



Chris Weaver demonstration workshop (p3)

## Centre Report

Nadine Spalter

Term 3 has been humming along nicely with some fabulous workshops and various other things happening around the centre. Chris Weaver's workshop was inspiring! Adele Foster has written about it further on in the newsletter. The clay discussion day with Duncan Shearer was really informative and gave many a lot to think about. This is an area we are all working on, and we value your input about which clays are working for you and which clays aren't!

We have a Kintsugi workshop coming up in September which booked out in the first day, but we will run more of these as there is obviously a high level of interest in this workshop. In October, Aaron Scythe will do a 2 day workshop focusing on throwing and decorating teabowls – watch out for more information about this hands-on workshop.

Thanks so much to everyone for trying to keep the studio clean and for cleaning up your workspace – it makes a huge difference to all who use the studio! We will be clearing out old pots regularly from now on, so it would be wise to not store them in the studio.

A few weeks ago we sent out an email about a plate and other work that had gone missing, which caused a few of our members to feel unsettled. We are pleased to report that the plate was still in a kiln, and, in the other case, the work hadn't actually made it into the kiln shed in the first place! So, the moral of the story: If you are 100% certain your work has gone missing, please wait another week! It will probably turn up. Though the case of the mistaken bowls, taken and glazed remains unsolved ...

We have introduced a studio concession card, which can be purchased from the office for \$20. This will give you 5 hours, or 10 half hour time slots to work in the studio, which we stamp much like a coffee card. Though at ASP you get a free coffee every time you visit. The studio rate without a concession card is now \$5 per hour, up to a maximum of \$15, and with the concession card remains at \$4 per hour, up to a maximum of \$12.

Happy making everyone, and we look forward to seeing you in the studio soon.

Toby and Nadine

## CALENDAR

Please send calendar items to  
suzy@dunser.com

### "More is More" Exhibition

Weds AM class. Opening Friday  
1st Sept, 5:30pm ASP Centre

### Tete a Tete - Jo Raill and others (p2)

Until 10 September  
Arthaus Orakei  
228 Orakei Road, Auckland  
www.arthauso.org

### Earth & Air - Heather Grouden (p2)

Heather Grouden  
Until 13 September  
Northart Gallery, Northcote  
www.northart.co.nz

### Kintsugi Workshop

Sunday 17 September, 10am - 1pm  
ASP Centre

### Melting Pot - Tableware exhibition

Brendan Adams, Carol Stewart,  
Michelle Bow, Teresa Watson, Frank  
Checketts, Yuko Takahasahi, Marjorie  
Botting, Peter Collis, Anne Hudson,  
John Dawson and Judy Rae  
Until 18 September  
Play with Clay session, Sat 16 Sept  
11am-2pm  
Waiheke Art Gallery, Oneroa  
www.waihekeartgallery.org.nz

### Waiclay entries due

22 September 2017  
waiclay.awards@gmail.com

### STASH: An Installation (p6)

NEW END DATE - 30 September  
204 Dominion Road  
Saturdays 10am-4pm or by appt  
Peter Lange 0210537504

### ACE FIRERS (p3)

Opening Saturday 2 September, 2pm  
Front Room Gallery  
300 Pt Chevalier Road  
www.badams.co.nz

### Rahu Road Pottery Workshop:

#### Wild Clay and How to Use It

Sat-Sun 7 & 8 October 2017

Rahu Road Pottery, Paeroa  
www.rahuroadpottery.co.nz

### Auckland Artweek & Mugging (p2)

7-15 October  
various locations  
artweekauckland.co.nz

# Centre Notices and Events

## ASP Student Exhibition

Opening Weds 20 September, 6pm

All current ASP students are invited to submit one piece of work each for our annual Student Exhibition, opening on 20th September 2017 at 6pm. We'd like to see as many students from each class entering as possible! The winner (by people's choice) will receive one term's free tuition at ASP.

Entries received at the office from Monday 18th Sept and before Wednesday 20th Sept midday.

Opening: Wednesday 20th September 6pm – please bring a plate of nibbles to share. We will provide wine and beer.

Entry forms are available in the office, or by email. We are really looking forward to seeing all your amazing work!

## Kintsugi Workshop

Sunday, 17 September 10am - 1pm

Kintsugi is the age-old Japanese art form of repairing broken ceramics in a way often considered more beautiful than when whole. We'll take you through easy step by step instructions on how to piece back together your broken ceramics with lacquer and golden powder.

\$60/per person. Please bring your own broken piece. Limited number of places are available for this session, so be quick! Please email [asp@ceramics.co.nz](mailto:asp@ceramics.co.nz) to book

## Auckland Artweek 2017

For the past 3 years ASP has participated in Auckland Artweek by running an event called 'The Great Mugging'. Most of you are familiar with this event, and whilst a great success, this year we are doing things a little differently.

We have teamed up with Allpress to sell our mugs in 3 locations for the whole week of Artweek 7 – 15th October. These locations are: Allpress Studio Drake Street, Allpress Coffee Ponsonby Road, and Auckland Studio Potters. Each person who purchases a mug (\$20 each) will get a free coffee from Allpress as well as coffee tastings happening all week at ASP. Here is the listing in the Artweek book:

<http://artweekauckland.co.nz/events/south/5714315743068160>

## STASH Stories

Have you been to see STASH? It looks like the entire collection will find a home together after the exhibition in Dominion Road is finished (details TBA once confirmed), and it would be great to have some of the many conversations and memories related at the exhibition captured in writing to go along with it. If you would like to contribute, please send your story to Peter Lange: [lange52@vodafone.co.nz](mailto:lange52@vodafone.co.nz)

STASH: 204 Dominion Rd, Saturdays 10am-4pm until 30 September.

## New Members in July and August

Welcome to our new members!

Suriya Wilson  
 Marc Knott  
 Miranda Pritchard  
 Rita Walczak  
 Marilize Charles  
 Misma Andrews  
 Laura Hoefler  
 Bonnie Harvey  
 Alena Vasilenko  
 Claire Lysaght  
 Brett McGregor  
 Remy De La Peza  
 Nicolette Brodnax  
 Cherie Broom  
 Liz McAndrew  
 Dave Ivory  
 Andrea Frires

## CLASSIFIED

**Volunteering building houses in East Nepal** - Oct 27 to Nov 8 2017. No construction experience needed, just a willing attitude. Cost \$6,500, includes flights, in-country travel, accommodation and a contribution for building materials. For those interested we could organise a post-build visit to Bhaktapur, in the Kathmandu Valley, a town with an interesting ceramics tradition. For more info, e-mail Janet Wilkinson: [janetwilkinson@xtra.co.nz](mailto:janetwilkinson@xtra.co.nz)

HEATHER GROUDEN  
 EARTH & AIR  
 CERAMICS AND PAINTINGS

28 AUGUST - 13 SEPTEMBER 2017  
 OPENING: SUNDAY 27 AUGUST | 4PM  
 IMAGE: HEATHER GROUDEN, STRATA BOWL, 105MM HEIGHT  
 MID FIRED STONEWARE, STAINS, OXIDES, GLAZES AND GOLD LEAF



**NORTHART**

Norman King Square, Ernie Mays Street, Northcote, Auckland  
 Open daily 10am - 4pm, Ph 09 480 9633  
[www.northart.co.nz](http://www.northart.co.nz) | [www.facebook.com/northartgallery](https://www.facebook.com/northartgallery)  
 Twitter (@NorthartNZ) | Instagram (@northartnz)



**tête-à-tête**

Aug 26<sup>th</sup> - Sept 10<sup>th</sup>

Exhibition  
 Opening 2-4pm Sat August 26<sup>th</sup>



Susanna Khouri, Jo Ralli, Sandy Littlejohns-Clark  
 Janet Hafoka, Toni Hesley and Beth Sarjant

ARTHAUS  
 ORAKEI

Gallery open  
 11-3pm daily

At the entrance to Orakei Bay Village  
 228 Orakei Road, Auckland

## Diploma Update

### Handbuilding with Matt McLean

Joelle March

Our sculpture module has now come to an end. We were required to make a (large scale) modular sculpture by Matt McLean. Firing was optional.

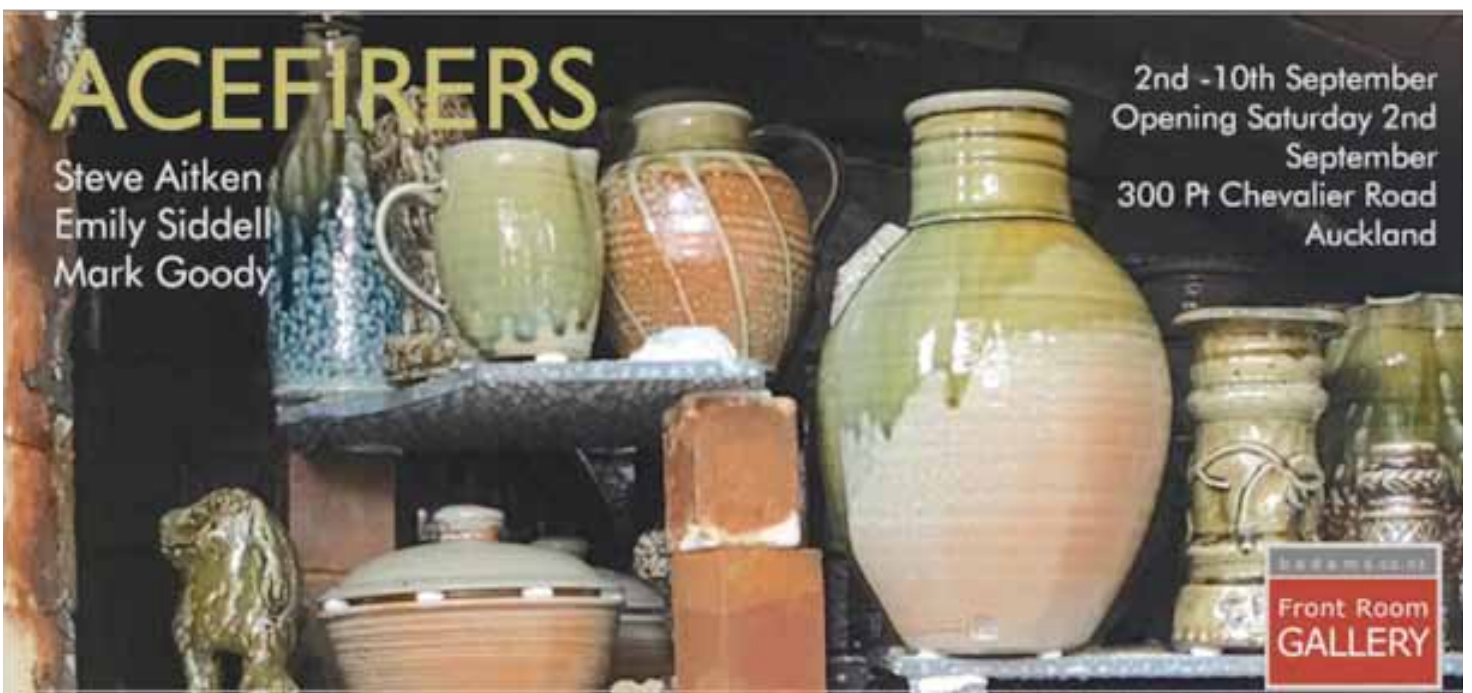
This is not for the faint hearted and takes a great deal of thought and planning (not to mention clay) to pull it off. There's a lot of problem solving required and after explaining your plan to Matt, there would be a quiet "mmmmmm" while he came up with helpful suggestions on how to achieve your goal.



*Matt and Crystal discussing her rock formation with Joelle's human form in the background (above); Philippa explaining how her precariously perched pot of daisies is keeping everything in balance (left)*

There was a lot of freedom to make the piece our own and I think for all of us this was a new field, but you wouldn't be able to tell by the results!

There were some cracks here and there, giving one a greater appreciation of clay body, additives like grog, firing and internal supporting structure in the piece.



## Taming of the Kiln

*Katherine Habershon*

In July ASP members Stuart, Tam, Katherine and Bruce attempted to tame Duncan Shearer's kiln in Mackaytown, near Paeroa. There were six in the group and we started at 10.00am Saturday, slipping and loading under Duncan's watchful and attentive eye, accompanied by an informative flow of advice. A number of suitable pieces were selected for the plinths at the back of the firebox, the throat arch and for the bagwall; some laid on their sides with shell wadding.

A shelf template was outlined on the studio table and placement worked out before loading. Certain shelves were ramp stacked to allow for the unimpeded movement of the flame and photographic records were made to understand the kiln, placement of pots and nature of the firing. The wicket had been carefully laid out upside down next to the mouth so the job of closing the wicket was straight forward, tidy and quick. By 6.00pm the kiln was closed, and Duncan's cottage with warm food, a fire and wifi for the rugby was a welcome retreat at the end of a long day.

The kiln was lit at 8.00am the next morning, starting first in all of the lower ember beds and moving into the firebox proper when the temperature was high enough. We stoked in pairs with each shift being two hours long. This workshop is all about heat and how to control it, so we were firing without a pyrometer. Stoking frequency was dictated by the nature of the smoke, and later the flame, discharging from the chimney. We were encouraged to observe what was happening in the kiln and we were able to compare our experience with the set of notes that



Duncan had from previous firings.

When we weren't stoking we were delivering wood from drying shed (a mix of pine and gum cut to length and neatly stacked) at the base of the track to the hungry beast at the top. Duncan explained that the pine was faster burning and good for lifting the temperature while the gum, being denser, burned slower but supplied the ember bed that sustained the flame. Although not arduous we certainly all got a workout and the amount of wood required increased as the night closed in and the fast burning pine was required by the greedy cart load to topple the cone 11's at the end.

Significant milestones during the firing were starving the firebox of oxygen around 2.30pm so that reduction would occur; first cone 8 down at around 6.30pm; soda added for about an hour from 7.30pm and first cone 10 down

around 8.00pm. We had kept back a pile of the fast burning pine for the last hour to get the cone 11s down and this was achieved just before 10.00pm, almost precisely when Duncan had predicted based on his previous firings and just as the dry wood ran out.

We were struck by the warmth of Duncan and Charade's hospitality and we were also treated to a visit by Mike O'Donnell just after dinner which we ate by the kiln. We would recommend this workshop to anyone wanting to learn more about firing in a friendly and informative atmosphere. We might need to repeat it ourselves and that would be a welcome pleasure; anticipating that there will be a pulley system to transport the wood up to the kiln next time.



Auckland Studio Potters - Pool Room  
96 Captain Springs Rd, Onehunga, Auckland

# MORE is MORE

Ceramic works by:

- Wendy Ralph
- Thomas Blackstock
- Jo Galvin
- Robin Rive
- Jill Duncalfe
- Sung Hwan Bobby Park
- Jill McNaughton

1 September - 15 September 2017

Exhibition Opening : 1 September, 5:30pm

## Chris Weaver Workshop

Adele Foster

I was very excited to be on the list to go to the Chris Weaver demonstration weekend. So excited I forgot to check what time it started, and came an hour earlier. This not only meant that I had time to get a coffee up the road, but also had great parking and a front row seat so I could take in this wonderful two day demo. We started with a look at an amazing collection of tools, all made by Chris. We had the opportunity to purchase some tools he had brought along. A lot of his tools are made from driftwood he has collected from his local beach, and the ones he sells are based on those. He is not only an incredible potter but a highly skilled woodworker, making wooden handles for some of his teapots and platters. His first ideas about using wood for handles came from a small iron that people used on a coal range, that his grandmother owned. He started making teapots for us. It was interesting that he never weighs his clay, but often makes about eight teapots at a time and many lids. He is so experienced the lids just seemed to be a perfect fit just from



sight. He used his tools (twisted wires, large and small) to cut the tops and bottoms of his pots to get lovely wire designs on his pieces.

Then there were the flat pieces of wood used to alter his pot when they were still attached to the wheel. It was interesting that he makes everything on the wheel – he didn't roll clay out on a table, just flattened clay on the wheel head and uses that as his rolled out piece of clay.

This also meant that he could use his wire to cut the clay off the wheel with his twisted wire to achieve his signature pattern on the underside. They were many very quiet times as we watched everything he did.

Of course we had our usual huge shared lunch. It was a great weekend - Chris showed us everything that he could think of. It was so great to see him at work.

## Waikato Clay Session

Margaret Bray

Waikato Society of Potters hosted a Clay Meeting in July - about to be held again at Auckland Studio Potters; the Clay Session will take place at ASP on Saturday 26th August. Here are a few findings from the first meeting in Hamilton that I attended along with other potters from near and far, with Duncan leading the informative and interactive discussion.

We all shared the range of clays we are working with at present, showing the variety of clays available to us, and the different ways we all worked and fired. Alongside variety, we quickly discovered the limitations and issues of our clay bodies. Things like dealing with changes as materials and suppliers changed, and availability of preferred clays - or more to the point, unavailability! Most obvious was a lack of true NZ product, once abundant (even if you had to drive all over the countryside) and mined from valuable mineral deposits, which are becoming hard and expensive to source. Some fields for example are now prime real estate and not accessible resources any more. We also discussed the use of found clays, Duncan explaining how it's best to literally 'dig deep' to find the best, clean found clay, which he then mixes with his preference of



commercial product to achieve the maturing temperatures he desires.

We all echoed a desire to use NZ product if possible, and to understand the nature of what we are using. Primo Clays import materials from all over the world to make their clay - mountains of raw ingredient partially fill the carpark at their factory in Palmerston North. Waikato Ceramics produce Macs product endlessly to keep up with demand. These two suppliers are the focus of Duncan's experimentation, which has produced some very interesting data that he shared with us. Tiles marked with 10cm measurements (always using the same ruler) were

fired to show shrinkage, but, even more enlightening was Duncan explaining the importance of porosity testing. This is done by taking a freshly (vitreous form) fired piece; weighing it, then placing in a pot of water, boiling to make sure water is forced in, then weighing again. Using a calculation to find what is a very small percentage, gives an accurate analysis of just how vitreous, or just how much glassy material the firing has achieved.

The winner of the clays tested to date seemed to be Primo SB15, but everyone had their own opinion - it was very useful to learn how we could do tests ourselves.

## A Day at STASH

Janet Mahon

I had the most wonderful afternoon yesterday. There was a constant flow of people, with never less than half a dozen, but usually about 20 there at any one time, and there were several who told me they were intending to come back another day, despite having already spent at least an hour there. Everyone really appreciated what Peter Lange had done by organising this installation, and I think the majority were truly uplifted not just because they found themselves at a wonderful event, but because it was non-commercial and had been put on purely for the love of the thing.

One of the highlights for me was the discovery of the three Phoenix Pottery pieces, having read about Jill Totty and Michael Lucas in old pottery magazines but never having seen any of their work. I'm not normally a fan of highly decorated pieces, but the plate with the flowers and bird on it is not just aesthetically pleasing, the technique involved is masterly. Apart from the pottery, the conversations were fabulous.

For instance, I was talking to a fellow from Chile called Eduardo who had until recently owned a Spanish restaurant in Rotorua for which he had used "Kiwiana" pottery sourced from markets and op shops, and which his customers absolutely loved. As we were speaking he reached out and took down a bowl, his shoulders slightly hunched over the piece as if protecting it, while his free hand moved over the top of an imaginary pile of paella which is what he said he would have used it for. His love of the pottery was absolutely genuine.

Then there was the young Chinese woman who talked to me about her love of pottery and, like the Chilean gentleman, to illustrate a point, took down from the shelf behind us a very

small, simple bowl and told me that it was a perfect example of an appropriate personal gift for someone, the crucial element being simplicity which carried with it the humbleness of the giver. I was learning a lot that afternoon.

I also met Jol and Sandie Squires, who told me they had produced a huge amount of domestic ware from their studio in Lawrence in the old days, but had been forced to focus on retail business in recent times due to the physical toll pottery making had taken on them both. They were delighted to find some pieces that each of them had made – mugs by Sandie and bowls by Jol. A friend of theirs had sent them the newspaper cutting about "Stash" when he knew they were coming up to Auckland for a trade fair. Another couple had come from out of town specifically to see the installation.

Then there was the young girl who had come across "Stash" by accident last weekend because she happens to live in the area. She had returned yesterday because her mother had just arrived in Auckland (she still had her travel bag with her) and she wanted her mother to see the exhibition. The girl was not a potter and knew nothing about the back story to the installation, but was just enthralled by what she had seen.

I had a brief conversation with a charming woman who would have been in her 70's. Her kindly features were something of a contrast to her hair which was dyed a defiant dark purple-plum colour, and as she surveyed the scene before her, her features softened even more with nostalgia for an era that was a little easier for us all. "But I'm now pinning my hopes for better times on Jacinda," she whispered to me. I told her she wasn't the only one!

A family of six, related to the

potter Greig Barnett, were led in by his niece, who was determined to find some of her uncle's pieces. The family members spread out, with each calling out to the other across the room when they discovered what they thought was another of his pieces. The joy these people had from being able to see and hold these pieces was just fantastic.

Amongst the Barnett tribe was an older woman called Dorothy, who had also been a potter and had moved up to Auckland about 6 years ago. Eduardo, having returned to the installation about an hour later with his camera, got into conversation with Dorothy. He asked her if she knew the name of a Danish potter whose trademark was pieces made from a very dark, almost black clay. He said the potter was well known, that he had been given a piece of this pottery many years ago, but could no longer remember the potter's name. Dorothy was able to tell him it was probably Van Hansen. (The pot has a florid "V" on its base.) When Eduardo finally left, I don't think it would have been possible for him to have grinned more widely without doing himself an injury – he was unbelievably happy! And that really had to be the high point – one visitor to the installation being able to identify for another visitor a piece of pottery which wasn't even there! Brilliant.

I can't recall ever being at an exhibition which created such a feeling of camaraderie amongst complete strangers. Everyone was smiling and chatting, and all wanted to know what was going to happen after the exhibition finished, either because they were interested in buying pieces, or because they agreed that the pieces should be kept as one collection which the public could have access to. It was great fun and I learned a great deal.

### ASP CENTRE

Opening Hours

Monday - Thursday: 1pm - 5pm

Friday: 1pm - 4pm

Saturday: 10am - 4pm

\$4 per hour

(includes after class time)

up to a maximum of \$12 per session

Centre Directors:

Nadine Spalter and Toby Twiss

Phone 09 634 3622

NEWSLETTER

Editor: Suzy Dünser, 021 383 932

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