



From the Centre

Toby Twiss

We are in the depths of winter, but the good news is that the days are lengthening and there's been a lot going on this month at the Centre. A lot of workshops have happened, quite a few exhibitions and people coming, people going. Anna Calluori Holcombe gave, from what I hear, an amazing workshop in July; in August CJ Jilek gave a demo and talk about her botanical work and how she achieves this using slip casting. The Centre was busy during the school holidays with many members potting and Julia's kids' class creating brilliant cats and dogs.

Nadine Spalter has finished her 3 month residency at the ASP and had a great show at the Pool Room with her elegant works. Also shown in the Pool Room was Susan St Lawrence's Wednesday class, who displayed a great range of sculptural work.

Shane Gallagher is the new resident potter at the ASP, and I'm looking forward to seeing his work. He is from Wellington and working with domestic ware. We look forward to his results.

Kate McLean's Printing on Clay module is going well, I hear, Trien and I are figuring out next term's Wednesday module and for the Diploma we have Greer Twiss starting a sculpture module. Peter Lange is taking some time off from teaching - Suzy Dünser will take over

The new wood kiln - last touches: Mike, Antal and Lance insulating the arch

his Monday class and he will be her assistant.

The new wood kiln is nearly finished and has had a test firing. The inaugural firing is set for the 30th of August (feel free to come and visit), it's going to need tons of wood to keep it going. Luckily our stocks are very high at the moment. Mike, Mervyn and others are cutting and stacking the donated wood that seems to keep on coming - I'm told it's either a feast or famine when it comes to wood stocks. Maybe the Anagama enthusiasts should think about getting involved.

Mud Tools

Some of you may have seen the brightly coloured "Mud Tools" that have made their way into a few members' toolboxes. Mud Tools is an American company that makes a range of good quality polymer ribs and other tools, and they have got good reviews from the people here using them. We are considering doing a bulk order for interested members, to save on shipping - have a look at their website, www.mudtools.com, and if you are interested in ordering anything please e-mail me by Friday 16 October.

CALENDAR

Please send calendar items to
suzy@dunser.com

Clay Works Potters Market (p3)

Saturday 29 August 9am -
St Columba Church Hall
92 Surrey Crescent, Grey Lynn
www.saintcolumbas.org.nz

Paul Maseyk

Opening Sunday 30 August, 3-5pm
Masterworks Gallery, Newton
www.masterworksgallery.co.nz

The Four Leos (p4)

Nadine Spalter, Renton Murray, Suzy Dünser and Brendan Adams
Until Sunday 30 August
Front Room Gallery, Pt Chevalier
www.badams.co.nz

Three Lazy Gardeners

Blue Black, Liz Fea and Desi Liversage
Opening Saturday 29 Aug, 2-3.30pm
Depot Artspace, Devonport
www.depotartspace.co.nz

ASP Collection Auction

Wednesday, 2 September at 6.30pm
Art & Object, Newton
www.artandobject.co.nz/auction/97_3/decorative-arts

Dynamic Ceramics

Sat-Sun 18-20 September
Cambridge Town Hall
www.facebook.com/dynamicceramicandvisualarts

Waiclay

National show Entries due Friday,
2 October
waikatomuseum.co.nz/exhibitions-and-events/view/2145882629

Corelli's Tea Bowl Exhibition (p3)

Opening Sat 10 October 7:30pm
Corelli's Cafe, Devonport
09 445 4151
Entry forms available at Corelli's

Fire and Clay 2015

Entries due Tuesday 13 October
at the ASP Centre

Centre Notices and Events

ATTENTION STUDENTS!

Hi everyone, to avoid disappointment, can you please confirm to the office, if you are or are not returning in term 4. **We open classes to new students on the 31st of August.**

Thank You

Alex Whyte recently demolished the kiln at his house, and has donated the bricks to the ASP - they have already been used to build a wood-fired raku kiln for Margaret Sumich's Diploma class, and an experimental kiln by one of the Diploma students. Alex also donated an electric test kiln to the Centre, which will come in very handy - thank you so much for your generosity, Alex!

Lost Property

There are quite a few jumpers and jackets in the lost property bin in the office. If you are missing anything, please check if any of these garments are yours - we will donate unclaimed items to the Salvation Army.

CLASSIFIED

Volunteer potters wanted at Sylvia Park Kindy - "to work with clay at a table for one hour, one day this term, to inspire our children and teachers to work with clay in a different way". Contact Lenny Lindsay, 570 2200 or lennybains@gmail.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:
Trien Steverlynck and Toby Twiss
Phone 09 634 3622

NEWSLETTER
Editor: Suzy Dünser, 09 817 2364
Please send copy or photographs to
suzy@dunser.com

ASP Cookbook Take Two

In 2010 the ASP produced a small but popular cookbook, "Potluck at ASP". Five years later, we have a whole new group of amazing cooks and bakers coming through the place, so we thought we'd do it again.

What we need are recipes of your favourite dishes to bring to shared morning teas and lunches - simple is fine, the only criteria is that you or someone else said "yum" when you ate it.

What would also be great, although optional, is a photo of the prepared food, ideally (I don't ask for much) on a pot handmade by you or someone else - please credit the maker as this will be listed with the photo in the cookbook.

There is a copy of the first cookbook in the office, if you'd like to have a look at what we produced last time.

Please send enquiries, recipes, and photos to suzy@dunser.com by Friday 16 October 2015, and we will get the cookbook printed in time for the Big Clay Day Out.

Pool Room Gallery - Timeslots Available

We have some vacancies for exhibitions at the Pool Room Gallery at ASP. If you would like to show off your work in a small, well lit gallery contact the office by email. There is no rent to pay but we do take a commission of 25% of the sales.



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ASP Committee

This month the Committee saw a few changes - Linda Hansen is moving out of Auckland, and has stepped down, and Peter Lange has also resigned as Secretary. He will stay on as Treasurer until the AGM in 2016, but we will be looking for a new Treasurer then. We would like to thank Linda for her effort and enthusiasm, and Peter for over three decades of service to the ASP, on the Committee as well as Centre Director. We are so grateful for your efforts.

Louise Rattenbury has taken over as Acting Secretary, and John Parker is returning to the Committee - his first job will be to install the Collection Display in our new cabinets.

We will have space for a few new members on next year's Committee, and would benefit from one or two more people now as well - if you are interested in joining us and contributing to the continued success of the ASP, please contact me at suzy@dunser.com

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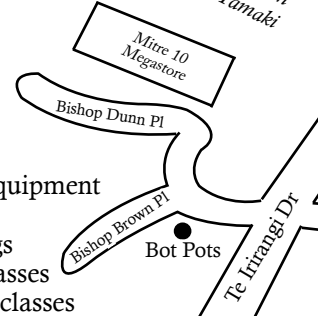
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Ask Uncle Bernard...

Dear Uncle Bernard

My pots keep cracking, mostly across the base but sometimes on one side. What is going on?

Sarah McLay

Dear Sarah

There are many reasons for cracking. But the most fundamental is the difference in shrinkage across or around the affected area. The body gets stressed beyond the inherent strength of the clay as the clay dries unevenly, the clay separates to relieve the stress and an ugly crack remains. Pots shrink at different stages: wet to dry (in very round figures 7%, with wet-to-leather-hard taking up the bulk of that) and then biscuit to vitrification (also about 7%). So at each of these stages it is possible to crack pots that either dry unevenly or too quickly. Surprisingly, dry to biscuit has minimal shrinkage - this also means that drying cracks may not be visible in the biscuited pot, but seem to appear out of nowhere after the glaze firing.

Cracks also may arise from firing the piece too close to the heat source in the biscuit kiln ... gas flame or electric element.

If the piece comes out with a smooth, almost glazed edge to the crack it will have cracked on the way up; if it is sharp and you could cut your finger on it then it is a "dunt" or cooling crack. The worst crack of all. Dunting occurs in front-loading kilns more readily, as the cold air travels up the front of the kiln as the door opens. Top-loaders are pretty safe. So they are vulnerable again in

the cooling stage from 150° down to room temperature, the same risk you take when you take a casserole out of the oven and put it on the kitchen bench. Sudden changes of temperature, either up or down, can result in thermal shock.

Remedies:

1. Use a clay with high dry strength
 2. Keep the thickness of the walls as even as you can.
 3. Compress the base
 4. Compress the base again.
 5. Add grog to your clay. Grog stops cracks in their tracks.
 5. The tighter the body (white clay and porcelain are tightest) the slower you should dry it.
 6. Dry on newspaper (change when damp), keep work wrapped in, or under, plastic for as long as practical.
 7. Keep wet pieces out of the sun and wind. Drying cupboards aren't great.
 8. Smooth off or sponge sharp corners and ragged edges - that's often where cracks start.
 9. Use paper clay - the paper provides very high strength.
- Now get cracking.

Uncle Bernard

Check out the crack article: www.frogpondpottery.com



*Drying crack
revealed in glaze
firing*



TEA BOWL EXHIBITION

Sat 10th Oct to Mon 26th Oct.



**Exhibition of handmade ceramic teabowls
from a collection of artists.**

**Opening party Sat. 10th Oct 7.30pm
with prizes and live music.**

Entry forms available from Corellis

CORELLIS
DEVONPORT

46 Victoria Road Devonport 09445 4151

CLAY WORKS POTTERS' MARKET

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A great opportunity to buy stunning works by Auckland potters – jugs, vessels, teapots, bowls, sculptures, pots. Bargains galore! Plus - sausage sizzle - free tea/coffee - home baking. Pacific Island food. Art on display and music (some live) in the church. Walk the labyrinth. Playground for smaller children.

Enquiries to:

Liz Caughey 021-15 17 087

Revd Brent Swann 021-022 85 114

A donation from net proceeds will be made to Pasadena Intermediate School



www.saintcolumbas.org.nz

Thoughts on the Functional Ware Exhibition

Matt McLean

When the domestic ware award was established I applauded the initiative on the grounds that, like other themed exhibitions, it might help focus attention on one area of ceramics which can get lost in an otherwise broad field. My one concern was, if too prescriptive it might ghettoise functional ware and create the impression that it has no part in the broader ceramic conversation, thereby lessening the attention it receives rather than focusing it.

I think that the recent liberalising of the entry criteria has helped allay that concern. In this year's show, conversations about containment, utility, the domestic environment, and the role of decoration - concerns of domestic ware - were all tackled by non-useable exhibits in lively ways, enhancing our artisan heritage, not disrespecting it as Tony Bacon implies in his letter.

A post-industrial society like ours doesn't need you and me to supply its crockery needs. What we need to be doing is engaging in the world of ideas and organising exhibitions that facilitate discourse.

Imposing categories onto areas of ceramics reminds me of 19th Century imperial powers imposing made up nation boundaries onto the land mass of Africa. The mapmakers no doubt had their reasons for drawing their borders but it all made little sense to the peoples and animals that continued to flow through them. Like nomadic tribes or herds of wildebeest, most contemporary potters I know constantly cross boundaries as their needs demand. Few categorize their work as just functional or non-functional.



Clockwise from top left: "Autumn", Matt McLean; "From Toby Jug to Vase", Mark Goody; "Burst Vessel", Nadine Spalter; "California Dreamin'", Annie McIver

Photographs by Michelle Bow



What we have in common, regardless of our specialties, is our use of clay as a medium of creative expression which by its very nature invites the creative person to move seamlessly between vessel and non-vessel, utility and the purely visual.

Call yourself a potter, ceramic artist, whatever, you will be caught up in the same world of clay, glazes, form, kilns, fire along with all the rest of us and whatever you make will be your unique record in clay of that adventure.



THE FOUR LEOS

WHAT'S NEW UNDER THE SUN BY

BRENDAN ADAMS
SUZY DÜNSER
RENTON MURRAY
NADINE SPALTER

PREVIEW: SATURDAY, 22 AUGUST 2PM-5PM
EXHIBITION: 23 - 30 AUGUST 2015
WED-SUN 10AM-4PM OR BY ARRANGEMENT
300 PT CHEVALIER ROAD, AUCKLAND

Diploma Corner

"Voyage of Discovery in Clay Printing"

Written by Marcella Perdomo-Jordan

Illustrated by Sue Collins

Happy Winter from the Diploma Students! We've just completed our clay-printing module with Kate McLean and presented our final printed ceramic works last week for assessment. This was very much an exploratory module for me, and one where I found several techniques I will definitely use in my practice going forward.

Kate is a professional artist educated in print making at Elam School of Fine Art at the University of Auckland. She is a skilled silkscreen printer, ceramicist, quilt maker, photographer, and drawer.

She taught silkscreen printing for many years at Western Springs College Adult and Teen Community Education Program. She won the 'Best in Show' award at the 2014 Fire and Clay Exhibition with her printed 3D forms, Postcards of Auckland. She also won a merit award at the 2012 Portage Ceramic Awards for her work titled Double Ended Form. Additionally she and her husband, Matt, have installed community art including the Alberto Garcia-Alvarez designed ceramic artwork on the side of the Maths and Physical Sciences Building at the University of Auckland. They also created the matrix of tiles lining the deck of the Rice Owen Clarke Bridge in Hobsonville, and the ceramic "lava-flow" art that borders the steps leading to Clark's Lane.

During this module, we were exposed to approximately eight methods of printing with clay excluding screen-printing. Kate felt it was too easy to "get stuck" creatively with screen-printing and that the materials involved were too extensive for the realm of this class. Our mandate was to try each method she introduced, and then choose two of them to incorporate into our own work. We were instructed to make a series of works using both our chosen print methods and evolve them in two directions: repetition and sequence.

This was a very busy class and we learned heaps including how to:

- * Make ink for ceramic printing.
- * Make tessellation plates for use with pigment, slip, and for plain texture.
- * Transfer trailing slip images with paper.
- * Make plaster molds for texture stamps or slipped clay transfer.
- * Use monoprinting in the direct and subtraction methods, transferring images using paper and direct contact onto clay.
- * Make and use stencils.
- * Use the principles of lithography transfer both with regular photocopy paper and longer lasting Pronto plate.
- * Make a dry point or intaglio etching on Plexiplate then transfer the inked image onto clay.



Kate directed us to "think like a printer" and consider both the light and dark regions of an image and the required ink placement. She encouraged us to learn from each other and explore all we could on our own. She motivated us to consciously consider the colours we use on our work and try to develop our own personal colour palette. She explained the benefits of print making on clay as it allows for: repetition, a slower process with the ability to thoughtfully alter images, and additions of multiple ink layers culminating in a more interesting image over all.

It was interesting to finally understand the terminology of almost all methods of printing on clay. In attempting to adapt these methods to our work, many of us had to troubleshoot and push beyond the lessons we learned in class to find materials and techniques to complement

what we learned from Kate. It was sometimes these independent journeys that enabled us to find ways to make printing succeed with our individual ways of handling clay. In this explorative way, I also learned heaps from my classmates. Mariska De Jager told us that a layer of gum arabic (or the manmade version called Susset) on a bone-dry pot allows for a successful transfer of a photocopied paper image. I tried it on a few bisqued pots and that worked too! Bec Plowman, told me how to set a copy machine to get an image photocopied onto Pronto plate for lithography. From Bob Kay we learned of water-based lino ink, which made for a good ceramic

ink medium and was easy to clean without the need for turpentine. It worked really well with a new kind of plastic lino called Soft Cut. Together he was able to use these successfully to transfer beautiful floral images to the inside of a bowl. (FYI, these materials are available at National Art Supplies at 41 Neilson Street, Onehunga, right up the road!)

Additionally, I acquired more information from my own exploration. The most helpful was a video presentation by Kristina Bogdanov on Ceramic Arts Daily on lithography from copied photo images. Although her method was based on the same principle I learned in class, she mixed her ink quite differently (2 parts stain and 3 parts linseed) and her printing method was not exactly the same. I was thrilled that it worked so

well on my thrown forms! Additionally Kristina used pure gum arabic solution, which I was able to special order from National Art Supplies for \$12 per bottle, a \$6 savings compared Gordon Harris. For me, using these specific materials really made a big difference in how well my images transferred with lithography. All in all, I learned heaps in this class. It was the springboard I needed in order to voyage out and find ways to print on clay that helped me to attain the results I was after. Thanks so much Kate for working so hard, being so encouraging, and always being willing to look at the new ideas we all brought to your class ☺ Our last module of this year starts next week. It will be a sculptural one taught by Greer Twiss. Needless to say, we're feeling very lucky to have him as our tutor and are ready to change tack once again!

Handbuilding Demonstration with CJ

Mervyn Aitchison

Sunday last around twenty-five potters met to be inspired by Christine Jilek, or CJ as she likes to be called.

CJ was born outside of Chicago and “fell” into the clay world while completing her undergraduate degree at Southern Illinois University at Carbondale in 1995. It was the slab building side of working in clay which inspired her and created a major reassessment of her degree course. She then moved to several different areas of the United States, as she studied and explored more of her ideas in creating vessel forms and wood fired surfaces in conjunction with textures representative of the natural world. CJ is also inspired by nature’s botanical forms and it was mainly these ideas which she brought to ASP.

Much of CJ’s work is now developed around small moulds. Several options are often developed from the one mould. A foot can become a petal as the form is cut away and modified. Texture is painstakingly created incorporating many techniques. CJ’s tool kit is extensive with dies and drill bits (yes, CJ mentioned Bunnings on many occasions). Dental and surgical tools are all used in differing ways to develop texture. The precision is such that as each mark is created on the clay it will slightly modify the previous mark just made.

Then comes the delicate assembly process of the botanical form, as several shapes are joined to create the base, with pre-cut foam wedges used as support. The form is often assembled upside down and inverted as the clay dries and develops strength.

The assembly continues as other mixed media are added. Small lengths of nylon fishing line are dyed and inserted into the pre-drilled bloom. (Clay shrinkage is also taken into account prior to firing.) Stamens may be purchased (Spotlight) or even created by using “flocking” techniques. Modified slab building techniques were also demonstrated where coils are applied to the slab, texture created and then the clay slab manipulated through a shaped frame. A negative and a positive are made which are then joined to



create a three dimensional “cloud”.

Perhaps we as students don’t have the same amount of time, but the ideas and techniques demonstrated by CJ were truly inspirational and offered great ideas to take into our own work.

Anna Calluori-Holcombe

An organisation like ASP should be grateful that there are some very special people in this world. These are the people who have the innate ability to respond to a disparate group of people in such a way that each member of the temporarily assembled group feels that they and they alone hold the entire attention of the tutor in a workshop, no matter the nature of their questions, no matter how often they ask questions or how minor they feel their requests for information may be. Such was Anna Calluori-Holcombe, Professor of Ceramics at Florida University. It is no hyperbole to say that Anna was like no University Professor that I have ever known, utterly committed to the task of the day, endlessly good humoured, very well informed and simply a pleasure to be with. She explained and demonstrated the method of creating slab building components that, although not unique to her (potters such as Jeremy Randall have been using it for some time) she had nonetheless adopted and adapted to make her own. Simple techniques such as using a fine water spray on clay and template to make sure that the tarpaper stayed in place both for cutting and handling of the clay, thus ensuring that the bane of slab builder’s lives, finger dents, were eliminated. It would be so easy to wax lyrical about a tutor whose information has been enjoyed as much as their personality and it would be particularly easy in the case of Anna. I very much hope that she has the

opportunity to return in the not too distant future as I for one would welcome both her vivacity and her highly developed ability to teach. - *John Pirtle*

After a delicious shared lunch on Sunday, Anna demonstrated four ways of using slip to add colour, texture and pattern to leather hard forms.

Sgraffito (Italian for scratch), slip trailing, mishima and a simple stencil technique opened new possibilities for us to decorate the forms we designed and constructed on Saturday and refined on Sunday. Each decoration technique can be used on its own or combined with others to achieve multi-layered effects. Anna’s easy to follow instructions and bite-sized demonstrations were followed by time for us to put new ideas into practice. We were expertly guided through each process. - *Barbara Brodien*

Anna’s weekend workshop on ‘Building a Better Box’ has to be one of the best I have ever attended. Anna truly ticked all the boxes. The workshop was run smoothly and covered all aspects of the box building technique with relaxed professionalism and enthusiasm. While very happy to engage in conversation related to the course Anna managed time almost imperceptibly so that we remained focused and on track. Demonstrations were clear, easy to follow and loaded with all sorts of practical tips. I think this gave everyone the confidence to relax and be a little experimental, no two works alike. The results were fantastic and the excitement contagious when like me everyone began to realise the unlimited possibilities this building technique had to offer. - *Sue Collins*