting. And it was sitting inside the skull of my husband all this time! This Moodle coursework isn't so bad after all. ☺ Information Technology is a huge sector, which encompasses many different practices and opinions. This is only one opinion from one IT professional. Nevertheless, I thought might be helpful to share with the ASP at large.

Ask Uncle Bernard

(continued from p2)

(in my book) 100% down to insufficient stirring of the glaze in the bucket. Students hate putting their hand in the glaze bucket. Why? Dead rats? Harmful materials? Too cold? Well there's no way around it unless you own one of those glaze-stirring machines. You won't be harmed by the materials (except possibly manganese and copper), you can decant the cold water off the top in the winter and replace it with an equal amount of hot water, and dead rats tend to float. But you have to get the insoluble particles which have sunk to the bottom of the bucket right up to the top again so that the glaze is as thick over the top 10mm as the bottom 10mm. The easiest way is to put your hand in and flick the glaze upwards. Don't go round and round! The particles will just go round and round, they have to COME UP – that's why I ban sticks in my glazing workshop. There's a wonderful stainless steel perforated glaze stirrer at the ASP that does the trick (once the initial hand stirring has been done) if it's pulled up, not spun around or pushed down, just vigorously pulled up. An air-powered drill is good too but can spread glaze through the whole building. Remember – you are trying to get the good sludgy glaze that sits at the bottom up to the top and get it equally spread through the whole bucket. Now you have a chance to dip your pots. But! You will need to stir again every few minutes (how often depends on the glaze) because why? The insoluble glaze particles start to sink again like sand in water until you are putting your pot through a watery top layer again and getting thin results. Stir, Stir, Stir. Not round and round but up and down.

Different Strokes

Sarah Guppy

The delightful Front Room Gallery in Pt Chevalier is becoming a thriving environment for the talents of potters in Auckland, and increasingly the North Island. It is the home, studio and gallery of Brendan and Kathryn Adams who together have been running the gallery for two years, and the home studio for fifteen years.

Different Strokes is an appropriate name for an exhibition of work from three very different potters. Looking at the show I chose one work from each of them that I would like to take home.

Steve Aitken's large earthenware jar is a handsome form with its classic loose markings in chocolate with honey glaze. I could image a set of them in my kitchen storing everything from dried beans to coffee. When you think about it, a storage jar is about the most ancient of forms. If only we could ban the plastic variety. Steve has over thirty works including bowls, mugs, flagons, teapots and jugs, some complemented with attractive cobalt salt glaze.

Graeme Storm had a large selection of pots, bowls, bottles, and vases. My favourite was a pair of green slab bottles with impressed decoration. I could envision a twist of jasmine in each of them, enhancing the deep green glaze.

The majority of Mark Goody's works were on the theme of 'wahine'. Each work had the familiar face of a pipe-smoking Maori woman as depicted by Charles F. Goldie's paintings of the same subject. I loved the teapot, which successfully feels both ancient and modern with its partial blue salt glaze. Goody skillfully combines Toby jug, portraiture, function and feeling in his work.

As I left the show I marvelled at the three



different strokes, from three different blokes each bringing their unique clay personality.

Claybenders

An Exhibition of Contemporary Ceramics by Graduates and Students of the Otago Polytech Diploma - guest artist Peter Lange.



Ann O'Sullivan, Annie McIver, Carol Stewart, Helen Perrett, Jacqui Brown, Kim Rochester, Margaret Bray, Marilyn Wheeler, Mervyn Aitchison, Michelle Brown, Michelle Bow, Pauline McCoy, Peter Baas, Roy Burgoyne, Susan St Lawrence and Suzy Dünser.



www.depotartspace.co.nz

Opening: Saturday 31st October at 2pm.

Exhibition: 31st October - 18th November

Depot Artspace, 28 Clarence Street, Devonport, AUCKLAND. Phone (09) 963 2331

Open Monday: 12 - 5pm, Tuesday - Saturday: 10am - 5pm, Sunday: 11am - 3pm

We acknowledge with thanks our generous sponsor and supporters



Thailand Potteries

Piet Radford

While escaping from the recent NZ winter to spend a month motorcycling around northern Myanmar, I encountered a roadside pottery on the outskirts of Sagaing, displaying a variety of brightly coloured slipware (*top*). Then followed several weeks in and around the city of Chiang Mai in northern Thailand, where I came across a couple of ceramicists with quite different styles.

A couple of years ago I'd peeked through the ornate fence of the Baan Phor Liang Meun Coffee & Clay Studio near Chiang Mai gate and had been fascinated by the plethora of large (1m+ high) sculptural pieces, and relief panels depicting various scenes from Buddhist teachings. It was like finding a hidden treasure world, and on this recent trip I went for another 'peek' and found the gardens and coffee shop open for business.

Wandering through this wonderland beneath the huge trees, I met "Mr. Da", who was working on a large sitting Buddha figure using local terracotta clay (*middle*). Although his English was about as limited as my Thai, I came to understand he'd been plying his trade for some 30 of his 53 years, sculpting individual pieces, or pressing clay into the many plaster moulds he'd made. I learned that once the pieces were dry, he transported them an unenviable 90 km south to a brick factory at Lampang for firing, then returned them to the garden, where they were left lying about outside under the large trees to accumulate mosses and other signs of ageing (*bottom*). The price for the finished and fired piece he was working on would be 50,000Thai Baht or about NZ\$2000.

In spite of the language difficulties, we had a great conversation but, as with so many of the locals, while their faces are often wreathed in smiles, when it comes to having a photograph taken, seriousness seems to overcome them.

On another occasion, while checking out some accommodation near Somphet Market, I came upon some finely thrown domestic ware on display and for sale in the foyer of a guest house. My enquiries led me out of town toward Doi Suthep and Wat U Maung where I eventually located Kritchnun Srirakit (Jern) in his studio, with a small group of students he was introducing to ceramics.

As a graduate of Chiang Mai University's Art Department, Jern uses a mix of local terra cotta and stoneware bodies and fires a front loading, 10cuft gas kiln.

As a beginning activity - with which I heartily concur - Jern



had his students wedging their own clay and then pinching out beakers and coiling small bowls. This experience gave them the feel of the clay, while learning its limits and how to join it, mould it etc, before attempting any wheel work. They all seemed to be enjoying getting their hands 'dirty' and were well prepared to move on to the wheel.

I also learned of another group of potters in Chiang Mai. However, despite enjoying breezing along on a motorbike in the 35c temperatures, my three attempts to follow the highly ambiguous directions never bore fruit. Maybe next winter...

The "F" Word

Jo Raill

Here's an open ended question for debate.

Is domestic-ware made by studio potters really about function?

My feeling is that if all I wanted was function, I would go to a chain store and buy crockery that was light, durable and washed easily - and it's also often at a cheaper price.

So why do I buy pottery?

For me it is like a protest against our capitalistic, "consume without thought" society.

I protest by not buying those parodies of the handmade following some consumerist recipe to make us purchase more. A dollop of handmade and a spoon of nostalgia.

I buy pottery because it is made by someone who values their materials, someone who took time to think about the user, someone who isn't following the tide of thoughtless consumerism and finally someone that left their finger marks on their work for all to see.

So with the idea of focusing on a debate or discussion and not bringing things down to a personal level what do all of you really think?

And one more thought on Function...

Tony Bacon

I came across the following the other day which I thought was quite apposite in light of the discussion about functional ware:

"It is time for potters to claim their proper field. Pottery in its pure form relies neither on sculptural additions nor on pictorial decoration, but on the counterpoint of form, design, colour, texture and the quality of the material, all directed to a function. This function is the uses of the home. Compared with most of the other arts it is a private and domestic art." - Michael Cardew, 1969

Ceramics and Paintings by Campbell Hegan and Ande Barrett-Hegan



Opening 2-5pm
Saturday 14th November

Exhibition runs
Wed-Sun 10am to 5pm
till
Sunday 22nd November

300 Point Chevalier Rd,
Point Chevalier
Auckland
info@badams.co.nz



Mt Eden Open Days

Sat - Sun 21 & 22 November 2015
10am - 4pm

16 Carrick Place 09 630 6942 ★ 109 Grange Road 09 630 5119

Both addresses just a few metres off Dominion Road.
Shop for Christmas and meet a fine selection of
Auckland potters. Refreshments available. No eftpos,
but ATMs just 2 minutes walk from both venues.



Mt Eden Open Days

Peter Lange
Nadine Spalter
Emily Siddell
Renton Murray
Suzy Dünser
Marcie Perdomo -
Jordan

Helen Perrett
Chris Southern
Margaret Bray
Ann O'Sullivan
Carol Stewart
Richard Naylor
Margaret Sumich

Elena Renker Open Studio/ Pottery Sale

Sunday, 15th of November 2015, 10am - 4pm

Please come and join me for a cup of tea or coffee



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Friday: 12.30pm - 4pm

Saturday: 10am - 4pm

\$3 per hour (includes after class time)

up to a maximum of \$9 per session

Centre Directors:

Trien Steverlynck and Toby Twiss

Phone 09 634 3622

NEWSLETTER

Editor: Suzy Dünser, 09 817 2364

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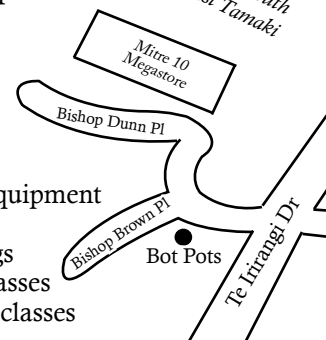
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